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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!

Deborah Borda
Linda and Mitch Hart President and CEO



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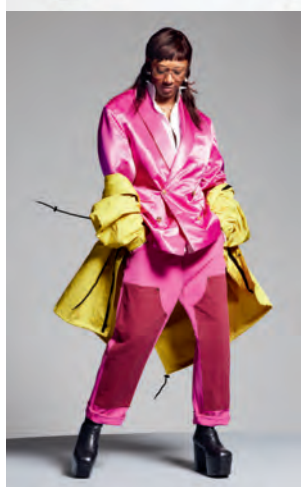
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Welcome Home!

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

into 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



DIAMOND SCHMITT

ALEX SMITH



FABIAN OBISPO

The creative voices heard during *LIBERATION* include (clockwise from above) Courtney Bryan, Tazewell Thompson, and Adolphus Hailstork.



The Buzz

DIAMOND SCHMITT



The versatile David Geffen Hall, coming October 2022



DARIO ACOSTA



K'JOHN LASOUL



HENRY DOMBEY

The performers in *SPIRIT* include (from left) Music Director Jaap van Zweden and two of the soloists in J.S. Bach's *St. Matthew Passion*, Davone Tines (Christus) and Nicholas Phan (Evangelist).

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 indomitability 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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Impressions and Reflections

By Ken Smith

Composer Qigang Chen masters the delicate balancing act of being true to his home country, his new home, and his own voice.



Qigang Chen

LIU HUI

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

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Spring Into Tavern

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Face Page

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. Wallace 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

PROJECT LICENSED BY DISNEY CONCERTS



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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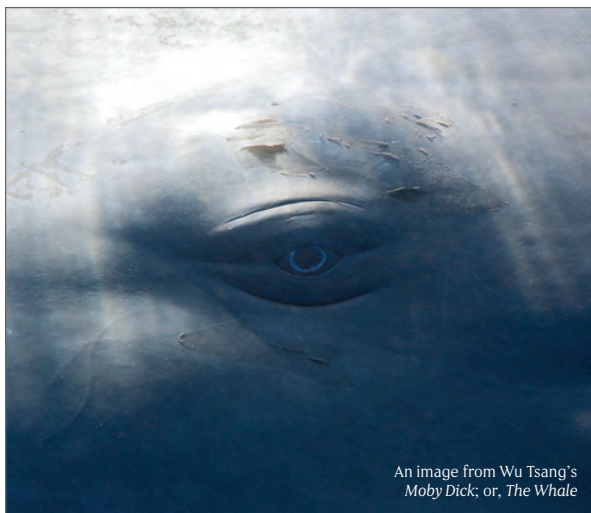
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Briefing

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](https://www.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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JAAP VAN ZWEDEN
MUSIC DIRECTOR

**SPRING GALA
DISNEY'S FANTASIA IN CONCERT**

Wednesday, April 20, 2022, 7:30 p.m.
16,754th Concert

David Newman, Conductor

Programs for Families at the New York Philharmonic are presented by **Daria and Eric Wallach**.

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

This program will last approximately one and one-quarter hours. There will be no intermission.

Alice Tully Hall at Lincoln Center



April 20, 2022

SPRING GALA: DISNEY'S *FANTASIA* IN CONCERT

David Newman, Conductor

BEETHOVEN
(1770–1827)

*Allegro con brio, from Symphony No. 5
in C minor, Op. 67* (1804–08)

BEETHOVEN

**Selections from Symphony No. 6
in F major, Op. 68, *Pastoral*** (1808)
Allegro: Merry Gathering of Country Folk
Allegro: Thunderstorm
Allegretto: Shepherd's Song; Happy and
Thankful Feelings after the Storm

TCHAIKOVSKY
(1840–93)

**Selections from *The Nutcracker Suite*,
Op. 71a** (1892)

STRAVINSKY
(1882–1971)

Selections from *The Firebird Suite*
(1919 version)

DUKAS
(1865–1935)

The Sorcerer's Apprentice (1897)

ELGAR
(1857–1934)
adapt. P. Schickele

Pomp and Circumstance, adapted
from *Pomp and Circumstance
Military Marches, Op. 39,
Nos. 1, 2, 3, and 4* (1901–1907)

THIS PROGRAM WILL BE PERFORMED WITHOUT AN INTERMISSION.

THE NEW YORK PHILHARMONIC THANKS THE MUSICIANS OF THE ORCHESTRA
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Notes on the Program

Disney *Fantasia* — Live in Concert

In this age of 3D, HD, widescreen, 7.1 surround sound — and that’s just in your living room! — it can be hard to fathom how revolutionary *Fantasia* was upon its theatrical release in 1940. Neither symphony hall concertgoers nor families headed to the movies to catch the latest Disney cartoon were prepared for the breadth and depth of color and sound that poured forth from the screen. Walt Disney (1901–66) and conductor Leopold Stokowski (1882–1977), in collaboration with the talents of 1,000-plus artists, musicians, and engineers at the Walt Disney Studio; the RCA Corporation; composer, author, and commentator Deems Taylor (1885–1966); dozens of dancers (including Marge Champion and members of the Ballet Russe de Monte Carlo and Ballet Theatre,

which is now known as American Ballet Theatre); and the entire Philadelphia Orchestra, created a watershed cinematic experience that remains a visionary milestone to this day. Sadly, the expense of installing the Fantasound audio playback system in theaters, and the loss of the European market because of World War II, nixed Disney’s dream of an ongoing “Concert Feature,” wherein individual segments could be rotated out and replaced by new ones. Although the Walt Disney Studio would utilize popular songs in several package films of the 1940s and ’50s, it would remain until 1999 and the release of *Fantasia 2000*, spearheaded by Walt’s nephew, Roy E. Disney, for a Disney-produced, feature-length marriage of classical music and animation to once again reach the screen.



The Pegasus family, in a scene set to Beethoven’s Symphony No. 6, Pastoral

To begin *Fantasia 2000* with a bang, Disney artists chose the opening movement of **Ludwig van Beethoven's Symphony No. 5**, its short-short-short-long musical motif immediately grabbing the listener's ear. The choice also slyly references the time period of the original *Fantasia*, when this four-note motif — the same rhythm as Morse code for the letter V (“di-di-di-dah”) — underscored the “V for Victory!” rallying cry of the Allies in World War II. Computer animation was combined with hand-drawn pastels to create the look of this segment, the abstractions of what might be butterflies and bats paying homage to the abstract animated films of Len Lye and Oskar Fischinger, who had influenced the opening segment of the original *Fantasia*, featuring Bach's Toccata and Fugue in D minor. Here, light battles dark to the repeated rhythm of “di-di-di-dah,” suggesting that victory can't be far away.

Conceived as an Art Deco interpretation of life in mythological Greece, *Fantasia's* “Pastoral” segment was originally set to

“The Entrance of the Little Fauns,” a brief episode from Gabriel Pierné's ballet *Cyralise et le Chèvre-pied*. It soon became apparent that the story artists' ideas were too great for such a trifle. In searching for a piece of music to support their vision, the Disney artists came across **Beethoven's** program for his **Symphony No. 6**, in which the composer describes several pastoral episodes (scenes that take place in the country), including *Merry Gathering of Country Folk*; *Thunderstorm*; *Shepherd's Song*; *Happy and Thankful Feelings after the Storm*. Stokowski felt that Beethoven was ill-suited to Disney and Art Deco, but *Fantasia's* onscreen commentator, composer Deems Taylor, was in favor of the match. Walt Disney liked the idea that so many folks who'd never been exposed to classical music would have an opportunity to experience it as never before. As he put it, “Gee, this'll make Beethoven!”

One of the striking features of *Fantasia's* interpretation of **Pyotr Ilyich Tchaikovsky's The Nutcracker Suite** is how memorable the characters are,



© Disney

“Chinese Dance,” from *Tchaikovsky's The Nutcracker Suite*

considering how short a time they're on screen. With personality to spare, these often faceless, anthropomorphized flora and fauna (and fairies) remain with us long after the last note of music has faded away. One in particular, Hop Low, the smallest of the mushrooms in the "Chinese Dance" always elicits sympathetic laughter from the audience — even though he's on screen for only a minute! When animating the "Chinese Dance," artist Art Babbitt kept a copy of the music on his desk to help navigate the play of musical counterpoint. He also admitted to being influenced by the antics of one of The Three Stooges. When asked if he received any assistance with the choreography of the mushrooms, Babbitt replied:

The only choreographic suggestion I ever got came from Walt Disney himself. I had animated the little mushroom taking his bow on the last note of music. Walt suggested he take the bow after. Both ways would have worked,

depending on one's translation of the little guy's character.

Igor Stravinsky's ballet *The Firebird* was considered but rejected for use in the original *Fantasia* in favor of another of his ballets, *The Rite of Spring*. (Stravinsky was the only living composer to have heard his music in *Fantasia*.) But the appeal of *The Firebird* stayed with artists at the Disney studio and over the years, when the idea of revisiting *Fantasia* was brought up, thoughts often returned to this early Stravinsky work. For *Fantasia 2000*, Disney artists crafted a story far removed from the original scenario of Stravinsky's ballet: no longer a benevolent, if capricious, being, the Firebird is now a frightening, fiery spirit who seeks to destroy the forest home of a Spring Sprite and her companion elk. The look of the segment taps into anime sensibilities as well as the real-life eruption of Mount St. Helens in 1980, all to the purpose of illustrating nature's circle of life, death, and rebirth.



The iconic Sorcerer's Apprentice sequence

Less than a decade after Mickey Mouse's arrival on the silver screen, Walt Disney felt that the popularity of his alter ego was waning and decided to feature him in a retelling of Johann Wolfgang von Goethe's poem, ***The Sorcerer's Apprentice***, accompanied by the **Paul Dukas** composition of the same name. A chance meeting between Disney and Stokowski led to the famed leader of The Philadelphia Orchestra agreeing to conduct at no cost. Disney envisioned a superior offering, with production values far above the usual Mickey Mouse or *Silly Symphony* cartoon. No expense was spared. Storyboards were done in full color. Mickey's design was updated to allow for greater expression and, for the first time, his eyes had pupils. Animators studied live-action film of a UCLA athlete jumping hurdles in order to accurately portray Mickey's struggles. Layout and color design were planned in great detail in order to convey in images what could not be said with words. By the time *The*

Sorcerer's Apprentice was completed, its budget was several times that of a normal *Silly Symphony*. Realizing he couldn't get a return on his investment with a stand-alone cartoon, Disney decided to make *The Sorcerer's Apprentice* the centerpiece of a "Concert Feature." "When [Sorcerer] was almost finished," Stokowski wrote, "Walt said to me: 'Why don't we make a bigger picture with all kinds of music?' and that led to *Fantasia*." *The Sorcerer's Apprentice* remains not only the seed from which the great "Concert Feature" grew, but perhaps the greatest ten minutes of animated storytelling ever produced.

In looking for a piece of music for *Fantasia 2000* that would be familiar to a wide-ranging audience, Disney artists hit upon the idea of using **Edward Elgar's *Pomp and Circumstance***, a mainstay at high school and college graduations in the United States, and familiar under various other guises worldwide. Numerous story ideas were considered and rejected, including one that featured a royal pro-



Donald Duck, Patriarch of the Ark, and Daisy Duck, in the sequence accompanied by Elgar's *Pomp and Circumstance*

cession of Disney princes and princesses presenting their offspring to Donald Duck! After developing and discarding a concept that involved animating every Disney character ever created, it was decided that, since *The Sorcerer's Apprentice* gives Mickey Mouse his moment in the spotlight, Donald should have a moment of hope and glory as well. A retelling of the story of Noah's Ark, with Donald in the role of the Patriarch, provided plenty of opportunities for marching — two-by-two, of course — as well as a variety of possibilities for the frustration-inducing, yet humorous incidents that are the bane of Donald's

existence. That Donald loses and regains his true love in such a grand tapestry only adds to the poignancy of this duck tale.

By Alexander Rannie, composer and historian, whose original scores include The Ren & Stimpy Show, Walt Disney's Alice Comedies, and Screen Novelties' Monster Safari. He has worked for Walt Disney Feature Animation (where he assisted in the restoration of Fantasia), Roy E. Disney, and Diane Disney Miller (contributing to exhibits at The Walt Disney Family Museum).

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New York Philharmonic

2021–2022 SEASON

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The Artist



David Newman is one of today's most accomplished creators of music for film. In his 30-year career he has scored more than 110 films, ranging from *War of the*

Roses, *Matilda*, *Bowfinger*, and *Heathers* to the more recent *Girls Trip*, *Night School*, and *Serenity*. His music has brought to life the critically acclaimed dramas *Brokeback Palace* and *Hoffa*; comedies such as *Galaxy Quest* and *Throw Momma from the Train*; and the award-winning animated films *Ice Age*, *The Brave Little Toaster*, and *Anastasia*. He holds an Academy Award nomination for his score for *Anastasia*. In 2021, after a decade of conducting numerous live music-to-film concerts for the classic *West Side Story* film, Newman arranged the score for Steven Spielberg's bold new reimagining of the legendary Leonard Bernstein and Stephen Sondheim musical.

As a highly sought-after conductor, Newman appears with leading orchestras throughout the world, including the New York and Los Angeles Philharmonic orchestras, Royal Philharmonic Orchestra, Deutsches Symphonie-Orchester Berlin,

Schleswig-Holstein Festival Orchestra, San Diego Symphony, Boston Symphony Orchestra, The Philadelphia Orchestra, Chicago Symphony Orchestra, San Francisco Symphony, and The Cleveland Orchestra. In fall 2017, Newman conducted the world premiere of John Williams's epic film series *Star Wars* — Episodes IV, V, VI, and VII, with the New York Philharmonic. In the summer of 2020 he conducted the world premiere of his score for the film *Galaxy Quest* live with the San Diego Symphony during Comic-Con, and in the fall of 2021 he was invited by the Academy Museum of Motion Pictures in Los Angeles to conduct its inaugural concerts of *The Wizard of Oz*, live to picture, with the American Youth Symphony.

David Newman is the son of nine-time Oscar-winning composer Alfred Newman, and the creation and conducting of music has been a lifelong passion. An active composer for the concert hall, he has composed works that have been performed by the Los Angeles Philharmonic, Indianapolis Symphony, and Long Beach Symphony, as well as at the Ravinia Festival, Spoleto Festival USA, and Chicago's Grant Park Music Festival. He also composed a violin-orchestra suite for the prodigious Korean American violinist Sarah Chang based on songs from *West Side Story*.

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.

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.

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The New York Philharmonic Box Office is at **Alice Tully Hall**, open from 10:00 a.m. to 6:00 p.m., Monday through Saturday; noon to 6:00 p.m., Sunday; and remains open one-half hour past concert time on performance evenings.

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Can't attend a concert as planned? Call Customer Relations at (212) 875-5656 to donate your tickets for re-sale, and receive a receipt for tax purposes in return.

For the Enjoyment of All

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

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For Your Safety

For the latest on the **New York Philharmonic's health and safety guidelines** visit nyphil.org/safety.

Fire exits indicated by a red light and the sign nearest to the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, do not run — walk to that exit.

If an evacuation is needed, follow the instructions given by the House Manager and Usher staff.

Automated external defibrillators (AEDs) and **First Aid kits** are available, if needed during an emergency.



The Buzz

DIAMOND SCHMITT



Sidewalk Studio,
coming October 22

Continued from page 6

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



PETER SERLING



DONALD LEE



DARIO ACOSTA

- *Artist Spotlight* — presented in both the concert hall and in the new, dynamic, street-level Sidewalk Studio — features past Philharmonic collaborators ranging from pianist / conductor Sir Andrés Schiff, the season's Mary and James G. Wallach Artist-in-Residence, to New York City's innovative artists such as Talea Ensemble and the Harlem Chamber Players.
- Philharmonic musicians take the solo spotlight in *NY Phil @ Noon*, in the Sidewalk Studio, for which audiences can pay what they want.
- The Kravis *Nightcap* series, curated by composers and performers, is expanding to offer a diverse array of voices and genres in a casual setting.

This is just the beginning. There will be a total of eight World Premieres, four US Premieres, and four

New York Premieres. 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.

In Person

Continued from page 8



NIKOS ALIAGAS

From left: composer Qigang Chen (right) with conductor Long Yu; cellist Gautier Capuçon

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 *Refllet* 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.
Fri. May 13 | 8:00 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.

USEDOM MUSIC FESTIVAL RESIDENCY

May 20–24

Jaap van Zweden conducts the New York Philharmonic's first-ever appearances at the Usedom Music Festival.

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 7 | 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 Quintet

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) 875-5656

Information in this issue current as of March 8, 2022

CARNEGIE HALL



Katia and Marielle Labèque



Igor Levit



Hilary Hahn

New York Philharmonic

Jaap van Zweden, Music Director and Conductor

Wednesday,
April 27 at 8 PM

**Katia and Marielle
Labèque**, Pianos

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

Sponsored by Breguet, Exclusive
Timepiece of Carnegie Hall

Friday, May 6
at 8 PM

Igor Levit, Piano

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

Sponsored by KPMG LLP

Friday, June 10
at 8 PM

Hilary Hahn, Violin

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

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

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