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PHILHARMONIC  
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MARCH  
2022

JAAP VAN ZWEDEN  
MUSIC DIRECTOR



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Coming October 2022

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# Welcome



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

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

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

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

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

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

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

A handwritten signature in black ink, appearing to read 'Deborah'.

Deborah Borda  
Linda and Mitch Hart President and CEO



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# SPRING BEAUTY





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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



DANNY CLINCH FOR LA PHIL

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

Antonín Dvořák, op. 81



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## Briefing

### Bravi, Tutti!

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



ADAM STOLTMAN

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



CHRIS LEE

## Program 2.0

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



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JAAP VAN ZWEDEN  
MUSIC DIRECTOR

**Thursday, March 24, 2022, 7:30 p.m.**

16,745th Concert

Donor Rehearsal at 9:45 a.m.†

**Friday, March 25, 2022, 8:00 p.m.**

16,746th Concert

**Saturday, March 26, 2022, 8:00 p.m.**

16,747th Concert

**Jaap van Zweden**, Conductor

**Seong-Jin Cho**, Piano

(New York Philharmonic subscription debut)

Generous support for these performances is provided by **Misook Doolittle** and the **Arthur F. and Alice E. Adams Charitable Foundation**.

**The Donna and Marvin Schwartz Virtuoso Piano Performance Series** has provided major support for Seong-Jin Cho's appearances during the New York Philharmonic's 2021-22 season.

Guest artist appearances are made possible through the **Hedwig van Ameringen Guest Artists Endowment Fund**.

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

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

Alice Tully Hall at Lincoln Center



March 24–26, 2022

Jaap van Zweden, Conductor  
Seong-Jin Cho, Piano (New York Philharmonic subscription debut)

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**J. PERRY**  
(1924–79)

***Study for Orchestra*** (1952,  
rev. 1955 / 1965)

**BEETHOVEN**  
(1770–1827)

**Piano Concerto No. 5 in E-flat major,  
Op. 73, *Emperor*** (1809)  
Allegro  
Adagio un poco moto  
Rondo: Allegro ma non troppo  
SEONG-JIN CHO

### Intermission

**SHOSTAKOVICH**  
(1906–75)

**Symphony No. 9 in E-flat major,  
Op. 70** (1945)  
Allegro  
Moderato  
Presto  
Largo  
Allegretto  
(Last three movements played  
without pause)

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# Notes on the Program

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## Study for Orchestra

### Julia Perry

In a more just world Julia Perry's name and music would by now be widely known, celebrated for her blending of African American traditions and European classical forms, capped with a touch of mid-20th-century influences. The circumstances of her life and times wrote a different story, one in which Perry — a performer, composer, conductor, and the first Black woman to have her music played on a New York Philharmonic subscription program — is only now being fully appreciated.

Born in Lexington, Kentucky, in 1924, she grew up in Akron, Ohio, where her father was a physician and an avid pianist. She and her four sisters were raised with music, with more than one showing real promise as a performer. For her part, Julia studied violin and piano, and earned particular notice as a vocalist. She graduated from Westminster Choir College and was a Marian Anderson Award winner in 1949, an honor recognizing her talent as a singer that led her to New York for continued study.

But first Perry spent the summer at the Berkshire Music Center at Tanglewood, studying choral singing and conducting. She had already begun to gain some attention as a composer; a *Christian Science Monitor* article that September, headlined "Promising Negro Composer Lauds Peace Role of Music," quoted her on the universal qualities of music and its power to bring people together. Vocal music was an important part of her early work, which explored themes from spirituals, such as her *Free at Last* and *Poor Li'l Orphan*, both from 1951. At the same time she was venturing into classical forms in works such

as *Stabat Mater*, for contralto and string orchestra (1951).

The Tanglewood connection would prove a turning point. There she met Luigi Dallapiccola, the Italian composer who would become a mentor and introduce her to his evolving serialist techniques that encompassed a more lyrical style. In 1952 she received the first of two Guggenheim fellowships, which allowed her to undertake studies with Nadia Boulanger in France. Her *Viola Sonata* won the Boulanger Grand Prix that year.

Perry remained in Europe for most of the 1950s, gaining near-textbook experience for an emerging composer. She continued studies with Dallapiccola in

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## In Short

**Born:** March 25, 1924, in Lexington, Kentucky

**Died:** April 29, 1979, in Akron, Ohio

**Work composed:** 1952, as *A Short Piece for Orchestra*; revised in 1955, and again in 1965 for the New York Philharmonic, when it was titled *Study for Orchestra*

**World premiere:** The original version was premiered in 1952 in Florence, Italy, by the Turin Symphony Orchestra, Dean Dixon, conductor; the first revision, on February 21, 1955, in New York City, by the Little Orchestra Society, Thomas Scherman, conductor; the final version, on May 6, 1965, by the New York Philharmonic, William Steinberg, conductor.

**Most recent New York Philharmonic performance:** July 25, 2021, Jaap van Zweden, conductor, at Colorado's Bravo! Vail Music Festival

**Estimated duration:** ca. 7 minutes



Italy and began devoting time to conducting. She was engaged to conduct a series of concerts throughout the continent as part of cultural programs sponsored by the US Information Services. She became fluent in the language and wrote the Italian libretto for her first opera, *The Cask of Amontillado* (1954). She also performed her own *Stabat Mater* in concert. *Musical America* took notice in 1953, reporting that, “not since the war has any serious American work received so enthusiastic a reception in Italy.”

A bit of mystery surrounds her *Study for Orchestra*, which was first performed by the New York Philharmonic in 1965. Conductor William Steinberg had apparently contacted Perry about performing the piece on tour with the Pittsburgh Symphony Orchestra, where he was music director, as well as in his upcoming Philharmonic appearance. Perry had composed the work more than a decade

earlier as *A Short Piece for Orchestra* for chamber orchestra. She had revised it for larger orchestral forces in 1955, for a performance by the Little Orchestra Society in New York. For the upcoming New York Philharmonic performances, Perry wrote to Steinberg that she would be “making certain adjustments she considered pertinent,” such as some scoring changes in the woodwinds and brass.

Why the name was changed is unclear, and today you can see it identified as *A Short Piece* as often as *Study for Orchestra*. This brief but energetic work begins with explosive trumpets and winds before settling into a lyrical passage in which solo lines are handed off from flute to oboe to clarinet to horn, then kicking back into raucous, full-sectional forces. A recording of the Philharmonic’s 1965 performance conveys a full-tilt urgency and brashness.

Any momentum Perry might have gained from the Philharmonic perfor-

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## Views and Reviews



Julia Perry

Two reviews in the same paper of record, separated by a decade, offered different takes on the Perry work performed here. In 1965, *New York Times* critic Harold Schoenberg expressed ambivalence about Perry’s composition (by that time renamed *Study for Orchestra*), as performed by the New York Philharmonic, declaring that “melodically the piece is undistinguished.” (Perhaps it had something to do with the misfortune of opening a program on which guest pianist Van Cliburn grabbed most of the attention.) Reviewing a 1955 Little Orchestra Society performance at Town Hall, a *Times* writer identified as R.P. took a more positive view of Perry’s *Short Piece for Orchestra*: “This is a piece that is gentle and spirited by turns. It has plenty of material and perhaps could have been longer to its own advantage, for Miss Perry is both gifted and individual in her style.”

mances was relatively short-lived. In 1970, at age 46, she suffered the first of a series of strokes that left her right side paralyzed. She continued working, nonetheless, teaching herself to write using her left hand. The catalogue of works left upon her death in 1979 includes twelve symphonies, three operas, three concertos, dozens of vocal pieces, and experimental titles such as *Homunculus C.F.*, scored for ten percussionists.

**Instrumentation:** two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, timpani, xylophone, suspended cymbal, snare drum, bass drum, harp, piano (doubling celesta), and strings.

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

# Piano Concerto No. 5 in E-flat major, Op. 73, *Emperor*

Ludwig van Beethoven

Ludwig van Beethoven's Piano Concerto No. 5 was born into troubled times, with the Napoleonic Wars coursing to full tide across Europe. When the composer's *Leonore* (the opera that would eventually morph into *Fidelio*) was premiered, on November 20, 1805, French armies were closing in on Vienna, and by the time the first 15,000 of Napoleon's troops entered the city, on November 13, most of the town's noble and otherwise upper-class citizens had fled.

The aftermath was not good for Austria or its allies — Great Britain, Russia, Sweden, and some German states. Prussia grew nervous, and within a year it joined the alliance. Napoleon captured the Prussian capital of Berlin, and in late 1806 made his move toward Russia. In 1807 he also decided to subjugate Portugal and Spain to cut off British supply routes. In the spring of 1809, in alliance with Britain, Austria took advantage of Napoleon's distraction with the Peninsular War to launch an attack on French strongholds in Bavaria. Napoleon's armies descended on Vienna again; ferocious and costly fighting ensued between April and July until the Battle of Wagram swung the balance of victory to Napoleon, who appeared yet again to be invincible.

Monetary inflation swerved out of control, and people were fleeing Vienna in droves. That July, Beethoven wrote to his publisher in Leipzig:

We have been suffering misery in a most concentrated form. What a destructive and disorderly life I see and hear around me, nothing but drums, cannons, human misery in every form.

Through it all he had been writing a piano concerto, and it is marvelous to think that anything so uplifting and inspiring could emerge from such dismal surroundings. When it finally received its Vienna premiere two years later, a French officer in the audience had the audacity to shout out “C'est l'Empereur!” — at least so the tale is told. The name stuck, with the ironic result that throughout history this transcendent concerto, Beethoven's last, has been shackled with a nickname relating to the Emperor Napoleon Bonaparte, the same Napoleon in whom Beethoven had once placed so much humanitarian hope but whose name he had scratched from the title page of his Third Symphony, *Sinfonia eroica*, enraged upon learning that the French general had crowned himself Emperor.

Uniquely among Beethoven's five piano concertos, this one was not premiered by

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## In Short

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

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

**Work composed:** 1809

**World premiere:** November 28, 1811, in Leipzig, by the Gewandhaus Orchestra, Johann Philipp Christian Schulz, conductor, Friedrich Schneider, soloist

**New York Philharmonic premiere:** March 10, 1855, Henry C. Timm, conductor, Gustave Setter, soloist

**Most recent New York Philharmonic performance:** September 25, 2018, Jaap van Zweden, conductor, Daniil Trifonov, piano

**Estimated duration:** ca. 39 minutes

its composer. By the time it was introduced, in 1811, he was substantially deaf and no longer felt comfortable performing publicly at the keyboard (although he would still do so, very occasionally, until 1815). The world premiere, which took place in Leipzig, was accordingly entrusted to Friedrich Schneider, of whom little is known, other than that he had a friendly visit with Beethoven in 1819 when he passed through Vienna giving organ recitals. The Vienna premiere — the one at which the piece apparently got its nickname — took place on February 12, 1812, on which occasion the soloist was Beethoven's pupil Carl Czerny, remembered chiefly for the

unavoidable finger exercises he penned to bedevil piano students into eternity.

**Instrumentation:** two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings, in addition to the solo piano.

**Cadenzas:** by Beethoven

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

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## A Career Move Not Taken

As Napoleon's power increased throughout Europe, he began to ensconce his relatives at the helm of regional governments: his brother was given the Kingdom of Spain, his brother-in-law the Kingdom of Naples, his stepson the Viceroyalty of the Kingdom of Italy. Various German principalities were assembled together to create the Kingdom of Westphalia, centered in Kassel, and that went to Napoleon's youngest brother, Jérôme Bonaparte.

Jérôme began to set up a governing structure that reflected his brother's somewhat utopian vision for Westphalia, which was to be a land devoid of social rank in which cultural achievements were officially and enthusiastically appreciated. In the autumn of 1808 Jérôme reached out to Beethoven, to whom he offered the position of Kapellmeister (music director) at the substantial salary of 400 gold ducats, and by the beginning of 1809 it seemed that Beethoven had decided to accept the job.

This was the specific impetus for the extraordinary counteroffer he received from his Viennese patrons Prince Lobkowitz and Prince Kinsky, along with Archduke Rudolph, who didn't want to lose their favorite composer to Kassel. On March 1, 1809, they and Beethoven agreed to a contract whereby the composer would receive an annuity of 4,000 florins for life so long as he remained in Vienna or "another city in the hereditary lands of his Austrian-Imperial Majesty." The agreement allowed that Beethoven could move only if he received a job that paid more than what the Princes were promising; since that never happened, Beethoven remained in Vienna for the rest of his years.



*Jérôme Bonaparte, King of Westphalia, with Queen Catharina*



# Symphony No. 9 in E-flat major, Op. 70

Dmitri Shostakovich

World War II was raging when Dmitri Shostakovich composed his Symphonies Nos. 7 and 8, and he began working on a provisional version of his Ninth before hostilities had ended. He was mostly in good graces with the Soviet authorities while he worked on these pieces, certainly compared to the times when he was savaged by cultural functionaries for “bourgeois decadence” or whatever else the current catchphrase was for imposing their authority over artists. That equanimity would end when the Ninth Symphony was premiered, on which occasion it was condemned for being too lighthearted to honor the USSR’s victory in the war.

The composer had set himself up for this criticism. When he produced his Eighth in 1943, he suggested it was the second part of a symphonic “war trilogy.” The next year, in 1944, he told a colleague that he was planning for his Ninth to be grand and glorious, perhaps “for a chorus and solo singers as well as an orchestra ... if I were not afraid that I might be suspected of wanting to draw immodest analogies” — referring to Beethoven’s revered Ninth Symphony, with its choral finale. Shostakovich carried out some work on such a piece in the winter of 1945, and a friend reported that a few musicians “had an opportunity to listen to the beginning, powerful, victorious major music in a vigorous tempo.”

None of that material saw the light of day. Instead, audiences at the premiere were greeted with a short romp that was filled with the wit of a Haydn or a Rossini. Its neoclassical outlook even extended to a first movement, structured in forthright sonata form, in which the exposition sec-

tion is repeated verbatim, just as it would be in a symphony by Haydn or Mozart. An article in the magazine *Sovetskoye iskusstvo* (*Soviet Art*) quoted Shostakovich: “If the Seventh and the Eighth Symphonies bore a tragic-heroic character, then in the Ninth a transparent, pellucid, and bright mood predominates.”

The premiere that November was well received. It was a high-profile event, figuring on the opening concert of the Leningrad Symphony’s 25th-anniversary season and broadcast throughout Russia on the radio. Two weeks later it reached Moscow, again to a warm welcome. Wrote one critic:

For all the surface simplicity and accessibility of its content, the Ninth Symphony possesses that degree of artistic beauty and spirituality that permits contact with the precious vital sources of art.

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## In Short

**Born:** September 25, 1906, in St. Petersburg, Russia

**Died:** August 9, 1975, in Moscow, USSR

**Work composed:** July 26–August 30, 1945

**World premiere:** November 3, 1945, at the Large Philharmonic Hall in Leningrad, with Yevgeni Mravinsky conducting the Leningrad Philharmonic

**New York Philharmonic premiere:** November 7, 1946, Artur Rodziński, conductor; this marked the work’s New York Premiere

**Most recent New York Philharmonic performance:** April 1, 2003, Mstislav Rostropovich, conductor

**Estimated duration:** ca. 27 minutes

That year, in 1946, the work was nominated for a Stalin Prize, although it failed to win. And then the tide quickly turned. In 1948 the Ninth Symphony was among the works cited when Shostakovich was brutally censured, along with a passel of other leading composers, for “formalist perversions and antidemocratic tendencies in music, alien to the Soviet people and its artistic tastes.”

Shostakovich was gifted in the art of subterfuge; listeners may often suspect that things are not necessarily what they seem. A fine line can separate the witty from the cynical, the humorous from the sardonic. Knowing that Stalin was expecting a massive “Victory Symphony” from him, should we view this less as a cheerful gambol than a thumbing of the nose toward overweening authority? And

is it, similarly, a protest against the idea of venerating ninth symphonies, an attitude that took root after Beethoven’s towering model made its mark and was reinforced by analogous works by Bruckner and Mahler? Indeed, the fourth movement’s solemn brass choir sounds very much like Bruckner, but Shostakovich offers a counterargument from a lonely bassoon, which moments later dances off into the finale with hardly a care in the world.

**Instrumentation:** two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, tambourine, snare drum, bass drum, cymbals, and strings.

— J.M.K.

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## A Matter of Interpretation

Yevgeni Mravinsky, who conducted the premiere of Shostakovich’s Symphony No. 9, shared his thoughts on the meaning of this piece:

As a work directed against philistinism, I interpret the Ninth Symphony as an original “symphonic broadside” which ridicules complacency and bombast, the desire to “rest on one’s laurels” — attributes and a state of mind which were particularly dangerous at a time when the war had just ended and the task of healing its wounds lay ahead. To be sure, not all the symphony is ironic — it contains both tender lyricism and deep sadness. The insouciant or frivolous “light-heartedness” of the first movement (think of the secondary subject!) and the element of deliberate and labored gaiety in the finale express, not the composer’s own feelings, but those of his opposite — the self-satisfied, short-sighted philistine who is essentially indifferent to everything.



*Conductor Yevgeni Mravinsky and  
composer Dmitri Shostakovich*

# New York Philharmonic

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## The Artists

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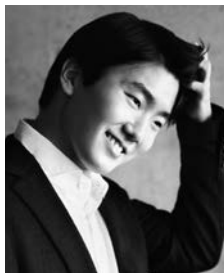
**Jaap van Zweden** became Music Director of the New York Philharmonic in September 2018. He also serves as Music Director of the Hong Kong Philharmonic, a post he has held since 2012. He has appeared as a guest with leading orchestras such as, in Europe, the Orchestre de Paris, Amsterdam's Royal Concertgebouw Orchestra, Leipzig Gewandhaus Orchestra, Vienna Philharmonic, Berlin Philharmonic, and London Symphony Orchestra, and, in the United States, the Chicago Symphony Orchestra, The Cleveland Orchestra, and Los Angeles Philharmonic.

In the 2021–22 season Jaap van Zweden and the Philharmonic perform at Alice Tully Hall and the Rose Theater at Jazz at Lincoln Center during the renovation of David Geffen Hall — scheduled to reopen in the fall of 2022 — and in concerts presented by Carnegie Hall. He conducts symphonic cornerstones as well as four World Premieres, a US Premiere, and two New York Premieres. In 2019–20 he presided over the launch of *Project 19* — the multiyear initiative marking the centennial of the 19th Amendment with commissions by 19 women composers, including Tania León's Pulitzer Prize-winning *Stride* — and the US Premiere of a staged production of Schoenberg's *Erwartung* coupled with Bartók's *Bluebeard's Castle*.

Jaap van Zweden's most recent Philharmonic recording is the World Premiere of David Lang's *prisoner of the state* (2020), following Julia Wolfe's Grammy-nominated *Fire in my mouth* (2019), both released on Decca Gold. With the Hong Kong Philharmonic he conducted the first-ever performances in Hong Kong of Wagner's *Ring Cycle* (Naxos). His recording of Wagner's *Parsifal* received the Edison Award for Best Opera Recording in 2012.

Born in Amsterdam, Jaap van Zweden, at age 19, was appointed the youngest-ever concertmaster of the Royal Concertgebouw Orchestra. He began his conducting career almost 20 years later, in 1996. He is Honorary Chief Conductor of the Netherlands Radio Philharmonic, where he was Chief Conductor (2005–13); served as Chief Conductor of the Royal Flanders Orchestra (2008–11); and was Music Director of the Dallas Symphony Orchestra (2008–18), where he is now Conductor Laureate. He was named *Musical America's* 2012 Conductor of the Year and in 2018 was the subject of a CBS *60 Minutes* profile on his arrival at the New York Philharmonic. Under his leadership the Hong Kong Philharmonic was named *Gramophone's* 2019 Orchestra of the Year, and was awarded the prestigious Concertgebouw Prize in 2020.

In 1997 Jaap van Zweden and his wife, Aaltje, established the Papageno Foundation to support families of children with autism. In 1995 the Foundation opened the Papageno House — with Her Majesty Queen Maxima in attendance — where young adults with autism live, work, and participate in the community. Today, the Foundation focuses on the development of children and young adults with autism by providing in-home music therapy; cultivating funding opportunities to support autism programs; and creating a research center for early diagnosis and treatment of autism and analyzing the benefits of music therapy. More recently, the Foundation launched the app TEAMPapageno, which allows children with autism to communicate with each other through music composition.



**Seong-Jin Cho**, considered one of the most distinctive artists of his generation, was brought to the world's attention in 2015 when he won First Prize at the Chopin

International Competition in Warsaw, the competition that previously launched the careers of world-class artists such as Martha Argerich, Maurizio Pollini, Garrick Ohlsson, and Krystian Zimerman.

In addition to his New York Philharmonic subscription debut, led by Jaap van Zweden, Cho's 2021–22 season highlights include performances with the Leipzig Gewandhaus Orchestra and Alain Altinoglu, the Los Angeles Philharmonic and Gustavo Dudamel, The Philadelphia Orchestra with Yannick Nézet-Séguin, and the Hong Kong Philharmonic with Jaap van Zweden.

An active recitalist, he performs in many of the world's most prestigious concert halls, including New York's Carnegie Hall, Amsterdam's Concertgebouw, Los Angeles's Walt Disney Hall, Munich's Prinzregententheater, Liederhalle Stuttgart, and the Berlin Philharmonic concert series. January 2021 marked the fifth anniversary of Cho's signing as an exclusive recording artist with Deutsche Grammophon. He has released six albums on that label, including a solo album featuring Schubert's *Wanderer Fantasy*, which received critical acclaim worldwide. Most recently, Cho released *Im Abendrot*, a duo album with baritone Matthias Goerne.

Born in 1994 in Seoul, South Korea, Seong-Jin Cho started piano studies at age six and gave his first public recital at eleven. In 2012 he moved to Paris to study with Michel Béroff at the Paris Conservatoire National Supérieur de Musique, from which he graduated in 2015. He is now based in Berlin.

# New York Philharmonic

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The **New York Philharmonic** plays a leading cultural role in New York City, the United States, and the world. Each season the Orchestra connects with up to 50 million music lovers through live concerts in New York and around the world, as well as broadcasts, recordings, and education programs. In the 2021–22 season, Music Director Jaap van Zweden and the Philharmonic present 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 accelerated renovation of David Geffen Hall, scheduled to reopen in the fall of 2022. The Orchestra gives World, US, and New York premieres of ten commissions; explores *The Schumann Connection*, conducted by Gustavo Dudamel; and joins with The Mary and James G. Wallach Artist-in-Residence Anthony Roth Costanzo in *Authentic Selves: The Beauty Within*, exploring questions of identity. The Philharmonic also builds on the strong connections with New York City’s communities forged through impactful collaborations with local organizations developed over the course of the COVID-19 pandemic.

In the 2019–20 season, soon after the first premieres through *Project 19* — which marks the centennial of the 19th Amendment with commissions by 19 women composers — safety concerns due to the pandemic compelled the cancellation of live concerts. The Philharmonic’s response included NY Phil Bandwagon — free, outdoor concerts featuring ensembles of the Orchestra’s musicians that brought live music back to New York City — and the launch of NYPhil+, a state-of-the-art streaming platform.

The New York Philharmonic has commissioned and / or premiered works by leading composers from every era since its founding in 1842, from Dvořák’s *New World Symphony* and Gershwin’s Concerto in F to Pulitzer Prize winners such as John Adams’s *On the Transmigration of Souls* and Tania León’s *Stride*. The Orchestra has made more than 2,000 recordings since 1917; the most recent include Julia Wolfe’s Grammy-nominated *Fire in my mouth* and David Lang’s *prisoner of the state* (both available on Decca Gold). The Orchestra’s extensive history is available free online through the New York Philharmonic Shelby White & Leon Levy Digital Archives, which comprises approximately four million pages of documents, including every printed program since 1842 and scores and parts marked by past musicians and Music Directors such as Mahler and Bernstein.

A resource for its community and the world, the Orchestra complements annual free concerts across the city with education projects, including the famed Young People’s Concerts and Very Young Composers Program. The Orchestra has appeared in 435 cities in 63 countries, including Pyongyang, DPRK, in 2008, the first visit there by an American orchestra.

Founded in 1842 by local musicians, the New York Philharmonic is the oldest symphony orchestra in the United States, and one of the oldest in the world. Notable figures who have conducted the Philharmonic include Tchaikovsky, Richard Strauss, Stravinsky, and Copland. Jaap van Zweden became Music Director in 2018–19, succeeding musical leaders including Leonard Bernstein, Arturo Toscanini, and Gustav Mahler.

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A Message from Daisy Soros, Leonard Bernstein Circle Chairman



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# NEW YORK PHILHARMONIC



**SAVE THE DATE**

## SPRING GALA

**Wednesday,  
April 20, 2022**

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

**7:30pm** Concert

Dinner follows

Alice Tully Hall, Lincoln Center

**To support the Spring Gala,  
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A Message from Carol D. Schaefer, Patron Chairman



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

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

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March–April 2022

## THE SCHUMANN CONNECTION

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

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

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

1395 Lexington Avenue

Info & Tickets: 92Y.org

Alice Tully Hall at Lincoln Center

Wed. March 9 | 7:30 p.m.  
Thu. March 10 | 7:30 p.m.  
Fri. March 11 | 8:00 p.m.  
Sat. March 12 | 8:00 p.m.

**Gustavo Dudamel** conductor

**R. SCHUMANN** *Symphony No. 1, Spring*

**Gabriela ORTIZ** *Clara*

**R. SCHUMANN** *Symphony No. 2*

## SOUND ON

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

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

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

Rose Theater at Jazz at Lincoln Center

Thu. March 17 | 7:30 p.m.  
Fri. March 18 | 8:00 p.m.  
Sat. March 19 | 8:00 p.m.  
Sun. March 20 | 2:00 p.m.

**Gustavo Dudamel** conductor

**R. SCHUMANN** *Symphony No. 3, Rhenish*

**Andreia PINTO CORREIA**  
*Os pássaros da noite*  
*(The Birds of Night)*

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

Alice Tully Hall at Lincoln Center

Thu. March 24 | 7:30 p.m.  
Fri. March 25 | 8:00 p.m.  
Sat. March 26 | 8:00 p.m.

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

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

## PHILHARMONIC ENSEMBLES

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

## New York Philharmonic Musicians

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

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

Rose Theater at Jazz at Lincoln Center

Thu. March 31 | 7:30 p.m.  
Fri. April 1 | 8:00 p.m.  
Sat. April 2 | 8:00 p.m.

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

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

## VERY YOUNG PEOPLE'S CONCERTS

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

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

*Tutti! / Uwaragua Wama!*

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

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

Information in this issue current as of February 1, 2022

Rose Theater at Jazz at Lincoln Center

Thu. April 7 | 7:30 p.m.  
Fri. April 8 | 8:00 p.m.  
Sat. April 9 | 8:00 p.m.

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

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

## SPRING GALA

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

Artist and repertoire tba

## THE ART OF THE SCORE

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

**David Newman** conductor

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

## KRAVIS NIGHTCAP

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

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

Program to be announced from the stage

165 West 65th Street, 10th Floor

Carnegie Hall

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

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

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



# CARNEGIE HALL



**Katia and Marielle Labèque**



**Igor Levit**



**Hilary Hahn**

## New York Philharmonic

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

**Wednesday,  
April 27 at 8 PM**

**Katia and Marielle  
Labèque**, Pianos

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

Sponsored by Breguet, Exclusive  
Timepiece of Carnegie Hall

**Friday, May 6  
at 8 PM**

**Igor Levit**, Piano

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

Sponsored by KPMG LLP

**Friday, June 10  
at 8 PM**

**Hilary Hahn**, Violin

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

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**Box Office at 57th and Seventh**

Artists, programs, and dates subject to change.  
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lighthearted

