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PHILHARMONIC

MARCH
2022

JAAP VAN ZWEDEN
MUSIC DIRECTOR



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A Reimagined David Geffen Hall
Coming October 2022

Image by Diamond Schmitt

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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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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.

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

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

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

Face Page

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



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



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



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

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

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

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

Photos by Chris Lee

*Board Member

Briefing

New Hall, New Season

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

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



Celebrating Philharmonic Women



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

Big Talent — Small Scale

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

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

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

Violino I
Violino II
Viola
Violoncello
Piano



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Briefing

Bravi, Tutti!

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



ADAM STOLTMAN

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



CHRIS LEE

Program 2.0

You're probably reading this while holding a printed *Playbill* before a concert or at intermission at one of our performances. Did you know that New York Philharmonic programs are also available online? Go to nyphil.org/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 31, 2022, 7:30 p.m.

16,748th Concert

Friday, April 1, 2022, 8:00 p.m.

16,749th Concert

Saturday, April 2, 2022, 8:00 p.m.

16,750th Concert

Anna Rakitina, Conductor

(New York Philharmonic debut)

Haochen Zhang, Piano

(New York Philharmonic subscription debut)

The Donna and Marvin Schwartz Virtuoso Piano Performance Series has provided major support for Haochen Zhang's appearances during the New York Philharmonic's 2021–22 season.

Haochen Zhang's appearance is made possible through the **Lawrence and Ronnie Ackman Family Fund for Distinguished Pianists**.

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

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

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



March 31–April 2, 2022

Anna Rakitina, Conductor (New York Philharmonic debut)
Haochen Zhang, Piano (New York Philharmonic subscription debut)

L. BOULANGER
(1893–1918)

D'un matin de printemps (Of a Spring Morning) (1918)

RACHMANINOFF
(1873–1943)

Piano Concerto No. 2 in C minor,
Op. 18 (1900–01)
Moderato
Adagio sostenuto
Allegro scherzando
HAOCHEN ZHANG

Intermission

PROKOFIEV
(1891–1953)

Symphony No. 5 in B-flat major,
Op. 100 (1944)
Andante
Allegro marcato
Adagio
Allegro giocoso

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Notes on the Program

D'un matin de printemps (Of a Spring Morning)

Lili Boulanger

The name Boulanger is certainly familiar to the classical music world. However, in this case we are not talking about Nadia Boulanger — the composer, conductor, and famed pedagogue — but rather her younger sister, Lili.

You can be forgiven for not knowing as much about Lili. While Nadia lived until 1979, sought out for decades as a teacher by composers ranging from Aaron Copland to Quincy Jones, Lili had a brief, if celebrated, life. She was 24 when she died in 1918, leaving behind a short list of sparklingly orchestrated works.

The Boulanger sisters were born into music, with a long lineage of musical relatives, and family acquaintances among the upper echelons of French composers and performers. Their father, Ernest, had won the prestigious Prix de Rome at the Conservatoire de Paris when he was only 20. He would go on to be an elder statesman there, a professor of voice into his 70s, by the time his daughters were born. Their mother, Russian-born Raissa Myshetskaya, had been one of his students.

Marie-Juliette Olga, known as Lili, seemed a naturally gifted musician from the start. The story goes that composer Gabriel Fauré, a family friend, recognized that she had perfect pitch when she was only two. Unfortunately, health issues became part of her life around the same time, after a bout of bronchial pneumonia left her immune system weakened.

Still, she began learning to play piano, violin, cello, organ, and harp, and was soon following Nadia to her classes at the Conservatoire. The Paris music institution

loomed large in the sisters' lives and continued to do so after the death of their father, when Lili was six. Nadia eventually began to teach there, and she took second place in the Prix de Rome competition in 1908. The prize, which had been won by the likes of Berlioz, Massenet, and Debussy, was a stamp of approval that also provided for a period of study in Italy.

Lili set her sights on the Prix de Rome in 1912, but withdrew after being worn down by the stress of rigorous elimination rounds. She had been diagnosed with intestinal tuberculosis, most likely the condition now known as Crohn's disease, and suffered periodic episodes that left her incapacitated. She rebounded in 1913, triumphing as the first woman to win the competition, for the cantata *Faust et Héléne*. She was 19.

In Short

Born: August 21, 1893, in Paris, France

Died: March 15, 1918, in Mézy-sur-Seine, France

Work composed: 1918, orchestrating a work written in 1917 as duets for violin and piano and for flute and piano, and trio for violin, cello, and harp

World premiere: March 13, 1921, at the Conservatoire de Paris, by the orchestra of the Concert Pasdeloup, Rhené-Baton, conductor

New York Philharmonic premiere: these performances

Estimated duration: ca. 6 minutes

Faust et Hélène was introduced to New York audiences in 1918, by the New York Symphony (which would later merge with the New York Philharmonic). Conductor Walter Damrosch had heard Lili's music during a visit to Paris and vowed to introduce it in the States. He told *The New York Times*:

I shall be particularly glad to do this because I recently made the statement that I did not think there would ever be a great woman composer. We have no woman Brahms nor Beethoven. But I think there are great possibilities of

it, now that I have heard some of the works of Lili Boulanger.

D'un matin de printemps is one of the last orchestral pieces Lili completed in her own hand. Her health had continued to decline and, with no viable treatment, in 1916 she was told she had only a couple of years to live. She continued working at a focused pace, completing *D'un matin de printemps* and a contrasting companion piece, *D'un soir triste* (*Of a Sad Evening*), in early 1918. Nadia assisted with some scoring work when her sister was no longer able to handle the task.

Sibling Support



What if Lili Boulanger had not died so tragically young? What direction might this mercurial talent and her music have taken? Would she have earned a place in the classical pantheon, or been sidelined as a woman composer?

Perhaps not the latter, with Nadia in the picture. Big sister kept the flame alive throughout her lifetime, promoting Lili's memory and work, and creating the Lili Boulanger Memorial Fund in 1939 to aid composers and musicians of promise. That same year Nadia led one of Lili's works — *Pour les funérailles d'un soldat* — at Carnegie Hall, when she made her New York Philharmonic conducting debut.

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 MARY FRANCES LEHNERTS, Soprano
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PROGRAM
 First part conducted by Mlle. Boulanger.
 Second part conducted by Mr. Barbirolli.

1. A. SZALOWSKI (1907).....Overture
 (First performance in America)
2. MONTEVERDI (1567-1643)..... (a) T'amo mia vita
 (b) Illustratevi o cieli
 (c) Lamento della Ninfa*
 Nanna Prussia
 FAURÉ (1845-1924).....Nocturne for Orchestra (from the music to
 Haraucourt's comedy, "Shylock")
 MONTEVERDI.....Lasciatemi morire*
3. JEAN FRANÇAIS (1913).....Piano Concerto**
 I. Allegro III. Scherzo
 II. Andante IV. Allegro
 (First performance in America)
 Jean François
 INTERMISSION
4. LILI BOULANGER (1893-1918)....."Pour les Funérailles d'un Soldat"
 Doda Conrad
 Hugues Cuénod and Vocal Ensemble
 At the organ: Nadia Boulanger

Above, from left: Lili Boulanger (seated) with her sister, Nadia; the program from Nadia's 1939 performance of Lili's work at Carnegie Hall

D'un matin de printemps is a shimmering, impressionistic work that captures the essence of a warm and bright morning, as the world awakens and nature goes about its busy business. The jaunty main theme, introduced by flute, is passed around the orchestra, as if carried briskly along on the breeze, darkening and slowing for a pensive interlude where it is taken up by solo violin. An energetic pace and volume resume, as the day gets into full swing, ending with an emphatic harp glissando.

Instrumentation: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, sarrusophone (most often played on contrabassoon), four horns, three trumpets, three trombones, tuba, triangle, suspended cymbal, tambourine or castanets, harp, celesta, and strings.

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

Sarrusophone or Substitute?

The instrumentation for *D'un matin de printemps* includes a sarrusophone (substituted in these performances by a contrabassoon). Pierre-Louis Gautro patented the obscure instrument in 1856 as an alternative to oboe or bassoon for outdoor band settings. Sarrusophones, named for French bandmaster Pierre-August Sarrus, were originally designed as double-reed instruments, although larger versions in the instrument family were later adapted with a single-reed mouthpiece.

In both fingering and looks, the sarrusophone recalls the saxophone that had been developed a few years earlier. That led the latter's creator, Adolphe Sax, to sue Gautro for patent infringement. Sax lost the legal battle but won the war, as musicians and manufacturers began to favor his saxophone over the sarrusophone.

The sarrusophone had something of a comeback among French composers in the early 20th century, being employed by Massenet, Ravel, Debussy, and Dukas, who featured it in *The Sorcerer's Apprentice* (a part now typically performed by a contrabassoon). And it is there we find it among music by Lili Boulanger, who also called for sarrusophone in her *Psalm 129* and *Psalm 130*.



Piano Concerto No. 2 in C minor, Op. 18

Sergei Rachmaninoff

One has to respect a composer who gets a review like this for his First Symphony and somehow forges on:

If there were a conservatory in Hell, if one of its talented students were instructed to write a program symphony on the “Seven Plagues of Egypt,” and if he were to compose a symphony like Mr. Rachmaninoff’s, then he would have fulfilled his task brilliantly and would bring delight to the inhabitants of Hell.

That review appeared in a prominent newspaper in 1897, and it must have stung all the more coming from César Cui, a more senior composer and a member of the band of Russian nationalists who staked a place in music history as “The Five” or “The Mighty Handful.” For the next three years, Rachmaninoff did not write a note, but turned instead to conducting.

Beginning in January 1900 he also sought the help of Nikolai Dahl, a physician who was investigating psychological therapy through hypnosis. By the end of that summer Rachmaninoff was getting back on track as a composer. He started with achievable projects, leading up to the creation of two movements of a piano concerto that had been on the back burner for several years. They were received enthusiastically at their premiere that December. *Russian Musical Gazette* critic Ivan Lipayev wrote:

It has been a very long time since I have seen such a huge audience at a concert ... and it has been long since the walls of Nobility Hall reverberated with such enthusiastic, storming applause ...

Rachmaninoff appeared as both pianist and composer. Most interesting were two movements from an unfinished Second Piano Concerto. This work contains much poetry, beauty, warmth, rich orchestration, healthy and buoyant creative power. Rachmaninoff’s talent is evident throughout.

Within a few months the composer supplied the missing first movement, and the unfinished work became his Piano Concerto No. 2. Rachmaninoff was not

In Short

Born: April 1, 1873, in either Oneg or Semyonovo, Russia

Died: March 28, 1943, in Beverly Hills, California

Work composed: second and third movements composed in 1900, drawing on material written up to a decade earlier; first movement composed in 1901; dedicated “To Monsieur N. Dahl”

World premiere: second and third movements premiered on December 15, 1900, at Nobility Hall in Moscow; complete concerto premiered on November 9, 1901, also in Moscow, Aleksandr Ziloti, conductor; the composer served as soloist on both occasions

New York Philharmonic premiere: December 18, 1914, with Walter Damrosch conducting the New York Symphony (a forebear of the New York Philharmonic), Ossip Gabrilowitsch, soloist

Most recent New York Philharmonic performance: November 17, 2015, Cristian Măcelaru, conductor, Daniil Trifonov, piano

Estimated duration: ca. 34 minutes

entirely free of self-doubt, and he went into something of a panic just prior to playing the premiere of the complete concerto. Nonetheless, the reviews, not to mention the public acclaim, assured him that he was wrong to discount his abilities as a composer.

The first movement rises out of mysterious depths (in F minor) but quickly pounces on the tonic (C minor) and lets loose the first of the many striking themes that characterize this concerto, this first one being richly intoned by the strings. In fact, most of the melodies in this movement are entrusted to the orchestra rather than to the solo piano, which, to an unusual degree for a concerto, plays

a somewhat ornamental or obbligato role. It is surely a virtuoso concerto, and yet Rachmaninoff seems intent on disguising the virtuoso element, even to the extent of banishing a first-movement cadenza, the moment in which a soloist would especially dazzle in Romantic and post-Romantic concertos.

The second movement is imbued with a sense of reverie, its material beautifully balanced between the soloist and the orchestra, surging in the middle with orchestral pushes that look forward to the sound of Prokofiev. In the finale, it is the second theme that would particularly enchant music lovers, but the concerto as a whole

Rachmaninoff and Romance

Perhaps it was the sense of lush, romantic melancholia felt by Rachmaninoff when his Second Piano Concerto was created, but the grand theme of this work, which appears in the third movement, has become shorthand for how to dramatize romantic entanglements in pop culture. The melody inspired the song “Full Moon and Empty Arms,” by Buddy Kaye and Ted Mossman, first recorded by Frank Sinatra in 1945:

Full moon and empty arms
The moon is there for us to share
But where are you?

A night like this
Could weave a memory
And every kiss
Could start a dream for two

That same year, a recording of Rachmaninoff’s concerto with pianist Eileen Joyce was heard throughout the film *Brief Encounter*, a Noël Coward story about the budding romance between two married people who meet by chance at a London railway station café. The film enshrined the theme as the sound of doomed love. The theme was also used, to more comedic effect, in a married man’s overblown fantasies about seducing his upstairs neighbor, Marilyn Monroe, in the 1955 film *The Seven Year Itch*.



*Trevor Howard and Celia Johnson
in a scene from Brief Encounter*

— The Editors

proved irresistibly reassuring in an era when audiences were growing increasingly baffled by modern music. For good reason was his Second Piano Concerto used for the soundtrack of David Lean's 1946 film romance *Brief Encounter*. Celia Johnson and Trevor Howard may pursue an impossible love affair in this classic movie, but their passion is sincere; and when one is looking for a musical expression of sincere, heartfelt, unrestrained passion, the search leads very naturally to Rachmaninoff.

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, triangle and strings, in addition to the solo piano.

— *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)*

Symphony No. 5 in B-flat major, Op. 100

Sergei Prokofiev

Prokofiev's seven symphonies cover a span of 36 years, from his First, the much-loved *Classical* Symphony, composed in 1916–17, through to his Seventh, his last major work, written in 1951–52. Yet his involvement with the genre was even longer than that — covering 50 years, in fact — as he had produced a Symphony in G major back in 1902, when he was an 11-year-old prodigy taking private composition lessons from Reinhold Glière. That piece was not published, and its interest today is principally historical. Neither did Prokofiev publish the Symphony in E minor that he wrote in 1908 during a summer vacation from his studies at the St. Petersburg Conservatory. Already, while working on that latter symphony, Prokofiev was developing strong opinions about the genre, which he articulated in a letter to his friend, composer Nikolai Miaskovsky:

What can be worse than a long symphony? In my opinion, a symphony should ideally last 20 minutes, or 30 maximum. I am trying to write mine as compactly as possible: I'm crossing out even the slightest "wordiness" with a merciless pencil.

Prokofiev had already grasped the concept of "less is more," and sparseness, tautness, and carefully considered balance would remain hallmarks of his mature work.

That's not to say that he was inflexible on the matter of symphonies ideally lasting only 20 minutes. His first official symphony, the *Classical*, comes in a few minutes shorter than that, but the Fifth

runs to nearly 45 minutes. Nonetheless, Prokofiev could not be accused of "sprawl" as his symphonies unrolled. As he aged, he never lost his command of the compact.

World War II was in full swing while Prokofiev worked on his Symphony No. 5, during the summer of 1944, but he was sheltered from the hostilities, living in an artists' retreat 150 miles northeast of Moscow. Shortly after the premiere, he wrote:

I regard the Fifth Symphony as the culmination of a long period of my creative life. I conceived of it as glorifying the grandeur of the human spirit ... praising the free and happy man — his

In Short

Born: either April 23, as he claimed, or April 27 (according to his birth certificate), 1891, in Sontsovka, Ekaterinoslav district, Ukraine

Died: March 5, 1953, in Moscow, USSR

Work composed: summer 1944, drawing on material sketched in the preceding decade; the orchestration was completed that November

World premiere: January 13, 1945, in the Great Hall of the Moscow Conservatory, by the State Symphonic Orchestra of the USSR, with the composer conducting

New York Philharmonic premiere: March 21, 1946, Artur Rodziński, conductor

Most recent New York Philharmonic performance: July 3, 2018, Jaap van Zweden, conductor, at Colorado's Bravo! Vail Music Festival

Estimated duration: ca. 43 minutes

Witness to the Premiere

Everyone who was anyone in Moscow's musical community was present in the Great Hall of the Moscow Conservatory for the premiere of Prokofiev's Fifth Symphony in January 1945. The work was ardently anticipated, being his first new symphony in 16 years, and spirits were buoyed with the knowledge that the troops of the Red Army were just then embarking on their triumphant march into Nazi Germany. The eminent pianist Sviatoslav Richter, seated in the third row, offered this account:

The Great Hall was illuminated, no doubt, the same way it always was, but when Prokofiev stood up, the light seemed to pour straight down on him from somewhere up above. He stood like a monument on a pedestal. And then, when Prokofiev had taken his place on the podium and silence reigned in the hall, artillery salvos suddenly thundered forth. His baton was raised. He waited, and began only after the cannons had stopped. There was something very significant in this, something symbolic. It was as if all of us — including Prokofiev — had reached some kind of shared turning point.

strength, his generosity, and the purity of his soul.

The opening movement does indeed convey a sense of grandeur and heroism, nowhere more than in the epic vision of its spectacular coda. A fast movement follows, so full of hilarity and satire as to become one of the composer's most irrepressible scherzos. The third movement is a study in elegant lyricism, though not without tragic overtones; and the finale, after reminiscing about some material alluding to the first movement, pours forth with giddy high spirits and optimistic affirmation.

Public curiosity ran high when this work was introduced. Prokofiev wrote that his Fifth Symphony was

very important not only for the musical material that went into it, but also because I was returning to the symphonic form after a break of 16 years.

It was, moreover, the first symphony he had written since moving back to his native land following his years as an expatriate, from 1918 to 1936, and so was viewed as his first properly Soviet symphony. It scored a huge success at its premiere. The symphony's wide-ranging but broadly optimistic spirit combined with the circumstances of wartime patriotism to create a perfect storm of enthusiasm on Soviet stages, and it wasted no time whipping up similar excitement in the United States. On November 19, 1945, a week after Serge Koussevitzky led the Boston Symphony Orchestra in the U.S. Premiere, Prokofiev's picture graced the cover of *Time* magazine. The magazine's lengthy profile of him quoted Koussevitzky's assessment:

[The Fifth Symphony is] the greatest musical event in many, many years. The greatest since Brahms and Tchaikovsky! It is magnificent! It is yesterday, it is today, it is tomorrow.

Instrumentation: two flutes and piccolo, two oboes and English horn, two clarinets plus E-flat clarinet and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, cymbals, tambourine, snare drum, wood block, bass drum, tam-tam, piano, harp, and strings.

Portions of this note originally appeared in the program books of the San Francisco Symphony and UBS-Verbier Youth Orchestra.

— J.M.K.

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The Artists



Anna Rakitina

serves as assistant conductor of the Boston Symphony Orchestra under its music director, Andris Nelsons; only the second woman

to hold this position, she has become a much-loved member of the orchestra's family. Previously, she served as a 2019–20 Dudamel Fellow at the Los Angeles Philharmonic, conducting youth concerts at Walt Disney Concert Hall as well as education and community programs such as Youth Orchestra Los Angeles (YOLA).

Rakitina made her highly acclaimed Tanglewood debut in the summer of 2021, and this season appears again on the Boston Symphony Orchestra's subscription series. Additional 2021–22 season highlights include debuts with the Chicago Symphony Orchestra, Orchestre national de Lille, Malmö Symphony Orchestra, Elgini Symphony Orchestra, Pasadena Symphony Orchestra, Vancouver Symphony Orchestra, and, in these concerts, the New York Philharmonic. In the 2022–23 season she will appear with the Baltimore Symphony Orchestra, Indianapolis Symphony Orchestra, Cincinnati Symphony Orchestra, Swedish Radio Symphony Orchestra, Musikkollegium Winterthur, Orchestre philharmonique de Radio France, Yomiuri Nippon Symphony Orchestra, Tonkünstler-Orchester, and Nuremberg Symphony Orchestra, among others.

She has worked with the Los Angeles Philharmonic, Danish National Symphony Orchestra, Orchestra of the Maggio Musicale Fiorentino, Lucerne Festival Strings, Gürzenich Orchestra Cologne, Biel Solothurn Symphony Orchestra, Orchestre de Chambre de Lausanne, Jenaer Philharmonie, George Enescu Philharmonic Orchestra, Hamburg Symphony, Meiningen Court Orchestra, National Philharmonic Orchestra of Russia, The Critical Orchestra, Taipei Symphony Orchestra, National Taiwan Symphony Orchestra, Royal Northern College of Music Chamber Orchestra, and Helsingborg Symphony Orchestra.

Born in Moscow to a Ukrainian father and a Russian mother, Anna Rakitina began her musical education as a violinist. She later studied conducting at the Moscow Tchaikovsky Conservatory in the class of Stanislav Diachenko, who served as assistant to Gennady Rozhdestvensky. She studied conducting in Hamburg, Germany, with Ulrich Windfuhr, beginning in 2016 and graduated with a diploma in 2018. During her studies she conducted stage performances of Tchaikovsky's *Eugene Onegin* and *Iolanta*, Rachmaninoff's *Aleko*, and Britten's *The Rape of Lucretia*, and she wrote her PhD thesis on Rachmaninoff.

As a participant in the Lucerne Festival Academy Conducting Fellowship, Rakitina took part in masterclasses with Alan Gilbert in 2016 and Bernard Haitink in 2017. She has also participated in masterclasses led by Rozhdestvensky, Vladimir Jurowski, and Johannes Schlaefli.



Since his gold medal win at the 13th Van Cliburn International Piano Competition in 2009, **Haochen Zhang** has captivated audiences in the United States,

Europe, Asia, and Australia with a unique combination of deep musical sensitivity, fearless imagination, and spectacular virtuosity. In 2017 Zhang received the prestigious Avery Fisher Career Grant.

Zhang has appeared with many of the world's leading festivals and orchestras. He has performed with The Philadelphia Orchestra, National Symphony Orchestra, Munich Philharmonic, London Symphony Orchestra, London Philharmonic Orchestra, WDR Symphony Orchestra, Frankfurt Radio, San Francisco Symphony, Los Angeles Philharmonic, Pacific Symphony, Kansas City Symphony, Seattle Symphony, Israel Philharmonic, Sydney Symphony, Japan Philharmonic, Singapore Symphony Orchestra, China

Philharmonic Orchestra, and Hong Kong Philharmonic Orchestra, among others. In recital, he has performed on many of the major stages in the world.

In July 2019, Zhang released his debut concerto album on BIS Records performing Prokofiev's Second Piano Concerto and Tchaikovsky's First Piano Concerto with the Lahti Symphony Orchestra under Dima Slobodeniouk. His debut solo album was released by BIS in February 2017, featuring works by Schumann, Brahms, Janáček, and Liszt.

Zhang is also an avid chamber musician, working with colleagues such as the Shanghai and Brentano Quartets, as well as the Dover Quartet, with whom he collaborates each season. He is frequently invited by chamber music festivals in the United States, including the Santa Fe Chamber Music Festival and La Jolla Summerfest.

Haochen Zhang is a graduate of the Curtis Institute of Music in Philadelphia, where he studied under Gary Graffman. He was previously trained at the Shanghai Conservatory of Music and the Shenzhen Arts School with Professor Dan Zhaoyi.

Jaap van Zweden and the New York Philharmonic



Jaap van Zweden became Music Director of the New York Philharmonic in 2018; in the 2022–23 season he presides over the Orchestra’s return to a reimagined David Geffen Hall. Also Music Director of the Hong Kong Philharmonic since 2012, he has appeared as guest with leading orchestras such as the Orchestre de Paris and Amsterdam’s Royal Concertgebouw, Leipzig Gewandhaus, Vienna Philharmonic, Berlin Philharmonic, London Symphony, Chicago Symphony, Cleveland, and Los Angeles Philharmonic orchestras.

Jaap van Zweden’s NY Phil recordings 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.

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NEW YORK PHILHARMONIC



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**Wednesday,
April 20, 2022**

6:00pm Pre-Concert Reception

7:30pm Concert

Dinner follows

Alice Tully Hall, Lincoln Center

**To support the Spring Gala,
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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 *Reffet 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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