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A Reimagined David Geffen Hall
Coming October 2022
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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
Fashion is what you buy; style is what you own.

Need a little inspiration?
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with our latest design visionaries at macys.com/iconsofstyle
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 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.
The best seats in the house are on the house.

Enter to win two tickets to a show.

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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.

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

Continued on page 34
Spring Into Tavern

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TAVERNONTHEGREEN.COM
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

April 2022 | 11
**A Musical Tasting Menu**

Do your interests range from Handel’s *Messiah*, Presented by Gary W. Farr, 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](http://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](http://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.

Oklahoma!

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!
PLAYBILL Binders and Sleeves display, organize, and protect your precious theatre keepsakes for years. The perfect gift for classic arts fans everywhere!
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BEAUTY IS A GESTURE

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**RAIDERS OF THE LOST ARK IN CONCERT**

Friday, April 22, 2022, 8:00 p.m.
16,755th Concert

Saturday, April 23, 2022, 8:00 p.m.
16,756th Concert

David Newman, Conductor

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

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

Alice Tully Hall at Lincoln Center
RAIDERS OF THE LOST ARK IN CONCERT

PARAMOUNT PICTURES Presents

A LUCASFILM LTD Production

A STEVEN SPIELBERG Film

RAIDERS OF THE LOST ARK

Starring HARRISON FORD
KAREN ALLEN
PAUL FREEMAN
RONALD LACEY
JOHN RHYS-DAVIES
DENHOLM ELIOTT

Music by
JOHN WILLIAMS

Executive Producers
GEORGE LUCAS and
HOWARD KAZANJIAN

Screenplay by
LAWRENCE KASDAN

Story by
GEORGE LUCAS and
PHILIP KAUFMAN

Produced by
FRANK MARSHALL

Directed by
STEVEN SPIELBERG

Tonight’s program is a presentation of the complete film Raiders of the Lost Ark with a live performance of the film’s entire score, including music played by the Orchestra during the end credits. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the credits.
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PRODUCTION
Raiders of the Lost Ark in Concert produced by Film Concerts Live!, a joint venture of IMG Artists, LLC, and The Gorfaine / Schwartz Agency, Inc.

Producers: Steven A. Linder and Jamie Richardson
Director of Operations: Rob Stogsdill
Production Manager: Sophie Greaves
Worldwide Representation: IMG Artists, LLC
Technical Director: Mike Runice

Music composed by John Williams

Music Preparation: Jo Ann Kane Music Service
Film Preparation for Concert Performance: Ramiro Belgardt
Technical Consultant: Laura Gibson
Sound Remixing for Concert Performance: Chace Audio by Deluxe

The score for Raiders of the Lost Ark has been adapted for live concert performance.

www.FILMCONCERTS LIVE.COM

THIS PROGRAM INCLUDES ONE INTERMISSION.

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A Note from the Composer

In creating the character Indiana Jones, George Lucas and Steven Spielberg introduced an enduring and much loved figure into the pantheon of fictional movie heroes. *Raiders of the Lost Ark* was illuminated by the superb comedy-action performance of Harrison Ford and enlivened by the spirited direction of Steven Spielberg.

Speaking for myself, I must say that the experience of composing the music for this film, and for the subsequent installments in the series, was a very happy one, and offered me a wild and truly joyous ride. I’m especially delighted that the magnificent New York Philharmonic has agreed to perform the music this evening in a live presentation of the movie.

I know I speak for everyone connected with the making of *Raiders* in saying that we are greatly honored by this event, and I hope that tonight’s audience will experience some measure of the joy and fun we did when making the film more than 40 years ago.

About the Composer

In a career spanning more than six decades, John Williams has become one of America’s most accomplished and successful composers for film and for the concert stage, and he remains one of our nation’s most distinguished and contributive musical voices. He has composed the music for more than one hundred films, including all nine *Star Wars* films, the first three *Harry Potter* films, *Superman, Memoirs of a Geisha, Home Alone,* and *The Book Thief.* His nearly 50-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood’s most acclaimed and successful films, including *Schindler’s List, E.T. the Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Saving Private Ryan, Lincoln, The BFG,* and *The Post.* Williams has composed themes for four Olympic Games. He served as music director of the Boston Pops Orchestra for 14 seasons and remains their laureate conductor. He has composed numerous works for the concert stage, including two symphonies and concertos commissioned by many of America’s most prominent orchestras. Williams has received 5 Academy Awards and 52 Oscar nominations (making him the second-most nominated person in the history of the Oscars), 7 British Academy Awards, 25 Grammys, 4 Golden Globes, and 5 Emmys. In 2003 he received the Olympic Order (the IOC’s highest honor) for his contributions to the Olympic movement. In 2004 he received the Kennedy Center Honors, and in 2009 he received the National Medal of Arts, the highest award given to artists by the US Government. In 2016 he received the 44th Life Achievement Award from the American Film Institute — the first time a composer was honored with this award. And in 2020 he received Spain’s Princess of Asturias Award for the Arts as well as the Gold Medal from the prestigious Royal Philharmonic Society in the UK.
New York Philharmonic

2021–2022 SEASON
JAAP van ZWEDEN, Music Director
Leonard Bernstein, Laureate Conductor, 1943–1990
Kurt Masur, Music Director Emeritus, 1991–2015

VIOLINS
Frank Huang
Concertmaster
The Charles E. Culpeper Chair

Sheryl Staples
Principal Associate
Concertmaster
The Elizabeth G. Beinecke Chair

Michelle Kim
Assistant Concertmaster
The William Petschek Family Chair
Quan Ge+

Hae-Young Ham
The Mr. and Mrs. Timothy M. George Chair

Lisa GiHae Kim
Kuan Cheng Lu
Kerry McDermott
Su Hyun Park
Anna Rabinova
Fiona Simon
The Shirley Bacot Shamel Chair
Sharon Yamada
Elizabeth Zeltser+
The William and Elfriede Ulrich Chair

Yulia Ziskel
The Friends and Patrons Chair

Qianqian Li
Principal

Lisa Eunsoo Kim*
In Memory of Laura Mitchell

Soohyun Kwon
The Joan and Joel I. Picket Chair

Duoming Ba

VIOLOS
Cynthia Phelps
Principal
The Mr. and Mrs. Frederick P. Rose Chair

Rebecca Young*
The Joan and Joel Smilow Chair

Cong Wu**
The Norma and Lloyd Chazen Chair

Dorian Rence

Leah Ferguson
Katherine Greene
The Mr. and Mrs. William J. McDonough Chair

Vivek Kamath
Peter Kenote
Kenneth Mirkin
Robert Rinehart
The Mr. and Mrs. G. Chris Andersen Chair

CELLOS
Carter Brey
Principal
The Fan Fox and Leslie R. Samuels Chair

Eileen Moon-Myers*
The Paul and Diane Genu-ther Chair

Patrick Jee

Elizabeth Dyson+
The Mr. and Mrs. James E. Buckman Chair
Alexei Yuponqui
Gonzales
Maria Kitsopoulos
The Secular Society Chair

Sumire Kudo
Qiang Tu
Nathan Vickery+
Ru-Pei Yeh
The Credit Suisse Chair
in honor of Paul Calello

BASSES
Timothy Cobb
Principal

Max Zeugner*
The Herbert M. Citrin Chair

Blake Hinson***Satoshi Okamoto
Randall Butler
The Ludmila S. and Carl B. Hess Chair

David J. Grossman
Isaac Trapkus
Rion Wentworth

FLUTES
Robert Langevin
Principal
The Lila Acheson Wallace Chair

Alison Fierst*
Yoobin Son
Mindy Kaufman
The Edward and Priscilla Pilcher Chair

PICCOLO
Mindy Kaufman

OBOES
Liang Wang
Principal
The Alice Tully Chair

Sherry Sylar*
Robert Botti
The Lizabeth and Frank Newman Chair

Ryan Roberts

ENGLISH HORN
Ryan Roberts

CLARINETs
Anthony McGill
Principal
The Edna and W. Van Alan Clark Chair

Pascual Martinez
Fortezza***
The Honey M. Kurtz Family Chair

E-FLAT CLARINET
Pascual Martinez
Fortezza

(Continued.)

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**BASSOONS**
Judith LeClair  
Principal  
The Pels Family Chair  
Kim Laskowski*  
Roger Nye  
The Rosalind Miranda Chair in memory of Shirley and Bill Cohen

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**HORNS**
Richard Deane  
Acting Principal  
Leelanee Sterrett***  
R. Allen Spanjer  
The Rosalind Miranda Chair  
Alana Vegter++  
Chad Yarbrough++  
The Ruth F. and Alan J. Broder Chair

**TRUMPETS**
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The Paula Levin Chair  
Matthew Muckey*  
Ethan Bensdorf  
Thomas Smith

**TROMBONE**
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The Gurnee F. and Marjorie L. Hart Chair  
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**TUBA**
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Principal

**TIMPANI**
Markus Rhoten  
Principal  
The Carlos Moseley Chair  
Kyle Zerna**

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Principal  
The Constance R. Hoguet Friends of the Philharmonic Chair  
Daniel Druckman*  
The Mr. and Mrs. Ronald J. Ulrich Chair  
Kyle Zerna

**HARP**
Nancy Allen  
Principal

**KEYBOARD**
In Memory of Paul Jacobs

**HARPSCORD**
Paolo Bordignon

**PIANO**
Eric Huebner  
The Anna-Maria and Stephen Kellen Piano Chair

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**AUDIO DIRECTOR**
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* Associate Principal  
** Assistant Principal  
*** Acting Associate Principal  
+ On Leave  
++ Replacement / Extra

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

**HONORARY MEMBERS OF THE SOCIETY**
Emanuel Ax  
Stanley Drucker  
Zubin Mehta

Programs are supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, the National Endowment for the Arts, the National Endowment for the Humanities, and the New York State Council on the Arts, with the support of the Office of the Governor and the New York State Legislature.
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 Brokedown 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 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.
• 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 András 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

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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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
Qiqang 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

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 5 | 6:00 p.m.
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 | 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
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

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