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A Reimagined David Geffen Hall
Coming October 2022
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Welcome

Six months from now. That’s when the NY Phil’s inaugural season in the NEW David Geffen Hall begins. Our 2022-23 season has meaning beyond the compelling repertoire, leading guest artists, and key artistic initiatives you’ll read about on our website, in brochures, in this Playbill, and in the press. It is enriched by collaborations forged with New York communities during the height of the pandemic and — as so many of us have personally examined — what we as an institution have learned over the past few years.

In October we will return home. After years of planning, we’re reopening David Geffen Hall earlier than projected thanks to the closest working partnership one can imagine, between the Philharmonic and Lincoln Center, and the remarkable generosity of New Yorkers who realize that this will be an important cultural moment for our city.

The renovation isn’t about a fresh coat of paint, reupholstered seats, and the replacement of a few baffles. It’s a complete transformation of David Geffen Hall. We’ve taken 500 seats out of the concert hall, and extended the stage toward the audience. With the hall no longer a shoebox, soon every concertgoer will be at least 30 percent closer to the musicians. Acoustic panels and fabrics will adjust to the needs of the repertoire — one configuration for a big choral work, another for a Baroque gem, yet another for a live-to-film presentation. And we’ve created a wonderful new venue, the Sidewalk Studio, for events with a contemporary, living-room feel.

In fact, the experience will be totally new the minute you set foot inside the building. The beautiful, expansive new lobby will be twice as large, with a warm Welcome Center and a variety of dining opportunities. Its crowning gem will be the more than 50-foot-long media wall on which our concerts will be streamed live — no charge.

The building; the performance spaces; the season’s programming. It’s all about inviting people to the reimagined David Geffen Hall, so they can realize it is New York City’s new home for music.

We can’t wait!

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The Buzz

Welcome Home!

By Monica Parks

The NY Phil’s 2022–23 season is a housewarming party — and a reflection of how we’ve grown.

“...it’s finally happening — we are returning to our ‘new’ concert hall in October 2022,” says Music Director Jaap van Zweden of the 2022–23 season. “Thank you for your patience and support, and now, the musicians of the New York Philharmonic and I can’t wait to welcome you home.”

Indeed, the NY Phil’s 2022–23 plans are all about what makes for a happy home — listening, engaging, discovering, coming together with shared purpose and for mutual enjoyment, with programs filling the building’s new spaces. The season also reflects an organization transformed by calls for social and environmental justice, and by the support felt from communities across all of New York City. It’s a housewarming party that kicks off in October — well ahead of schedule — thanks to the bold decision by the NY Phil and Lincoln Center to use the time when COVID-19 shuttered concert halls to accelerate the renovation of David Geffen Hall.

It all begins with HOME, a multiweek, multifaceted festival created in collaboration with Lincoln Center, a combination of free events and concerts that activate the reinvented space. The world is invited in to discover the dynamic new 2,200-seat concert hall through performances of repertoire ranging from beloved classics to new works composed for the occasion, such as jazz virtuoso Etienne Charles’s San Juan Hill, commissioned by Lincoln Center for the NY Phil and Charles’s Creole Soul, and Marcos Balter’s Oyá, for light, electronics, and orchestra. Enter the building at your convenience to explore the new public spaces during our Open House Weekend.

Throughout the season there are many more opportunities to discover the Orchestra’s new home. Stop by the warm, welcoming lobby, grab a cup of coffee, and experience a Philharmonic performance free of charge on the new 50-foot-long Digital Wall. Phil for All offers members of our community low-cost tickets to any subscription concert.

Still, the heart of any NY Phil season is the music, and that is as true as ever. Return for masterpieces by Mozart and Beethoven, Bruckner and Mahler, Debussy and Shostakovich, as only this Orchestra can play them. Discover tomorrow’s canon by Caroline Shaw, Felipe Lara, Anna Thorvaldsdottir, and others.

One of the most important things we’ve learned over the last few years is that we all must actively
The creative voices heard during LIBERATION include (clockwise from above) Courtney Bryan, Tazewell Thompson, and Adolphus Hailstork.
engage with each other and our communities. A number of 2022–23 season programs serve as a catalyst for thought and conversation.

- **LIBERATION**, in the first week of March, examines social justice and equity through activities that center on concerts that feature direction by Tazewell Thompson and video by Rasean Davonte Johnson; the repertoire includes the World Premiere of a Philharmonic commission by Courtney Bryan to a libretto by Thompson, alongside works by Adolphus Hailstork and William Grant Still.

- **SPIRIT**, later in March, reflects on the indomitable nature of the human spirit as Jaap van Zweden conducts epic works by Messiaen and J.S. Bach.

- **EARTH** concludes the season with a two-week focus on our climate crisis and humanity’s impact upon the planet, centered on Philharmonic commissions conducted by van Zweden: the World Premiere of *unEarth*, Julia Wolfe’s multimedia oratorio, and the New York Premiere of John Luther Adams’s spatial work *Become Desert*.

Clearly there’s too much to fit into one space — even one as versatile and vibrant as the renovated concert hall. The new David Geffen Hall has made it possible for the Orchestra to launch several new series.

- In the 2,200-seat concert hall, composer, singer, and mandolin virtuoso Chris Thile curates *The 65th Street Session*, bringing together artists from across the American musical landscape in a celebration of music’s power to express our shared human experience.
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Composer Qigang Chen masters the delicate balancing act of being true to his home country, his new home, and his own voice.

Two years before Qigang Chen’s Central Conservatory classmates Tan Dun, Chen Yi, and Zhou Long relocated to the United States, Chen was the first of his illustrious composition class to leave China, in 1984, on being awarded a state grant to study in France. Having already fallen under the spell of Debussy and Ravel, he met Olivier Messiaen and became his final pupil.

The relationship would alter the young composer’s path forever. “In China, you learn to be sociable, subservient to everyone. If necessary, you must be entirely at the disposal of society,” says Chen, who put that philosophy in practice as music director for the 2008 Olympic Opening Ceremony in Beijing. “Messiaen was the first person to tell me you have to be true to yourself.”

For Chen, however, that also meant being true both to his native and adopted countries, which makes performing his music something of a cultural juggling act. New York Philharmonic audiences will encounter his *Reflet d’un temps disparu* for cello and orchestra, April 7–9, through an appropriately bicultural collaboration with two of Chen’s long-time champions: French cellist Gautier Capuçon and Chinese conductor and impresario Long Yu.

“I’m always happy to introduce one of China’s most distinguished composers to the international stage,” says Yu. But even more crucially, Yu also introduced Chen’s music to China when, as founding artistic director of the Beijing Music Festival, he presented China’s first all-Chen
Spring Into Tavern

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A festive Lunar New Year Gala was a highlight of February, which also included a new collaboration, new music, and good friends.
1. **February 8:** The Lunar New Year Gala Co-Chairs with thank-you gifts from the NY Phil: mascots appropriate to welcoming the Year of the Tiger: Board Co-Chairman Oscar L. Tang*, who was born in the Year of the Tiger, with Angela Chen*, Agnes Hsu-Tang, and Misook Doolittle*

2. **February 3:** Philharmonic Patron Theresa Thompson and Edith Morrill, who attended the second program in *Authentic Selves: The Beauty Within*

3. **February 4:** Countertenor Anthony Roth Costanzo — The Mary and James G. Wallach Artist-in-Residence, who performed in and co-created *Authentic Selves* — with Linda and Mitch Hart President and CEO Deborah Borda and vocalist Joshua Banbury, director Dominique Rider, and National Black Theatre (NBT) executive artistic director Jonathan McCrory and NBT CEO Sade Lythcott; NBT curated this evening at the Stanley H. Kaplan Penthouse

4. **February 8:** At the Lunar New Year Gala, Dr. Kathryn Beal* and Massimo Tassan-Solet

5. **February 8:** Tania León*, who composed her 2021 Pulitzer Prize–winning *Stride* on commission from the Philharmonic, with Deborah Borda

6. **February 8:** Sylvia Tóth*, at the Gala

7. **February 8:** Board Co-Chairman Oscar L. Tang* and soprano Hera Hyesang Park (one of the soloists that night) with (right in photo) Ambassador Byung Hwa Chung, Consul General of the Republic of Korea in New York, and his wife, Jae Kyong Lee

8. **February 17:** Lithuanian-born composer Žibuoklė Martinaitytė, whose *Saudade* received its US Premiere that night, with Simonas Kairys, Minister of Culture of Lithuania; Daina Urbanavičienė, Vice-Minister of Culture of Lithuania; and Vaclovas Šalkauskas, Consul General of Lithuania in New York

Photos: 1, 5–6, Nina Westervelt; 2, 4, 7–8, Chris Lee; 3, Erin Baiano

* Board Member
Briefing

A Musical Tasting Menu

Do your interests range from Handel’s Messiah, Presented by Gary W. Parr, to being among the first to hear the premiere of Julia Wolfe’s unEarth, her multimedia oratorio responding to climate change? But do you want to be sure to have the same seat for every concert? If so, the NY Phil’s Thursday D series is for you. Our Curated Series, selected by Philharmonic experts, are now on sale. Explore our 2022–23 season, and secure the seat you want, for our return home to the reinvented David Geffen Hall. Visit nyphil.org/subscribe to learn more.

Bring It On!

Famous orchestras from around the world bring their best when they come to Carnegie Hall. The same is true of the NY Phil’s spring performances, conducted by Music Director Jaap van Zweden.

• April 27: the US premiere of Nico Muhly’s In Certain Circles — a Philharmonic commission featuring the piano duo Katia and Marielle Labèque — is presented alongside masterpieces by Debussy and Wagner.

• May 6: Igor Levit — “Like No Other Pianist,” acclaimed The New Yorker — plays Brahms, paired on the program with Bartók’s virtuosic Concerto for Orchestra.

• June 10: the World Premiere of Sarah Kirkland Snider’s Forward Into Light, a Project 19 commission, is performed with Barber’s Violin Concerto, featuring Hilary Hahn, and Mahler’s First Symphony.

Visit carnegiehall.org/nyphil to learn more.

On the cover: The reimagined David Geffen Hall as it will appear in October 2022 (image by Diamond Schmitt)
Fall in Love with Music — Again

Do you see Mickey Mouse when you hear Dukas’s *The Sorcerer’s Apprentice*? Does Beethoven’s *Pastoral* Symphony conjure images of flying horses? You must have fallen in love with classical music through Disney’s *Fantasia*.

On our Spring Gala, on April 20, the Philharmonic performs the music live as beloved *Fantasia* and *Fantasia 2000* segments are projected above the Orchestra. In addition to the Dukas and Beethoven, you can look forward to animators’ inspirations from Tchaikovsky’s *The Nutcracker* Suite, Stravinsky’s *The Firebird* Suite, and more.

The concert is the centerpiece of a Gala evening that also includes a pre-concert reception and post-concert dinner. Learn more at nyphil.org/spring.

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Briefing

A New Take on an American Classic

On April 15–17 Members of the New York Philharmonic breathe life into a revisionist telling of a classic tale. The Shed presents the North American premiere of *Moby Dick; or, The Whale*, a silent film by award-winning filmmaker and visual artist Wu Tsang with original music — composed by Caroline Shaw and Andrew Yee with Asma Maroof — performed live by the NY Phil players, conducted by Daniela Candillari. The screening complements the Whitney Biennial 2022 video installation by Moved by the Motion, Tsang’s collective. Learn more at theshed.org.

In October 2019 Jaap van Zweden and the New York Philharmonic were the inaugural performers at the McKnight Center for the Performing Arts at Oklahoma State University. Now, that relationship is poised to be raised to a new level.

This coming fall, maestro and Orchestra return to Stillwater, Oklahoma, for the first of three consecutive annual residencies that combine performance with educational opportunities with Philharmonic musicians. We look forward to returning to the vibrant performing arts center, September 23–25, for three concerts, a Young People’s Concert, master classes, and more!
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Friday, April 8, 2022, 8:00 p.m.
16,752nd Concert

Saturday, April 9, 2022, 8:00 p.m.
16,753rd Concert

Long Yu, Conductor
Gautier Capuçon, Cello

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.

Rose Theater at Jazz at Lincoln Center’s Frederick P. Rose Hall
Long Yu, Conductor
Gautier Capuçon, Cello

RIMSKY-KORSAKOV
(1844–1908)

The Tsar’s Bride Overture, Op. 36 (1899)

Qigang CHEN
(b. 1951)

Reflet d’un temps disparu, sur une ancienne mélodie de Huan Yi
(Reflection of a Time Gone By, on an ancient melody by Huan Yi; 1995–96)

GAUTIER CAPUÇON

Intermission

RACHMANINOFF
(1873–1943)

Symphonic Dances, Op. 45 (1940)
Non allegro
Andante con moto (Tempo di valse)
Lento assai — Allegro vivace —
Lento assai. Come prima — Allegro vivace

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Notes on the Program

The Tsar’s Bride Overture, Op. 36

Nicolai Rimsky-Korsakov

Scion of a family full of naval dignitaries, Nikolai Andreievich Rimsky-Korsakov initially embarked on a naval career himself. In the course of the 1860s he fell increasingly under the spell of music, and in 1873 he abandoned his nautical pursuits to follow a career as a composer. The Navy helped him finesse this transition by offering him a newly established position as Inspector of Navy Department Music Bands, a job he held until 1884. “I was appointed to the new post with civilian rank,” he wrote in his memoirs, “and I parted with delight from both my military status and my officer’s uniform. … Henceforth I was a musician officially and incontestably.”

Folk tunes surface often in his compositions, sometimes integrated closely into large-scale works like operas and symphonies, sometimes standing as the source for entire standalone concert pieces. He could make substantial use of sounds drawn from Russian church practice, whether actual quotations of liturgical chant or original music that suggests that style. These aesthetic sympathies were greatly encouraged by Mily Balakirev, the composer who served as both Rimsky-Korsakov’s mentor and (with the critic Vladimir Stasov) the organizer and intellectual conscience of the group of Russian nationalist composers who remain forever bonded as the Mighty Five or Mighty Handful: Alexander Borodin, César Cui, and Modest Mussorgsky, in addition to Rimsky-Korsakov and Balakirev himself.

Rimsky-Korsakov considered opera central to his oeuvre. He began working on his first in 1868 and produced 15 in all, most of them clustered toward the end of his career. It has been suggested that he was squeamish about competing head-on in the opera house with his contemporary Pyotr Ilyich Tchaikovsky, an impediment that was removed when that composer died in 1893. A number of his operas remain repertoire staples in Russia, but the only one likely to be encountered elsewhere is his last, which is an uncharacteristically light satire: The Golden Cockerel (or Le Coq d’or, as the title is sometimes given).

The Tsar’s Bride (Tsarskaya nevesta) was the ninth of Rimsky-Korsakov’s operas, based on a drama unveiled by playwright Lev Mey in 1849. The first sketches of the

In Short

Born: March 18, 1844, in Tikhvin, near Novgorod, Russia
Died: June 21, 1908, in Lyubensk, Russia
Work composed: 1898
World premiere: November 3, 1899, at the Solodovnikov Theatre in Moscow, in a production by the Savva Mamontov Private Russian Opera Society, with Mikhail Ippolitov-Ivanov conducting
New York Philharmonic premiere: as part of the complete opera, on July 23, 1935, at Lewisohn Stadium, José Iturbi, conductor
Most recent New York Philharmonic performance: as a standalone piece, May 18, 1977, Andre Kostelanetz conducting, on the Orchestra’s Promenades series
Estimated duration: ca. 6 minutes
The Story

_The Tsar’s Bride_ is sometimes referred to as a historical opera, but its history is very loose. It would be more correct to call it historical fiction, an imaginative story hitched to a moment in Russian history that is largely enigmatic — the very brief third marriage of Ivan the Terrible in 1672.

The four-act libretto, derived by Ilya Tyumennev from an 1849 play by Lev Mey, has an intertwined plot that requires several readings to lodge in the mind. In simplified form, there are two couples: there is Gryaznoy (an oprichnik, a member of the royal corps of bodyguards) and his mistress, Lyubasha; and then there is Likov (a boyar, a high-ranking official) and his girlfriend, Marfa (daughter of a merchant). Gryaznoy becomes interested in Marfa, which upsets the balance of relationships. In the midst of this, Ivan the Terrible (Ivan IV) decides he wants to marry Marfa. Further complications ensue when characters start slipping love potions and knock-out drugs into each other’s beverages — and then someone ups the ante by substituting poison for love potion. The last act serves up a very operatic brew of deaths by execution (Likov) and stabbing (Lyubasha), a soon-to-be-fulfilled death sentence (Gryaznoy), and a descent into insanity (Marfa).

Discussing _The Tsar’s Bride_, Rimsky-Korsakov wrote:

The style of this opera was to be cantilena par excellence; the arias and soliloquies were planned for development within the limits of the dramatic situations; I had in mind vocal ensembles, genuine, finished, and not at all in the form of any casual or fleeting linking of voices with others, as dictated by the present-day requirements of quasi-dramatic truth, according to which two or more persons are not supposed to talk simultaneously.
At the Time

In 1898 — when Rimsky-Korsakov was working on *The Tsar’s Bride* Overture — the following took place:

- The consolidation of the City of New York (which included Manhattan and parts of the Bronx) with Brooklyn, much of Queens, and Staten Island creates the City of Greater New York, the world’s second-largest city.

- The *USS Maine* (top right) mysteriously explodes and sinks in Havana Harbor, Cuba, killing 266. Two months later the United States, led by President William McKinley, declares war on Spain; the Spanish-American War lasts until the signing of the Treaty of Paris in December.

- Marie and Pierre Curie’s (right) research on radioactive elements takes off, with the discovery of polonium, named for Marie’s native Poland, and radium, taken from the Latin word for “ray.” They win a joint Nobel Prize in Physics for their work; Marie wins a second, in 1911, for chemistry.

— *The Editors*
Qigang Chen was born into an artistically inclined family in Shanghai. His mother was a professional pianist, his father a calligrapher who harbored a passion for Beijing Opera, which he hoped would be his son’s career choice. But Chen was interested in Western music.

He was two years into his clarinet studies at the preparatory school of the Beijing Central Conservatory in 1966 when the policies of the Cultural Revolution went into effect, and he was sent to a military base. However, in the early 1970s he did manage to resume his musical studies. In 1973 he was assigned to be a clarinetist in an orchestra in Hangzhou, but he soon rose to be the ensemble’s conductor and began his first attempts at composition. When China restored its university system, he enrolled in the composition courses at the Central Conservatory, becoming a member of the “Class of 1977” that has played a fundamental role in creating the intellectual environment of today’s China.

After studying for five years with composition professor Luo Zhongrong, a champion of the musical methods of Paul Hindemith, Chen was awarded a fellowship for foreign study. He went to France, where he has lived since 1984, and which granted him French citizenship in 1992. There he studied with such notable figures as Claude Ballif, Betsy Jolas, and, most prominently, Olivier Messiaen, with whom he worked (as Messiaen’s final pupil) from 1984 to 1988. “Messiaen,” said Chen, was the first person who encouraged me to compose truthfully and find myself. Gradually, I discovered that as a Chinese person, my own traditional music is full of character and completely different from anything in Western culture.

Before long he developed ways to synthesize the disparate East–West musical cultures through his own works. Messiaen wrote: “His compositions display real inventiveness, very great talent, and a total assimilation of Chinese thinking to European musical concepts.” Compositions by Chen display compelling inventiveness, painstaking workmanship, and precisely calibrated orchestration.

In 1989 he was awarded the Diploma in Musicology from the Sorbonne, and since then he has become one of the most acclaimed of contemporary composers emanating from China. From 2004 to 2006 he was composer-in-residence at the Orchestre philharmonique de Strasbourg, and in 2008 he served as music director for the opening ceremony of the Beijing Olympics. His international accolades

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**In Short**

**Born:** August 28, 1951, in Shanghai, China  
**Resides:** in Paris and Beijing  
**Work composed:** 1995–96, on commission from Radio France  
**World premiere:** April 23, 1998, at the Théâtre des Champs-Elysées in Paris, by cellist Yo-Yo Ma and the Orchestre national de France, Charles Dutoit conducting  
**New York Philharmonic premiere:** these concerts  
**Estimated duration:** ca. 25 minutes
include being named Honorable Fellow of the Hong Kong Academy for Performing Arts (2008), receiving the Extraordinary Composer Prize of the Seventh Chinese Golden Records (2010), and being honored as Chevalier de l’Ordre des Arts et Lettres by the French government (2013).

A significant segment of Chen’s work-list is given over to concertos, although he never identifies them as such, instead giving them more evocative titles: Extase (Ecstasy), for oboe and orchestra, La Joie de la souffrance (The Joy of Suffering), for violin and orchestra, Joie éternelle (Eternal Joy), for trumpet and orchestra, and so on. Reflet d’un temps disparu, written in 1995–96, was conceived as a cello concerto, and a very virtuosic one at that. In 2002 Chen adapted it into a parallel version featuring the erhu, a two-stringed bowed instrument, calling that revision just Un temps disparu — and then in 2012

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**The “Ancient Melody”**

The ancient melody alluded to in the subtitle of Reflet d’un temps disparu, sur une ancienne mélodie de Huan Yi is Méihuā sān nóng. The title is often translated as Three Variations on the Plum Blossom, the three variations referring to three repetitions of the melody at different pitch levels. It may have been written originally for the flute, its presumed composer being Huan Yi, a military commander of the Warring States period (ca. 475–221 BCE) who was acclaimed for his flute-playing. The piece became most famous in a later adaptation for the qin, a zither (later called the guqin, or “old qin”).

Notwithstanding the song’s antiquity, the earliest source to present its musical notation dates to about 1425. The plum tree, as well as its blossoms and fruit, symbolize strength and longevity, among other attributes. Zhu Quan’s Palace Poems, published in 1408, includes a reference to this song:

> The tall, courtly trees clumped together create a deep shade,
> A cool evening with light talk,
> sitting by a pillar.
> For no particular reason emotions rise up, and with them anxious thoughts,
> Play until the tune “Plum Blossom,” and moonlight fills the qin.

---

Calligraphy depicting plum blossoms from Zhu Quan’s Palace Poems
he revised it again, into a version for viola, called *Un temps disparu II*. These titles reportedly refer to the vanished time of the early years of one’s life — to childhood, the blossoming of first love, and similar experiences that can be dimly retrieved in memory.

*Reflet d’un temps disparu* exemplifies Chen’s way of fusing Chinese and Western music at a deep level. Some expanses of this concerto sound forthrightly Chinese, certainly the passages that quote directly from *Three Variations on the Plum Blossom*, an ancient song written by Huan Yi (see sidebar on page 23). Other sections sound very much of the European avant-garde, but the song informs them, too. Chen takes the melody’s pentatonic note patterns and explores them through a manipulation derived from post-Schoenbergian serialism — deconstructing, combining, overlapping, and reconstructing them, turning the transpositions of their melodic cells into the bricks with which he builds his composition.

**Instrumentation:** three flutes (one doubling piccolo), three oboes (one doubling English horn), three clarinets (one doubling bass clarinet), three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, vibraphone, three suspended cymbals, snare drum, six temple blocks, orchestra bells, large tam-tam, two bass drums, six wood blocks, marimba, triangle, piano (doubling celesta), harp, and strings, in addition to the solo cello.

— J.M.K.
Sergei Rachmaninoff was not at first a standout at the Moscow Conservatory, but by the time he graduated, in 1892, he was deemed worthy of receiving the Great Gold Medal, an honor that had previously been bestowed on only two students. For several years his career continued auspiciously, but in 1897 he was dealt a major setback with the failure of his First Symphony, which a prominent and dismissive review by the composer and critic César Cui likened to “a program symphony on the ‘Seven Plagues of Egypt’” that “would bring delight to the inhabitants of Hell.”

The distress threatened to undo Rachmaninoff, and for the next three years he didn’t write a note. In the psychological aftermath of this embarrassing fiasco, he turned to a different musical pursuit and focused on conducting. Before long he sought the help of a physician who was investigating psychological therapy through hypnosis, and by 1901 he was back on track as a composer. A few years later he would add the obligations of a touring concert pianist to his schedule, and Rachmaninoff’s numerous recordings reveal that his outstanding reputation as a performer was fully merited.

Success followed success for the next three and a half decades, but with the completion of his Third Symphony, in 1936, it appeared that Rachmaninoff had reached the end of his composing career. He had by then finished building a villa on the shore of Lake Lucerne, which he enjoyed traversing in his speedboat, and he was trying to rein in performing commitments so he could ease into retirement. However, the outbreak of World War II disrupted such plans, and he decided to move with his family to the United States — familiar territory, since he had been largely residing in America since 1918. So it was that Rachmaninoff spent the summer of 1940 at an estate near Huntington, Long Island; it was there that his final work, the Symphonic Dances, came into being.

His initial plan was to name the piece Fantastic Dances, which would have underscored its vibrant personality. Alternatively, he pondered titling the three movements “Noon,” “Twilight,” and “Midnight” — or, as his biographer Victor Seroff recounted the story, “Morning,” “Noon,” and “Evening,” meant as a metaphor for the three stages of human life. Rachmaninoff scrapped those ideas and settled instead on the more objective name Symphonic Dances, Op. 45

In Short

**Born:** April 1, 1873, at Oneg, in the Novgorod region of Russia

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

**Work composed:** summer 1940; dedicated to Eugene Ormandy and The Philadelphia Orchestra

**World premiere:** January 3, 1941, at the Academy of Music in Philadelphia, by The Philadelphia Orchestra, Eugene Ormandy, conductor

**New York Philharmonic premiere:** December 17, 1942, Dimitri Mitropoulos, conductor

**Most recent New York Philharmonic performance:** November 3, 2018, Juraj Valčuha, conductor

**Estimated duration:** ca. 34 minutes
of Symphonic Dances. The spirit of the dance does indeed inhabit this work, if in a sometimes mysterious or mournful way. As Rachmaninoff was completing the piece he played it privately for his old friend Michel Fokine, the one-time choreographer of the Ballets Russes, who immediately signaled his interest in using it for a ballet. Regrettably, Fokine died in 1942 before he could make good on his intention.

Three dances make up this orchestral suite. The opening march-like movement is powerful and assertive, although with expressive contrast arriving in the middle section, in the form of very Russian-sounding wind writing. In the movement’s coda the strings play a gorgeous new theme against the tintinnabulation of flute and piccolo, harp, piano, and orchestra bells. The theme has not been previously heard in this piece, but that doesn’t mean it was actually new; Rachmaninoff borrowed it from his First Symphony, which had come to grief so many years before. In reviving the theme, the composer seems to vindicate that early effort, if in a strictly private reference, since the First Symphony had remained unpublished and unperformed since its premiere.

A waltz follows, although more a melancholy, even oppressive Slavic waltz than a lilting Viennese one. To conclude, Rachmaninoff offers a finale that includes quotations from Russian Orthodox liturgical

Listen for ... the Saxophone

Although not a standard member of the symphony orchestra, the saxophone had occasionally been pressed into service during the 19th and early 20th centuries as an “extra” instrument to intone passages of special color, with memorable examples being provided by Bizet (in his L’Arlésienne music) and Ravel (in his orchestration of Musorgsky’s Pictures at an Exhibition). Nonetheless, writing for saxophone was a new experience for Rachmaninoff when he composed Symphonic Dances. The instrument appears only in the first movement, for a fleeting but sensuous passage of three spacious phrases, beginning:

\[\text{moito espressivo}\]

Rachmaninoff was worried about writing idiomatically for the alto saxophone and about notating the part indicated above, in the correct transposition for the instrument. So he turned to an expert, the composer-arranger Robert Russell Bennett, remembered today as the orchestrator for such Broadway hits as Show Boat, Oklahoma!, and My Fair Lady. Bennett recounted:

When he was doing his Symphonic Dances, he wanted to use a saxophone tone in the first movement and got in touch with me to advise him as to which of the saxophone family to use and just how to include it in his score — his experience with saxophones being extremely limited. ... Some days later we had luncheon together at his place in Huntington. When he met my wife and me at the railroad station he was driving the car and after about one hundred yards, he stopped the car, turned to me, and said, “I start on A sharp?” I said, “That’s right,” and he said, “Right,” and drove on out to his place.
chants and from the Dies Irae of the Roman Catholic Mass for the Dead. Both would seem odd selections for what are, after all, identified as dances. But Rachmaninoff subsumes his borrowed material brilliantly into the general spirit of the Symphonic Dances, and on the final page of the manuscript — the last he would ever complete — he inscribed, in Latin script, the word “Alliluya.”

**Instrumentation:** two flutes and piccolo, two oboes and English horn, three clarinets (one doubling bass clarinet), alto saxophone, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, tambourine, snare drum, orchestra bells, xylophone, tam-tam, chimes, cymbals, bass drum, harp, piano, and strings.

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**The New York Philharmonic Connection**

It seems that the episode recounted by Robert Russell Bennett, in which Rachmaninoff consulted him on writing for the saxophone (see sidebar on page 26), wasn’t the only time the Russian composer reached out to other musicians for advice about instrumentation. In 1940, then New York Philharmonic Principal Trumpet Harry Glantz was floored, and a bit perplexed, to receive a brief letter from Rachmaninoff, addressed from the composer’s 505 West End Avenue apartment. Rachmaninoff had performed with the Philharmonic on numerous occasions dating back to 1910, when he made his debut performing his own Piano Concerto No. 3 under the baton of then Music Director Gustav Mahler. The composer apparently thought highly enough of Philharmonic musicians, based on their collaborations, to consult with the Principal Trumpet on a compositional matter. The short trumpet passage in question would be written into Rachmaninoff’s Symphonic Dances, his final opus and the only work he wrote, start to finish, in the United States.

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The New York Philharmonic uses the revolving seating method for section string players who are listed alphabetically in the roster.

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A prominent figure in China’s classical music scene, conductor and impresario Long Yu has devoted his career to steering China’s growing connection to classical music while familiarizing international audiences with some of the country’s most celebrated musicians and composers. Yu currently holds the top position in China’s three leading orchestras — artistic director of the China Philharmonic Orchestra (CPO) and music director of both the Shanghai and Guangzhou symphony orchestras — and serves as principal guest conductor of the Hong Kong Philharmonic Orchestra. He is co-director of Shanghai’s Music in the Summer Air festival and chair of the Artistic Committee of the Beijing Music Festival, an annual autumn event that he founded in 1998 and served as artistic director for 20 years. He is currently vice president of the China Musicians Association and chairman of its recently established League of China Orchestras.

In the 2021–22 season Yu performs with the Munich Philharmonic as well as the New York Philharmonic and cellist Gautier Capuçon. At home, he performs with distinguished artists including renowned pianist Kirill Gerstein. In July 2021 Deutsche Grammophon released The Song of the Earth — its second album featuring Long Yu leading the Shanghai Symphony Orchestra. He became the first Chinese conductor to sign an exclusive relationship with DG in 2018.

In 2014 Long Yu led the China Philharmonic in the first Chinese orchestral performance at the BBC Proms in London. He also founded the Shanghai Orchestra Academy, China’s first postgraduate training program for orchestral musicians, in partnership with the Shanghai Conservatory of Music and the New York Philharmonic, which also named him an honorary member of its International Advisory Board. In 2016 he launched the biennial Shanghai Isaac Stern International Violin Competition.

Internationally, Long Yu has conducted many highly acclaimed orchestras throughout the world. He has received the Arts Patronage Award of the Montblanc Cultural Foundation, Global Citizen Award from the Atlantic Council, Order of Merit of the Federal Republic of Germany, and the Samuel Simons Sanford Award from the Yale School of Music. He has been named a Chevalier dans L’Ordre des Arts et des Lettres (by France) and L’onorificenza di Commendatore dell’Ordine al Merito (Italy), and has been elected a Foreign Honorary Member of the American Academy of Arts and Sciences.

Gautier Capuçon performs internationally with many of the world’s foremost conductors and instrumentalists, is founder and leader of the Classe d’Excellence de Violoncelle at the Fondation Louis Vuitton in Paris, and is an ambassador for the Orchestre à l’École Association, which brings classical music to more than 40,000 schoolchildren across France. In January 2022 he launched his own foun-
dation to support young and talented musicians at the beginning of their careers. He is acclaimed for his expressive musicianship, exuberant virtuosity, and for the deep sonority of his 1701 Matteo Goffriller cello, “L’Ambassadeur.”

In the summer of 2020, mid-pandemic, Capuçon brought music directly into the lives of families across France during his musical odyssey, Un été en France. For his summer 2021 version of the project, he took 27 young music and dance students on the road for 19 concerts. Recording exclusively for Erato (Warner Classics), Capuçon has won multiple awards and holds an extensive discography. His latest album, Emotions (released in 2020), includes music by Debussy, Schubert, and Elgar and has reached gold status in France.

Born in Chambéry, Capuçon began playing the cello at the age of five. He studied at the Conservatoire National Supérieur in Paris with Philippe Muller and Annie Cochet-Zakine, and later with Heinrich Schiff in Vienna. Now he performs with world-leading orchestras; works with conductors such as Lionel Bringuier, Semyon Bychkov, Gustavo Dudamel, Charles Dutoit, Christoph Eschenbach, Andrés Orozco-Estrada, and Yannick Nézet-Séguin; and has collaborated with contemporary composers including Lera Auerbach, Karol Beffa, Esteban Benzecry, Nicola Campogrande, Qigang Chen, Bryce Dessner, Jérôme Ducros, Henri Dutilleux, Thierry Escaich, Philippe Manoury, Bruno Mantovani, Krzysztof Penderecki, Wolfgang Rihm, and Jörg Widmann.
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 Grammy 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. The 2022–23 season marks a new chapter in the life of America’s longest living orchestra with the opening of the reimagined David Geffen Hall and programming that engages with today’s cultural conversations through explorations of **HOME,** **LIBERATION,** **SPIRIT,** and **EARTH,** in addition to the premieres of 16 works. This follows the return from the pandemic, when NY Phil Bandwagon presented free performances across the city, and 2021–22 concerts at other New York City venues during the renovation of David Geffen Hall.

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 Shelby White & 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.
The Buzz

During EARTH Jaap van Zweden (right) conducts premieres by (below) Julia Wolfe and John Luther Adams.

New York Premiers. Look forward to the returns of The Art of the Score; Handel’s Messiah, Presented by Gary W. Parr; and the beloved Young People’s Concerts. And the introduction of Community Partners-in-Residence builds on the citywide dialogue begun during the pandemic.

Deborah Borda, the Linda and Mitch Hart President and CEO, sums it up: “The dawn of a new NY Phil era is on the horizon, thanks to our return to a reimagined, vibrant, versatile David Geffen Hall. You will discover that this Orchestra has truly been transformed by both the potential offered by the new spaces, and by what we’ve learned about our community over the past few years. We can’t wait!”

Monica Parks is the Director of Publications at the New York Philharmonic.

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In Person
Continued from page 8

program in 2002. Within a year of meeting Chen backstage that night, Yu was conducting his works on a European tour with the Guangzhou Symphony Orchestra; he later led Chen’s oeuvre with orchestras in Germany, England, and even France.

Capuçon, for his part, discovered Reflet and its rather Proustian contemplation on the traditional tune Three Variations on Plum Blossom a decade or so later. “I’ve loved this piece from the beginning — its atmosphere, its ancient melody,” the cellist says. “I also really love the man himself and his peaceful way of being. Every time I work with Qigang he sings the melody, and I can actually hear the tradition he’s felt in this song since his youth. The piece is so poetic, so beautifully written. And what the music says around these melodies, of Chinese culture coming to France, is ultimately Qigang’s own personal story.”

“The original tune comes from deep in Chinese tradition,” Yu concurs. “The melody is 1,000 years old, but Qigang’s composition is written in a contemporary international language that pulls listeners into that world. It’s no longer Chinese, or even French. It’s Qigang’s music, like Das Lied von der Erde [a setting of German translations of Tang Dynasty poetry] is no longer Chinese or Germanic. It’s simply Mahler.”

Ken Smith, a winner of the ASCAP / Deems Taylor Award and the 2020 SOPA Award for arts and culture reporting, has covered music and culture on six continents for a wide range of print, broadcast, and internet media.
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PHILHARMONIC SCHEDULE
APRIL–JUNE 2022

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 Afri-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.

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.
Disney’s Fantasia in Concert

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 SERIES
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
Fri. May 6 | 8:00 p.m.
Jaap van Zweden conductor
Igor Levit piano
BRAHMS Piano Concerto No. 1
BARTÓK Concerto for Orchestra
Info & tickets: carnegiehall.org/nyphil

Alice Tully Hall at Lincoln Center
Thu. May 12 | 7:30 p.m.
Sat. May 14 | 8:00 p.m.
Jaap van Zweden conductor
Frank Huang violin
Nina SHEKHAR Lumina
MOZART Violin Concerto No. 5, Turkish
BEETHOVEN Symphony No. 6, Pastoral

YOUNG PEOPLE’S CONCERT
Alice Tully Hall at Lincoln Center
Sat. May 14 | 2:00 p.m.
Lina González-Granados conductor/host
One Planet
Explore Earth’s natural beauty through music, and see how some composers have become climate activists fighting for environmental justice and a clean planet.

ROSE THEATER AT JAZZ AT LINCOLN CENTER
Thu. June 2 | 7:30 p.m.
Fri. June 3 | 8:00 p.m.
Sat. June 4 | 8:00 p.m.
Jaap van Zweden conductor
Beatrice Rana piano
TCHAIKOVSKY Piano Concerto No. 1
SHOSTAKOVICH Symphony No. 5

CHAMBER MUSIC at 92Y
Co-Presented with 92nd Street Y
Sun. June 6 | 3:00 p.m.
Beatrice Rana piano
New York Philharmonic String Quartet
Joel THOMPSON In Response to the Madness
MOZART String Quartet No. 19, Dissonance
SHOSTAKOVICH Piano Quartet
1395 Lexington Avenue
Info & tickets: 92Y.org

KRAVIS NIGHTCAP SERIES
Stanley H. Kaplan Penthouse
Wed. June 8 | 9:00 p.m.
Sarah Kirkland Snider curator
Nadia Sirota host
Program to be announced from the stage
165 West 65th Street, 10th Floor

CARNEGIE HALL
Fri. June 10 | 8:00 p.m.
Jaap van Zweden conductor
Hilary Hahn violin
Sarah Kirkland SNIDER Forward into Light
BARBER Violin Concerto
MAHLER Symphony No. 1
Info & tickets: carnegiehall.org/nyphil

Programs subject to change. For a complete, updated schedule and tickets visit nyphil.org | Alice Tully Hall Box Office | (212) 875–8656
Information in this issue current as of March 8, 2022

48 | NEW YORK PHILHARMONIC
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

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

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

Sponsored by Breguet, Exclusive Timepiece of Carnegie Hall
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Artists, programs, and dates subject to change. © 2022 Carnegie Hall.
Photos: Labèques by Umberto Nicoletti, Levit by Felix Broede / Sony Classical, Hahn by OJ Slaughter.