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MAY
2022

JAAP VAN ZWEDEN
MUSIC DIRECTOR

David Geffen Hall

DAVID GEFFEN HALL, HOME OF THE NEW YORK PHILHARMONIC

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A Reimagined David Geffen Hall
Coming October 2022

Welcome



DARIO ACOSTA

After literally years of waiting, the New York Philharmonic's inaugural season in the new David Geffen Hall was finally unveiled in March. Public response is so powerful that we have been scrambling to keep up with demand. What a joy to experience record-setting sales and such keen interest! New Yorkers have demonstrated a hunger for exploring the hall's dynamic new spaces and the vital topics and artists that infuse our concerts.

In the meantime, the NY Phil's nomadic 2021–22 season still offers much to enjoy. Our presentations at Alice Tully Hall include the New York Premiere of Nina Shekhar's prize-winning *Lumina* alongside Concertmaster Frank Huang's solo turn in Mozart's

Violin Concerto No. 5, conducted by Music Director Jaap van Zweden, and a Young People's Concert that focuses on our planet. At the Rose Theater pianist Beatrice Rana — the recipient of the NY Phil's Ronnie and Lawrence Ackman Classical Piano Prize — makes her Philharmonic debut in Tchaikovsky's breathtaking Piano Concerto No. 1. In June our four-concert Carnegie Hall season concludes with Jaap conducting the World Premiere of Sarah Kirkland Snider's *Forward Into Light*, commissioned through our *Project 19* celebration of the 19th Amendment, as well as Mahler's First Symphony and the Barber Violin Concerto, with Hilary Hahn as soloist.

And, for the first time since the pandemic descended, the Philharmonic is travelling overseas. Our debut at the Usedom Music Festival, in the Baltic Sea, is an opportunity to make new friends and to reunite with soloists we've not performed with for years — former Mary and James G. Wallach Artists-in-Residence Thomas Hampson and Anne-Sophie Mutter, as well as Jan Lisiecki. But even more profound is the festival's foundational message, which resonates urgently today: the transformation of a Nazi weapons testing facility into a venue for orchestral performance. An incubator of destruction has become a source of beauty, joy, and unity through music.

Unity through music. That belief sustains all of us at the Philharmonic, and it has been reinforced by the outpouring of support and love we've received from people from across New York City over the past few years. We are profoundly grateful to all the generous donors and loyal subscribers who have seen us through these troubled years and are making possible our joyous and impactful future.

A handwritten signature in black ink, reading "Deborah Borda". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

Deborah Borda
Linda and Mitch Hart President and CEO



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In Person





Nothing Taken for Granted

By Gail Wein

Pianist Beatrice Rana, recipient of The Ackman Classical Piano Prize, makes her NY Phil debut.

Beatrice Rana has been playing Tchaikovsky's Piano Concerto No. 1 since she was 15 — about half of her life. The piece is especially challenging because the composer didn't write idiomatically for the piano. "There are these amazing passages where the piano is just fighting with the orchestra, and the massive sonorities that come out are just incredible," Rana says. "It's also a very theatrical work, and you can see the strong influence of the ballet in this concerto, the lightness and the fun that comes, for instance, from the second movement."

Playing the same music over and over could become routine, but, the pianist explains, "it's never the case with Tchaikovsky, because I enjoy so much playing this concerto with different orchestras and different conductors. Every time I get to see something new!"

When she plays it in New York, June 2–4, it will certainly be something new. It marks the first time Rana has worked with either the New York Philharmonic or the conductor Jaap van Zweden, its Music Director. And it celebrates her receiving The Lawrence and Ronnie Ackman Classical Piano Prize at the NY Phil.

The Italian pianist has trained herself to discard any preconceived notions. "Expectations are the worst enemies of music," she says. "Every time that you expect something, it's just like you put already

SIMON FOWLER

Continued on page 39

Face Page

Past, present, and future converged in the late winter with major announcements about the NY Phil, a milestone celebration of the Philharmonic Very Young Composers Program, and concerts attended by generous friends.



1. March 9: Lincoln Center President & CEO Henry Timms and Board Chair Katherine Farley with New York Philharmonic Linda and Mitch Hart President & CEO Deborah Borda and Board Co-Chairman Peter W. May, at the announcement that David Geffen Hall will reopen in October, and on budget

2. March 9: Governor of New York Kathy Hochul with Mayor of New York City Eric L. Adams, who spoke at the press conference

3. March 21: Borda and Music Director Jaap van Zweden announcing the NY Phil's plans for the 2022–23 season

4. March 21: Three of the composers commissioned by the NY Phil: Tania León*, Felipe Lara, and Courtney Bryan

Face Page

Continued from page 10



5. February 24: The members of Young New Yorkers for the Philharmonic who attended the NY Phil debut of violinist Ray Chen (left) included Joshua Kim

6. March 3: Philharmonic Patron Francis J. Harvey, Jr.

7. March 5: At the Young People's Concert celebrating the 25th anniversary of the New York Philharmonic Very Young Composers Program (VYC), VYC Director Jon Deak, who is also a former NY Phil Associate Principal Bass, a composer, and founder of VYC (second from right) and VYC Manager Jessica Mays, who is also a composer (second from left), and (l. to r.) four Very Young Composers involved in the concert: Jordan Millar, Paloma Dineli Chesky, Owen Berenbom, and Wendy Wen

8. March 3: Patrons Jonathan and Martha Cohen

9. March 17: Patrons Cynthia and Thomas Sculco

Photos: 1–2, Mari Uchida; 3–4, Fadi Kheir; 5–9, Chris Lee

* Board Member

New Home, New Season



COURTESY FIRST CHAIR PROMO



NADIA F. ROMANINI

Weekday Sampler Series B has it all, from the inaugural subscription program, on October 18 — featuring the World Premiere of Marcos Balter’s *Oyá*, for light, electronics, and orchestra, and the reprise of Tania León’s *Stride* (both commissioned by the NY Phil) alongside works by John Adams and Respighi — through April 18, when Sir Andrés Schiff, the 2022–23 season’s Mary and James G. Wallach Artist-in-Residence, conducts and is the piano soloist in a program of works by Haydn, Schubert, and Mozart.

Or do you prefer an “à la carte” approach, crafting a bespoke subscription series of the concerts that speak to you through our “Choose Your Own Series” option?

Either way, pick your subscription series to secure your seats in the new David Geffen Hall before single tickets are released to the general public, in early August. Discover the varied and rich options at nyphil.org.

From top: composer Marcos Balter and conductor, pianist, and Artist-in-Residence Sir Andrés Schiff

Family Occasion

A warm NY Phil family tradition returns after a two-year hiatus: the annual Retirees’ Reception, which salutes musicians who are retiring or marking milestone anniversaries. This year’s event, on May 12, honors not only the Class of 2022 but also those who could not be celebrated in 2020 and 2021 because of pandemic-mandated concert cancellations.

The retirees are cellist **Eric Bartlett** (2020, after 22 years), bassoonist / Contrabassoon **Arlen Fast** (2020, 24 years), bassist **Orin O’Brien** (2021, 55 years), Assistant Principal Librarian **Sandra Pearson** (2020, after 20 years), and horn player **Howard Wall** (2020, after 26 years).

Violinist **Marilyn Dubow** is marking 50 years in the orchestra this season, and musicians celebrating silver anniversaries are Principal Cello **Carter Brey** (2022), violinist **Lisa Eunsoo Kim** (2020), and cellists **Maria Kitsopoulos** (2022) and **Qiang Tu** (2021). Two staff members will also be honored: Director, Special Gifts, **Marion Cotrone** (2022) and Director of Publications **Monica Parks** (2020).

On the cover: The new David Geffen Hall as it will appear in October 2022 (image by DBOX for TWBTA & Lincoln Center)

CARNEGIE HALL



Jaap van Zweden



Hilary Hahn

Friday, June 10 at 8 PM

New York Philharmonic

Jaap van Zweden, Music Director and Conductor

Hilary Hahn, Violin

Applaud the New York Philharmonic in the concluding concert of its season at Carnegie Hall. The performance includes Hilary Hahn as soloist in Barber's Violin Concerto—a work that enchants with its lyricism and breathlessly virtuosic finale—and concludes with one of this orchestra's hallmarks: Mahler's First Symphony.

This concert is made possible, in part, by the Richard L. Benson Endowment Fund.

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Artists, programs, and dates subject to change.
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Photos: van Zweden by Dario Acosta,
Hahn by Dana van Leeuwen / Decca.

Free Music Across New York City



JENNIFER TAYLOR

As the reopening of New York forges ahead, two beloved Philharmonic traditions return. Jaap van Zweden concludes his fourth season as Music Director by leading concerts for New Yorkers across the city to enjoy — free.

The **Annual Free Memorial Day Concert** at The Cathedral Church of Saint John the Divine, Presented by the Anna-Maria and Stephen Kellen Foundation, on May 30, features works by Debussy and Wagner.

The **Concerts in the Parks**, Presented by Didi and Oscar Schafer, June 14–17, returns with outdoor concerts in the Bronx, Manhattan, Queens, and Brooklyn, performing cornerstones of the repertoire by Bruch, Dvořák, and Wagner alongside pieces by participants in the NY Phil's acclaimed Very Young Composers Program, as well as the Free Indoor Concert in Staten Island, June 19. Learn more on page 56 or at nyphil.org/parks.



CHRIS LEE



JAAP VAN ZWEDEN
MUSIC DIRECTOR

Thursday, May 12, 2022, 7:30 p.m.

16,759th Concert

The May 12 performance is supported by

Edna Mae and Leroy Fadem, loyal subscribers since 1977.

Donor Rehearsal at 9:45 a.m.†

Friday, May 13, 2022, 8:00 p.m.

16,760th Concert

Saturday, May 14, 2022, 8:00 p.m.

16,762nd Concert

Jaap van Zweden, Conductor

Frank Huang, Violin

(The Charles E. Culpeper Chair)

Lead support is provided by **Terri and Jerry Kohl** in honor of the musicians of the New York Philharmonic.

These performances of Nina Shekhar's *Lumina* are made possible with generous support from the **Francis Goelet Charitable Lead Trusts**.

† In the 2021–22 season Donor Rehearsals are available to Philharmonic supporters only; learn more at nyphil.org/memberevents.

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

Alice Tully Hall at Lincoln Center



May 12–14, 2022

Jaap van Zweden, Conductor
Frank Huang, Violin (The Charles E. Culpeper Chair)

Nina Shekhar
(b. 1995)

Lumina (2020; New York Premiere)

MOZART
(1756–91)

Violin Concerto No. 5 in A major, K.219,
Turkish (1775)
Allegro aperto
Adagio
Rondeau (Tempo di Menuetto)

FRANK HUANG

Intermission

BEETHOVEN
(1770–1827)

Symphony No. 6 in F major, Op. 68,
Pastoral (1808)
Allegro ma non troppo: Awakening of
Cheerful Feelings upon Arrival in the
Country
Andante molto moto: Scene by the
Brook
Allegro: Merry Gathering of Country Folk
Allegro: Thunderstorm
Allegretto: Shepherd's Song; Happy and
Thankful Feelings after the Storm

New York Philharmonic performances are streamed on **NYPhil+** (nyphil.org/plus), which hosts new and historic performance videos and broadcasts, and syndicated on *The New York Philharmonic This Week* (nyphil.org/thisweek), the award-winning weekly radio series.

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Notes on the Program

Lumina

Nina Shekhar

It would be easy to slot Nina Shekhar into a number of categories: young composer experimenting with combinations of popular music, electronics, and classical modes; Indian American composer investigating the sounds of her immigrant ancestry; woman composer taking a hard look at gender stereotypes and notions of female beauty; neurodiverse composer examining how issues of mental illness are handled in the arts and society at large. Shekhar fits into any, and all, of those boxes, but doing so ignores how she weaves the threads of her uniquely diverse American experience into compositions that exude warmth, humor, and a willingness to expose her own vulnerabilities. As Shekhar has put it, her work is a hybrid, not unlike the family meals she experienced growing up, where spicy chicken curry and *palak paneer* sat alongside macaroni and cheese and mashed potatoes on the same table.

Nina Shekhar was born in Detroit to parents who had immigrated from India in the 1980s. Settled in the suburbs and living the life of a typical American kid, Shekhar was still always aware that her brown-skinned, “ethnic” looks set her apart from the mainstream of white suburbia. So, too, did the anxieties of undiagnosed Obsessive Compulsive Disorder, which kept her locked into rigid patterns of repetitive behavior — tapping every wall, counting her swallows — until a middle-school teacher alerted her to what might be behind the habits she had always known made her different, quirky. Her self-label, *Quirkhead*, later

became the title of a piece, for soprano and string quartet, in which Shekhar musically laid out her compulsive method of placing words to the left or right based on whether she considered them good or bad. The random sorting — “dog to the left, fish to the right” — can seem simply humorous, yet Shekhar has spoken poignantly about the decision to expose her long-held secret through music. Eventually, she came to appreciate the creative and analytical prowess of her neurodivergent brain, realizing how her own compulsions made her more patient and empathetic toward others.

That hasn’t kept her from finding a playfulness within serious subject matter. In *Dear Abby*, for vocalist and chamber group, questions and answers inspired by the once-ubiquitous newspaper advice column — such as “Do you paint your toenails red, with blue and golden sparkles?” — call attention to traditional gender roles. The orchestral score for *Turn Your Feet Around*, a play on the 1990s Gloria Estefan hit *Turn*

In Short

Born: June 25, 1995, in Detroit, Michigan

Resides: in Princeton, New Jersey

Work composed: 2020

World premiere: February 28, 2020, by the USC Thornton Symphony, David Crockett, conductor

New York Philharmonic premiere: these performances, which mark the work’s New York Premiere

Estimated duration: ca. 11 minutes

the Beat Around, includes sketches demonstrating how performers should get up and move freely; it was written as a response to the sedentary, couch-surfing life of the pandemic, but also as an encouragement to rethink strict concert hall behaviors.

Shekhar's lighthearted yet musically pointed works have drawn the attention of wide-ranging ensembles. Her music has been performed by the Albany Symphony, Civic Orchestra of Chicago, Eighth Blackbird, JACK Quartet, International Contemporary Ensemble, and Chamber Music Society of Lincoln Center, among many others. She has received two ASCAP Morton Gould Awards, and the 2018 ASCAP Leonard Bernstein Award. She is Young Concert Artists' 2021–23 Composer-in-Residence, and is a composer teaching artist fellow with the Los Angeles Chamber Orchestra.

Not bad for someone still working on her doctorate at Princeton University. After becoming interested in composing while learning to play piano and flute, Shekhar studied composition at the University of Michigan. She went on to graduate studies at USC, where *Lumina* was written for the school's Thornton Symphony. The piece earned her the ASCAP Rudolf Nissim Award, and performances are set for this spring and summer by the Minnesota Orchestra and the Los Angeles Philharmonic at the Hollywood Bowl, in addition to these concerts by the New York Philharmonic (which also brings the work to Europe this month during its residency at the Usedom Music Festival).

Lumina is a study in orchestral shading that channels some of the characteristic phrasing of Hindustani *raags* (or *ragas*).

Polymath



For a taste of Nina Shekhar's diverse experiences, look no further than her undergraduate studies at the University of Michigan, where she earned dual degrees in music composition and chemical engineering. The latter focus was to appease her family's concerns about long-term career security, but only in part. Shekhar found equal satisfaction in her contrasting studies. "I really loved that I was doing two different programs. I loved how engineers think so

differently than artists do," she said in a 2021 interview with Saad Haddad, her predecessor as Young Concert Artists' Composer-in-Residence. She even had an internship at consumer goods giant Procter & Gamble, working on research and development for Bounty paper towels.

Shekhar recounts that she found a bit more enthusiasm for her music studies among engineering professors than the other way around. In the music department, she felt a need to downplay her engineering work, sensing that she wouldn't be seen as committed to her art. "I don't think that's a really healthy mindset. I think we're all multi-dimensional people who have lots of different interests," she told Haddad. In the end, Bounty's loss was music's gain. "Composing is a way for me to express myself, my identity, and emotions in a way that I couldn't in engineering."

It begins with a hovering solo violin line, accompanied by the shimmer of bowed vibraphone. Shekhar notes that traditional Hindustani performers often begin by hovering over a note or two before expanding upward to the full scale. “*Lumina* follows this similar structure, also incorporating glissandi, pitch bends, and grace note patterns to mimic traditional ornamentation,” she says, adding, “I also incorporated significant use of microtonality to create dense clouds and contrast dark and bright scenes, mimicking light vs. shadows.”

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, crotales, suspended cymbals, vibraphone (with bow), marimba, triangle, bass drum, small muted gong, harp, piano, and strings.

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

Violin Concerto No. 5 in A major, K. 219, *Turkish*

Wolfgang Amadeus Mozart

We think of Wolfgang Amadeus Mozart as being a composer first and foremost, but in his day he was also renowned as a performer. He was acknowledged as one of the finest keyboard virtuosos of his time, but he was also an accomplished string player, having been tutored in the violin by his father, Leopold, whose extensive violin treatise stands as a monument of 18th-century pedagogy. The young Mozart became adept enough to serve as a court violinist — eventually concertmaster — in his native Salzburg, and he never relinquished the ability to demonstrate musical ideas convincingly with violin in hand. Once he left Salzburg for Vienna he seems nearly always to have preferred playing the violin's alto cousin, the viola, which he often did in chamber music.

Nonetheless, nearly all the music Mozart wrote for solo string player features the violin, most notably his 33 full-scale sonatas and two sets of variations for violin and piano (more than half of these dating from his maturity) and his five concertos for violin and orchestra. His Concertone for Two Violins and Orchestra and Sinfonia Concertante for Violin and Viola, along with three stand-alone movements for violin and orchestra, round out the list of his extant concerted string works.

Mozart is believed to have composed the concertos principally for his own use, but they were deemed so excellent that other musicians soon mastered them as well. Apparently the first virtuoso to pick them up was Antonio Brunetti, a Neapolitan who was appointed court music director in Salzburg in 1776, and who succeeded Mozart as concertmaster the following year after one

of Mozart's fallings-out with his boss, Prince-Archbishop Colloredo. On October 9, 1777, Leopold Mozart wrote a letter to his son (who was on tour in Augsburg) in which a relevant comment appears:

Brunetti now praises you to the skies! And when I was saying the other day that after all you played the violin *passibilmente*, he burst out: "*Cosa? Cazzo! Se suonava tutto! Questo era del Principe un puntiglio mal inteso, col suo proprio danno.*" ["What? Nonsense! Why, he could play anything! That was a mistaken idea the Prince persisted in, to his own loss."]

It was once thought that Mozart composed all five violin concertos in quick

In Short

Born: January 27, 1756, in Salzburg, Austria

Died: December 5, 1791, in Vienna

Work composed: completed December 20, 1775, in Salzburg

World premiere: unknown

New York Philharmonic premiere: February 14, 1904, Walter Damrosch conducting the New York Symphony (which merged with the New York Philharmonic in 1928), Jacques Thibaud, soloist

Most recent New York Philharmonic performance: The work was released on NY Phil+ on April 12, 2021, Jaap van Zweden conductor, Joshua Bell, violin; the most recent live performance was on July 22, 2017, Alan Gilbert, conductor, Frank Huang, soloist, at Colorado's Bravo! Vail Music Festival.

Estimated duration: ca. 29 minutes

succession from April through December 1775, in accordance with the dates inscribed on his autograph scores. However, it turns out that, as with many of his coeval symphonies, things have been confused through later date tampering. Musicological consensus now seems to be that the Concerto No. 1 may date from 1773, with the other four following in 1775. That information comes as something of a comfort since the first concerto is a far less mature accomplishment than the last. In fact, the Violin Concertos Nos. 4 and 5 reach considerably farther than even Nos. 2 and 3, and music lovers probably wouldn't be surprised if

they learned someday that chronology separates those dyads as well. In any case, the Fourth and Fifth Concertos are by far the most frequently performed of the bunch.

This last of Mozart's violin concertos serves as a fine summation of what he achieved in the genre. The opening movement is elegantly balanced between the soloist and the orchestra, combining a sense of spaciousness with a crystalline texture. The *Adagio* is the largest-scaled slow movement in any of the composer's violin concertos, and it maintains its sense of quiet grace and introspection throughout. Inexplicably, Brunetti seems not to

Mozart Takes a Bow

Johann Andreas Schachtner (1731–95) was a trumpeter, violinist, and cellist in the Salzburg musical establishment, a close friend of the Mozart family, and a librettist or literary collaborator for several of Mozart's early stage works. Shortly after Mozart's death he wrote this recollection at the request of the composer's sister, Nannerl. It includes an account of a trio rehearsal at the Mozarts' home, during which Johann Wenzl played first violin, Schachtner played second, and Leopold Mozart played viola:



Young Wolfgang, ca. 1763

Little Wolfgang asked to be allowed to play second violin. As he hadn't had any lessons yet, your Papa reproved him for his silly begging, thinking he would be unable to make anything of it. Wolfgang said: "You don't need to have taken lessons to play second violin." When your Papa insisted that he go away at

once and not bother us, he began to cry, and went off in a sulk with his little fiddle. I asked that he be allowed to play alongside of me. At last your Papa said: "Play along with Herr Schachtner, then, but so softly that you can't be heard, or you'll have to go." Soon I noticed to my amazement that I was superfluous. Quietly I laid my violin aside and watched your Papa, who had tears of wonder and pleasure running down his cheeks. Little Wolfgang played through all six trios. He was so elated by our applause that he said he could play the first violin part. We let him do it for a joke, and almost died of laughter. His fingering was incorrect and improvised, but he never got stuck.

have been satisfied with this movement, so Mozart apparently composed a new one for him, in the same key (E major) and tempo (*Adagio*) as the original. That replacement movement is almost never played in the context of the concerto, but it is sometimes programmed as Mozart's stand-alone E-major *Adagio* (K.261). The finale is an amiable rondo that leads to a false ending, at which point the music careens into a long episode with an east-of-Vienna spirit, a highly spiced section that earned this concerto its geographically approximate nickname of *Turkish*.

Instrumentation: two oboes, two horns, and strings, in addition to the solo violin.

Cadenzas: Mozart did not provide cadenzas for this work. In these performances, Frank Huang plays cadenzas by Joseph Joachim, with the exception of one short cadenza of his own.

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

At the Time



In 1775, the year Mozart wrote his Fifth Violin Concerto, the following was taking place:

- In the US, the Battles of Lexington and Concord mark the first violence in what would be called the Revolutionary War. Later in the year the Second Continental Congress convenes, George Washington is named commander-in-chief of the Continental Army, and Congress creates a navy.
- In France, Jeanne Baret is presumed to have returned to the country (the date is unclear), making her the first woman to completely circumnavigate the globe; she joined Louis Antoine de Bougainville's expedition disguised as a man, serving as valet and assistant to the team's naturalist.



From top: a 1910 depiction of the Battle of Lexington by William Barnes Wollen; an imagined, posthumous portrait of Jeanne Baret

— The Editors

Symphony No. 6, in F major, Op. 68, *Pastoral*

Ludwig van Beethoven

When Ludwig van Beethoven comes to mind, one may think first of monumental power and even violent ferocity, but the *Pastoral* Symphony offers a very different glimpse of the composer. Beethoven had reason to feel ferocious, having tasted more than his fair share of disarray and anguish. He had begun losing his hearing by late 1802 — a great adversity for anyone, but a catastrophe for a musician. In the six years since, his deafness had increased dramatically. What’s more, in March 1808 a raging infection threatened the loss of a finger, which would have spelled further disaster for a composer who was greatly attached to the keyboard. He was surrounded by a nervous political climate: Vienna had been occupied by Napoleon’s troops since November 1805, and the civic restlessness would erupt into violence within months of the *Pastoral* Symphony’s premiere.

Whatever confusion these circumstances engendered in Beethoven’s personal life could only have been exacerbated by his habit of constantly moving from one lodging to another. In the course of 1808 alone — the year of the Sixth Symphony — he hung his hat at no fewer than four addresses. On the other hand, this was not Beethoven’s whole life. He spent his summers mostly in rural areas surrounding Vienna, which is how he found himself installed in the village of Heiligenstadt during the summer of 1808, while working on the Sixth Symphony.

Beethoven voiced the opinion that listeners were generally restricted in their experience of a work if they expected in advance to hear some image depicted. His sketches for the *Pastoral* Symphony are

littered with jottings that reinforce such ideas: “The hearers should be allowed to discover the situations,” “All painting in instrumental music is lost if it is pushed too far,” and so on.

Nonetheless, tone-painting and “situations to discover” exist bountifully in this symphony, and Beethoven clearly condoned the use of the title *Pastoral*. Inscribed at the head of a violin part used in the first performance (and only parts were available at that time, since the orchestral score was not published until 1826) are the words “*Sinfonia Pastorella / Pastoral-Sinfonie / oder / Erinnerung an das Landleben / Mehr Ausdruck der Empfindung als Mählerei*” (“Sinfonia Pastorella / Pastoral

In Short

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

Died: March 26, 1827, in Vienna, Austria

Work composed: principally in the spring and summer of 1808, although sketches for the second and third movements date to as early as 1803–04; dedicated to Prince Franz Joseph Maximilian von Lobkowitz and Count Andreas Kirillovich Razumovsky

World premiere: December 22, 1808, in an all-Beethoven concert at the Theater an der Wien, in Vienna

New York Philharmonic premiere: April 25, 1846, Henry C. Timm, conductor

Most recent New York Philharmonic performance: The most recent complete performance was on July 27, 2021, Bramwell Tovey, conductor, at Colorado’s Bravo! Vail Music Festival.

Estimated duration: ca. 42 minutes

Symphony / or / Recollection of Country Life / More an Expression of Feeling than Painting”). Each of the symphony’s five movements also carries an individual description: “Awakening of Cheerful Feelings upon Arrival in the Country,” “Scene by the Brook,” “Merry Gathering of Country Folk,” “Thunderstorm,” and “Shepherd’s Song; Happy and Thankful Feelings after the Storm.”

Numerous compositions have been cited as prefiguring the programmatic bent of Beethoven’s *Pastoral*, including Haydn’s early Symphonies No. 6 (*Le Matin*), No. 7 (*Le Midi*), and No. 8 (*Le Soir*); a piano fantasia by Franz Jakob

Freystädtler called *A Spring Morning, Noon, and Night*; and a five-movement symphony by Justin Heinrich Knecht titled *Le Portrait musical de la nature*. Such pieces were characteristic of the age, an epoch nursed by the back-to-nature philosophy of Rousseau and Herder. In Beethoven’s Sixth, nature found its supreme musical mirror.

Instrumentation: two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, and strings.

— J.M.K.

Beethoven and the Country

Like many modern urbanites, Beethoven drew important sustenance from the city — in his case, Vienna — but complained incessantly about its inconveniences. He enjoyed escaping to the suburban parks and countryside when he was able. Sometimes he went farther afield, dropping in at the country residences of well-to-do friends in Hungary or visiting spas in Bohemia. “How delighted I shall be to ramble for a while through bushes, woods, under trees, through grass, and



The countryside around Heiligenstadt (where Beethoven composed his Sixth Symphony), as depicted by Tobias Raulino in 1820

around rocks,” he wrote in 1810 to Therese Malfatti (a future object of his affections), looking forward “with childish excitement” to a getaway a year after the Sixth Symphony was published. He continued:

No one can love the country as much as I do. For surely woods, trees, and rocks produce the echo which man desires to hear.

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

Ana 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. Pickett

Chair

Duoming Ba

Hannah Choi

Marilyn Dubow

The Sue and Eugene Mercy, Jr.

Chair

Dasol Jeong

Hyunju Lee

Kyung Ji Min

Marié Schwalbach

Na Sun

The Gary W. Parr Chair

Jin Suk Yu

Andi Zhang

VIOLAS

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

The Paul and Diane

Guenther Chair

Patrick Jee

Elizabeth Dyson+

The Mr. and Mrs. James E.

Buckman Chair

Alexei Yupanqui

Gonzales

Maria Kitsopoulos

The Secular Society Chair

Sumire Kudo

Qiang Tu

Nathan Vickery

Ru-Pei Yeh

The Credit Suisse Chair

in honor of Paul Caletto

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

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Robert Langevin

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Chair

Alison Fierst*

Yobin 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 Martínez

Forteza***

The Honey M. Kurtz Family

Chair

E-FLAT CLARINET

Pascual Martínez

Forteza

(Continued.)

Instruments made possible, in part, by **The Richard S. and Karen LeFrak Endowment Fund**.

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The Pels Family Chair*

Kim Laskowski*

Roger Nye

*The Rosalind Miranda Chair
in memory of Shirley and
Bill Cohen*

CONTRABASSOON

HORNS

Richard Deane

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Leelanee Sterrett***

R. Allen Spanjer

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Alana Vegter++

Chad Yarbrough++

*The Ruth F. and Alan J. Broder
Chair*

TRUMPETS

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Matthew Muckey*

Ethan Bensdorf

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The Gurnee F. and Marjorie L.
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David Finlayson

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Principal

TIMPANI

Markus Rhoten

*Principal
The Carlos Moseley Chair*

Kyle Zerna**

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The Constance R. Hogue
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Chair*

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*The Mr. and Mrs. Ronald J.
Ulrich Chair*

Kyle Zerna

HARP

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Lawrence Rock

* 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.

About the Artists



Jaap van Zweden became Music Director of the New York Philharmonic in September 2018. He also serves as Music Director of the Hong Kong Philharmonic, a post he has held since 2012. He has appeared as 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 Orchestra, Cleveland, and Los Angeles Philharmonic orchestras.

In October 2022 Jaap van Zweden and the NY Phil reopen the renovated David Geffen Hall with *HOME*, a monthlong housewarming for the Orchestra and its audiences. Season highlights include musical explorations of *SPIRIT*, featuring Messiaen's *Turangalila-symphonie* and J.S. Bach's *St. Matthew Passion*, and *EARTH*, featuring Julia Wolfe's *unEarth* and John Luther Adams's *Become Desert*. He conducts repertoire ranging from Beethoven and Bruckner to premieres by Marcos Balter, Etienne Charles, Caroline Shaw, and Carlos Simon.

In February 2020 van Zweden premiered the first three works commissioned through *Project 19* — which marks the centennial of the 19th Amendment with new works by 19 women composers, including Tania León's Pulitzer Prize-winning *Stride*. In the 2021–22 season,

during the David Geffen Hall renovation, the Music Director leads the Orchestra at venues across New York City, including his first-ever Philharmonic appearances at Carnegie Hall.

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). Other recordings include first-ever performances in Hong Kong of Wagner's *Ring Cycle* (Naxos) and Wagner's *Parsifal*, which received the 2012 Edison Award for Best Opera Recording.

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

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



Frank Huang joined the New York Philharmonic as Concertmaster, The Charles E. Culpeper Chair, in 2015, after serving as concertmaster of the Houston Symphony. He

is the recipient of First Prize of the 2003 Walter W. Naumburg Foundation's Violin Competition and the 2000 Hannover International Violin Competition. Since performing with the Houston Symphony in a nationally broadcast concert at age 11 he has appeared with orchestras throughout the world, including The Cleveland Orchestra, Los Angeles Philharmonic, Saint Paul Chamber Orchestra, Indianapolis Symphony Orchestra, NDR Radio Philharmonic Orchestra of Hannover, Amadeus Chamber Orchestra, and the Genoa Orchestra, in addition to the NY Phil. He has performed on NPR's *Performance Today*, ABC's *Good Morning America*, and CNN's *American Morning* with Paula Zahn. He has given recitals

from London and Paris to Washington, DC, and San Francisco.

Huang's other honors include top prizes in the Premio Paganini International Violin Competition and the Indianapolis International Violin Competition, and Gold Medal Awards in the Kingsville, Irving M. Klein, and D'Angelo international competitions. His first commercial recording was released on Naxos in 2003. Deeply committed to chamber music, he is a member of the New York Philharmonic String Quartet; performed at the Marlboro Music Festival, Ravinia's Steans Institute, Seattle Chamber Music Festival, and Caramoor; served as first violinist of the Grammy Award-winning Ying Quartet; and was a faculty member at the Eastman School of Music.

Born in Beijing, China, at the age of seven Frank Huang moved to Houston, Texas, where he began violin lessons with his mother. He continued his studies at the University of Houston, Cleveland Institute of Music (where he received his bachelor of music degree), and The Juilliard School. Huang serves on the faculty at Juilliard.

New York Philharmonic

The **New York Philharmonic** plays a leading cultural role in New York City, the United States, and the world. Each season the Orchestra connects with up to 50 million music lovers through live concerts in New York and around the world, as well as broadcasts, recordings, and education programs.

The 2022–23 season marks a new chapter in the life of America’s longest living orchestra with the opening of the reimaged David Geffen Hall and programming that engages with today’s cultural conversations. The NY Phil explores its newly renovated home’s potential through repertoire that activates the new performance spaces and by launching new presentations, including at the intimate Sidewalk Studio. The season begins with *HOME*, a monthlong festival introducing the hall and its new spaces. Later, the Philharmonic examines *LIBERATION*, a response to cries for social justice; *SPIRIT*, a reflection on humanity’s relationship with the cosmos; and *EARTH*, which reflects on the climate crisis. Over the season the Orchestra gives the World, US, and New York Premieres of 16 works and collaborates with Community Partners-in-Residence, building on impactful collaborations forged over the course of the COVID-19 pandemic through the launch of NY Phil Bandwagon — free, outdoor, “pull-up” concerts that brought live music back to New York City.

In the 2021–22 season the NY Phil presents concerts at Alice Tully Hall and the Rose Theater at Jazz at Lincoln Center’s Frederick P. Rose Hall; gives the the World, US, and New York premieres of ten commissions; explores *The Schumann Connection*, conducted by Gustavo Dudamel; and explores questions of

identity with The Mary and James G. Wallach Artist-in-Residence Anthony Roth Costanzo in *Authentic Selves: The Beauty Within*.

The New York Philharmonic has commissioned and / or premiered works by leading composers from every era since its founding in 1842, from Dvořák’s *New World* Symphony and Gershwin’s Concerto in F to two Pulitzer Prize winners: John Adams’s *On the Transmigration of Souls* and Tania León’s *Stride*, the last of these commissioned through *Project 19*, which marks the centennial of the 19th Amendment with commissions by 19 women composers. The Orchestra has made more than 2,000 recordings since 1917; the most recent include Julia Wolfe’s Grammy-nominated *Fire in my mouth* and David Lang’s *prisoner of the state*. Concerts are available on NYPhil+, a state-of-the-art streaming platform, and the Orchestra’s extensive history is available free online through the New York Philharmonic Shelby White & Leon Levy Digital Archives.

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

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

MILESTONES: Jubilees and Retirees

This week marks the return of an annual New York Philharmonic family tradition, following two years when it could not be held because of concert closures due to the COVID-19 pandemic. On May 12 active and retired Musicians, Board Members, and Staff gather for a concert and post-concert reception to honor colleagues who are retiring or marking important milestones, this time including those who would have been honored since 2020.

This year's celebration honors retired cellist Eric Bartlett (2020, after 22 years), Contrabassoon / bassoonist Arlen Fast (2020, 23 years), bassist Orin O'Brien (2021, 55 years), Assistant Principal Librarian Sandra Pearson (2020, after 20 years), and horn player Howard Wall (2020, after 26 years). Those celebrating silver or golden jubilees are violinist Marilyn Dubow (marking 50 years in 2022), Principal Cello Carter Brey (25 years, 2022), violinist Lisa Eunsoo Kim (25 years, 2020), and cellists Maria Kitsopoulos (25 years, 2022) and Qiang Tu (25 years, 2021). Two staff members are also being honored: Director, Special Gifts, Marion Cotrone (2022) and Director of Publications Monica Parks (2020), each celebrating 25 years.

Learn more about the retiring musicians being honored this year at nyphil.org/retirees.

Marilyn Dubow, Violin, *The Sue and Eugene Mercy, Jr. Chair*, 50th Anniversary (2022)



Marilyn Dubow has always been able to balance her love of music with seemingly competing interests. She took to the violin just shy of her fourth birthday — by five was performing recitals as a scholarship student at the New York College of Music — but she loved academic studies. Her parents helped her pursue both: her mother, who trained at Juilliard, was her first violin teacher; her father, a high-school French teacher, supported her scholastic endeavors. During her childhood in the Bronx, where she attended PS 70 and Elizabeth Barrett Browning Junior High, she toured as a soloist and appeared on *The Bell Telephone Hour* radio program. She made her New York Philharmonic debut at age 11 performing Vieuxtemps's Fifth Concerto on a Young People's Concert, and returned three years later to play Wieniawski's Second Concerto at Lewisohn Stadium.

Hunter College High School allowed her to carve out time during the school day for the extensive practice necessary for a professional performer. Sarah Lawrence College granted her a year off to participate in the Tchaikovsky Violin Competition; she won the award for Best Performance of Soviet Music, leading to a tour of the Soviet Union. After returning to college and receiving a bachelor's degree in literature, she earned a master's of music from Manhattan School of Music, where she studied with Raphael Bronstein, whom she described as "an extraordinary teacher, musician, and human being."

When Marilyn won her New York Philharmonic audition in 1971 — the fifth woman in the orchestra's modern era, the first in the violin section — she continued her solo career, which had already included a recording of Ives's Second and Third Sonatas with pianist Marsha Cheraskin Winokur, and would continue to feature tours across the US, Europe, and Asia. When her children — Matthew and Alicia — were born, she stopped touring (except with the Orchestra), confining her solo and chamber music appearances to those that were closer to home.

Asked for her thoughts on her time in the Orchestra, she says that her colleagues "are all so fantastic — their musicality, expressiveness, and musicianship," and expresses gratitude: "The New York Philharmonic has given me such lovely experiences and so many wonderful concerts."

Carter Brey, *Principal Cello, The Fan Fox and Leslie R. Samuels Chair, 25th Anniversary (2022)*



Carter Brey recalls clearly his first rehearsal as Principal Cello of the New York Philharmonic: “Tchaikovsky Four, with Masur. Looking out to the empty hall, I remembered sitting there on countless school field trips to Young People’s Concerts. It was surreal.”

He’d been a soloist for 15 years, so “after joining the Philharmonic as a titled player, the pressure was considerable. My goal was just survival!” Learning unfamiliar repertoire and “how to comport myself” took time, but now the cellist is “extremely comfortable.”

Carter had been a subscriber during the early years of Kurt Masur’s tenure as Music Director, and knew his work in Germany. That perspective helped in his new role. “He always put the music first,” Brey says.

He reflects on the Music Directors who followed. In 1979 Lorin Maazel had hired Carter as a section cellist at The Cleveland Orchestra, and when he came to New York in 2002 Brey found “he had mellowed considerably; he was much happier and more patient.” The cellist appreciated the new directions that Alan Gilbert took the Orchestra, the “fun, unusual repertoire, like semi-staged newer operas.” And Jaap van Zweden is a “first-class instrumentalist, and it shows in how he works with us: unvarnished but highly effective.”

Carter Brey values being part of an “institution that continually renews itself in expected and unexpected ways,” praising its recent focus on diversity and inclusivity. Of another renewal — the new David Geffen Hall — Brey says, with a smile, he’s “99% sure it’s going to be great!”

Lisa Eunsoo Kim, *Associate Principal, Second Violin Group, 25th Anniversary (2020)*



When Lisa Eunsoo Kim won a seat in the New York Philharmonic’s violin section, in 1994, she was still in her second year of The Juilliard School’s master’s degree program. She had not been auditioning much and only learned of an opening at the NY Phil at the last minute, which ironically proved fortuitous. “It gave me a boost of focus,” Lisa recalls. “Not knowing is sometimes best because you just have to do it.”

Lisa had to learn how to be a professional orchestral musician on the fly, “absorbing everything: every word, every sound.” That included the great influence of then Music Director Kurt Masur, who “gave me a deeper understanding of what music is all about — that it’s more than simply playing.”

Looking back over her tenure, she cites the year 2014 as a watershed because of the retirements of three crucial colleagues: Principal, Second Violin Group, Mark Ginsberg, who had been her stand partner and inspiration to her Philharmonic life; former NY Phil violinist Yoko Takebe, who taught her at Juilliard, and whose guidance, both as a teacher and as a colleague, was invaluable; and Concertmaster Glenn Dicterow, whom she considers a “great mentor and father figure. The last concert Glenn played as soloist, in Beethoven’s Triple Concerto, was deeply moving.”

When the Orchestra’s regular activities were disrupted by the pandemic, Lisa found herself thrust suddenly into the role of primary caregiver, both to her brother and, after her mother passed away, her father, a challenge she approached again with steadfast determination, and one that afforded her a fresh perspective on life: “I find more deep meaning now in time spent with loved ones, and know better how to spend it wisely.”

Maria Kitsopoulos, Cello, *The Secular Society Chair*, 25th Anniversary (2022)



Although her audition for the New York Philharmonic in 1996, with Music Director Kurt Masur, had gone well, Maria Kitsopoulos tempered her expectations. “I didn’t think anything of it,” she recalls modestly.

She hopped on a plane to Brazil, where, a week later, with limited communication access, her husband eagerly tried to contact her to let her know the good news — she’d won a seat in the cello section. Finally, via fax, word got through.

Today Maria marks her quarter century with the Orchestra by her lasting friendships, like those with Associate Principal Viola Rebecca Young — a family friend since childhood and her former Juilliard Pre-College classmate — and her fellow cellists. “It’s been nice to be part of the lineage of such a great cello section,” she says, and to play alongside a “wonderful leader” in Principal Cello Carter Brey, who joined the NY Phil in the same season. “As a section we spend a lot of time together, especially when traveling.” Indeed, from Amsterdam’s Concertgebouw to Vienna’s Musikverein, she has played in some of the world’s most renowned concert venues and says: “That has been a great privilege, having seen so much of the world.”

The travel, the close friendships, the consistency of a full-time schedule. All of this was thrown into stark relief during the pandemic, and Maria gained a new perspective on just how much time the Orchestra’s musicians had been used to spending with their instruments. About this season’s return to performances: “The demanding work keeps you on your toes, and it keeps you young.”

As she looks back — and into the future — Maria’s gratitude shines through. “I feel very fortunate to have been able to play music at this level for so many years. It’s been a privilege and will continue to be so.”

Qiang Tu, Cello, *25th Anniversary* (2021)



Qiang Tu is the first Chinese-born member of the Philharmonic. Reflecting on the past 25 years, he is struck by how many more have followed in his footsteps. And in “the bigger picture,” he adds, “I look around and see more musicians from all around the world. Music speaks the same language.” He loves the fresh energy of this younger generation — “it makes me feel younger!”

Qiang’s father was a cellist who used wood from a family bed to make Qiang’s first half-size cello. Looking back, Qiang says, “I appreciate what he did. Both my sisters and I have become professional cellists.” In 1998, on the Philharmonic’s first China tour, Qiang’s family and close friends came to a concert in Beijing — “it meant a lot.”

During his tenure, Qiang has especially loved working with Music Directors Kurt Masur, who was here when he joined, and Jaap van Zweden. “Conductors are like film directors,” he muses. “They have their own eyes to see different interpretations. Jaap brings a very distinct style in painting scenery with music.”

Outside the Orchestra, Qiang Tu is a busy teacher, an inventive cook, and a collector of Chinese antiques. He cherishes his rich life and, as he looks back, he says, “If I could reverse time, I would like to!” What keeps him looking forward? “The new hall! I am waiting for it every day.”

Marion Cotrone, *Director, Special Gifts, 25th Anniversary (2022)*



Elegant. Creative. Above all, warm. These are but a few words that describe Marion Cotrone. Her New York Philharmonic tenure was inevitable, given her love of music and of the people who help bring it to life.

Growing up in Greenwich, Connecticut, Marion sought out opportunities to hear live music, even listening to friends practice piano for pure pleasure. Her belief in its impact infused her first job, as a kindergarten teacher in Charlottesville, Virginia, where she built on her master's degree in early childhood education by bringing music into her classroom. She moved to New York and changed fields, working on Wall Street, eventually serving as vice president of corporate communications at Barclays Bank for 11 years, with a portfolio that included charitable giving and event

planning. In 1997, her love of music led to her becoming the NY Phil's Director of Special Events.

Today — after planning dozens of galas and raising millions of dollars — Marion, now Director, Special Gifts, looks back with wonder on many performances (“*Fire in my mouth* was extraordinary”) and adventures (“The trip to Pyongyang was simply unbelievable!”). Still, she most cherishes her ties with generous donors, musicians, volunteers, and staff. She says: “I am blown away that I can help this institution, which I’ve loved and admired my whole life, and to have made real friends for the Philharmonic who are also part of my personal life.”

Monica Parks, *Director of Publications, 25th Anniversary (2020)*



“I was born for this,” Monica Parks states, in a typically pithy insight.

Monica’s earliest memories include being “dragged” to New York Philharmonic performances (“not Young People’s Concerts — Stockhausen”) by her mother, Joan Peyser, biographer of two Philharmonic Music Directors, Boulez and Bernstein, and a contributor to *The New York Times*. Growing up, Monica enjoyed studying piano, flute, and voice while attending New York’s Nightingale Bamford School, then Yale College. On leaving Duke Law after “a dismal year and a half” she looked for a way to combine her academic studies with her love of music.

She started working at Columbia Artists Management, where, she says, “I learned a lot that I still use, like connective thinking, seeing all the ramifications of a seemingly small program change.”

In 1995 she joined the Philharmonic’s Artistic Planning department, where her myriad duties included reviewing the program notes. In 2001 the Publications department was created to provide consistency across the programs and reports previously produced across the organization. She was the first full-time Philharmonic Program Editor, and in 2007 she became Director.

Monica thrives in collaborating with other departments: “It’s like chamber music — distinct timbres that through alchemy form a new whole.” Her own voice — seasoned by 25 years and the tenures of four Music Directors — is respected by her colleagues as deeply committed to excellence, an influential keeper of institutional memory, and a constant source of good humor.

Eric Bartlett, *Cello, Retired After 22 Years (2020)*



Togetherness has been a singular refrain throughout Eric Bartlett's life.

Exposed to music from the outset — his father was a classical music lover, and he grew up down the road from the Marlboro Music Festival, in his Vermont hometown — Eric met his first teacher, Stanley Eukers, at the age of eight. He offered lessons on both violin and cello, and Eric opted for the latter: "My father thought that the grumbly, out-of-tune playing of a beginning cellist would be more bearable than a scratchy, screechy, out-of-tune violin."

Eukers instilled in Eric the value of togetherness: "He insisted that his students come back in the evening after our class lessons and play 'ensemble,' knowing that playing together would bring joy

to young musicians, and that listening to one another is an important skill."

At first, Eric admits, "I didn't work terribly hard" — the poorly heated farmhouse in which he practiced being a less than ideal practice space — but he showed promise, and continued his studies with a succession of influential teachers: George Finckel, in nearby Bennington, whose house was a "cello Mecca;" Leopold Teraspulsky, at the University of Massachusetts; and Leonard Rose at The Juilliard School.

The next 18 years of Eric's career, following his 1979 Juilliard graduation, included touring the country with the Harvey Pittel Trio, joining the Y Chamber Orchestra, and playing with American Ballet Theatre, New York New Music Ensemble, Columbia String Quartet, and Speculum Musicae. In 1983 he joined Orpheus Chamber Orchestra — of which he remains a member today — and, the following year, became principal cellist of the Mostly Mozart Festival Orchestra. Finally, in 1996, he won a seat in the NY Phil's cello section, and "the rest is history."

Over the course of his career, Eric served as Chair of the NY Phil's Chamber Music Committee for 12 years, received a Solo Recitalist's Award from the National Endowment for the Arts, and participated in more than 90 premieres with numerous ensembles.

Beyond his accomplishments, it's the rapport of the cello section — its togetherness — that stood out for Eric: "When you like the people you sit with, and on the stands ahead of and behind you, it's easier and more rewarding to play with one another in ways that make a difference."

"A Vermonter through and through," remarked Principal Harp Nancy Allen, "Eric brought to the NY Philharmonic an impressive package, with more smarts, talent, and dedication than most — brimming with honesty, kindness, and charm. His cello playing is gorgeous and virtuosic, almost a challenge to his modesty."

In 2020, anticipating his post-retirement plans, Eric declared: "I'm not putting the cello down." Fast forward two years, he's been true to his word: "I've been playing string quartet concerts with three members of the Orchestra, and some of my arrangements for six cellos have been published by International Music Company, with more on the way." And, as a teacher, he continues to be inspired by the young cellists in his orchestra repertoire class at Juilliard.



Eric Bartlett (center) with his wife, Sally, and son, Cory, outside his in-laws' summer cabin in Maine

Arlen Fast, Contrabassoon and Bassoon, Retired After 24 Years (2020)



Arlen Fast's path to the Philharmonic and the frontier of musical technology began on a Kansas farm. While running a family farm makes for a busy life, "music was as essential as learning to read and write," he says, as his whole family played instruments and sang in church.

Arlen first heard the bassoon in fifth grade. "I was drawn by the sound, and was fascinated by it," he recalls. "I also noticed that the bassoonists got red in the face when they played and I wanted to know what that was about!" Only in high school was he able to start learning it, using the school's plastic bassoon and plastic reed.

He pursued it at the University of Kansas, then transferred to Wichita State University and quickly won a position in the Wichita Symphony Orchestra. "Thus, I had a professional job in an orchestra almost immediately after finally launching into serious bassoon study," he says. He joined the San Diego Symphony in 1979, and the New York Philharmonic in 1996.

His highlights here include playing all ten Mahler symphonies, especially Mahler's Ninth in Vienna's Musikverein: "I felt, 'Wow, here I am playing this masterpiece in the hall where it was premiered, and Mahler was a Music Director of our orchestra.'"

Arlen Fast is also a pioneer in design who introduced a dramatic evolution to his deep-voiced instrument. "When I got to New York, I immediately felt that the contrabassoon was inadequate for a modern orchestra," he explains. "It hadn't changed for more than a century, while all the other wind instruments had since been modernized. I applied myself to understanding what produced the inadequacies in order to fix them."

After years of research and working with the Fox Bassoon Company, they developed an entirely new register key system, replacing the old one. Along with other needed changes, "that brought 100 years of evolution to the instrument all at once." The Fast System contrabassoon was born. Fast contrabassoons are now played in ensembles around the world, including the Los Angeles Philharmonic and The Cleveland and Metropolitan Opera Orchestras.

In retirement, Arlen is continuing to refine the instrument, design new reed-making tools, and indulge his passion for cycling with his wife, Anne Ediger, an applied linguist and professor at Hunter College.

Associate Principal Bassoon Kim Laskowski said: "Whether it was playing Schumann Four together (we must have played it 30 times over the past 17 years!) or talking about our favorite reed-making machines, food, and politics, Arlen became my bassoon brother! I will miss his excellent contrabassoon and bassoon playing and especially seeing and talking with him every day."



*Fast and his bassoon section colleagues in 2010, in front of the iconic bassoonist figure in the façade of the *Basílica de la Sagrada Família*, Barcelona*

Orin O'Brien, Bass, *The Secular Society Chair, Retired After 55 Years* (2021)



"It may sound naïve, but for a musician, playing in a great orchestra is like being at one with the universe. The whole is greater than any one individual, and you combine to make something that in the best concerts is like a religious experience." Orin O'Brien said that some 20 years ago. Today she adds: "I've always felt this way."

Her earliest memories include the New York Philharmonic. Her parents, both Hollywood actors, encouraged their children's interest in culture, from books to ballet. She recalls: "They listened to classical music all the time" — including, on every Sunday, NY Phil radio broadcasts. Orin moved from piano to double bass at age 14 to join her high school orchestra. Her distinguished instructors included two NY Phil veterans, Herman Reinshagen and Frederick Zimmermann, the latter serving as Associate Principal Bass.

"These teacher-players stressed clear articulation and fidelity to the musical page, and understanding how to follow a conductor's instructions," Orin recalls. While studying at The Juilliard School she worked as a Carnegie Hall usher, an experience that enhanced her studies. "I heard the Philharmonic perform four, five times a week, with my teacher in the bass section!"

She passes these lessons on to her own students, focusing on how the individual fits in with the ensemble. "The bass is so low pitched that you have to be very precise in your articulation to make it clear when you're playing in a section for an audience," she explains. "I would insist that my students attend Philharmonic rehearsals so they could learn from a living example."

Orin has handed down the Philharmonic performance tradition to orchestral bass players around the country, including three current members of the Orchestra. And she still teaches at the Manhattan School of Music and Mannes School of Music. (Note to would-be professionals: check out her *Double-Bass Notebook*, published by Carl Fischer.) She remains connected with the Orchestra, and will return this fall to listen in during the testing of the new David Geffen Hall's acoustic. Still, leaving is bittersweet. "I miss the camaraderie of the bass section, and experiencing music in the midst of the Orchestra." Yet her NY Phil connection continues: she still attends concerts, and friendships forged with players live on.

On Orin's retirement, Associate Principal Bassoon Kim Laskowski, one of her closest friends, says: "I was in complete awe of Orin O'Brien when I joined the Orchestra. She was hired by Bernstein, had played with so many legendary conductors and soloists, and had recorded so many of the LPs we all cherished as young musicians. As a teacher, she educated a generation of double bassists, many of whom peopled orchestras all over the world. We shared many of the same freelance experiences, and we both were members of the New York City Ballet Orchestra, although not at the same time. She also shared with me anecdotes, clippings, letters, and programs from the Philharmonic's past that educated me. I will miss seeing her smiling, attentive face as I look to the left."



Orin O'Brien with Philharmonic Laureate Conductor Leonard Bernstein, the Music Director during whose tenure she joined the Orchestra

Sandra Pearson, Assistant Principal Librarian, Retired After 21 Years (2020)



When Sandra Pearson retired from the New York Philharmonic, in 2020, her tenure spanned four Music Directors, and she had made a mark as the first female librarian to be tenured by the Orchestra. That's on top of her continuing to perform as a bassoonist and cellist, both in ensembles such as The New York Repertory Orchestra and UN Symphony Orchestra and in recital. Her versatility is no accident: "My mantra has been and will continue to be, 'Be flexible, be understanding, be open to new concepts, don't hoard information, do better.'"

Born in Madison, Wisconsin, Sandy recalls: "I grew up in a house filled with music." Not only did the family boast an estimable record collection — including *Peter and the Wolf*, an early favorite of hers — but, she explains, "my father had played trombone in the high school

dance band; my uncle was a bassoonist; and we kids took piano lessons."

Her mother — a pianist, organist, and singer, who was a cocktail pianist in the evenings — proved that one could make a living with music. A public-school musical aptitude test determined that Sandy had a "strong, independent personality," so, naturally, she was assigned to bassoon.

As a bassoon major at the University of Wisconsin–Madison, she "couldn't learn fast enough," and went on to earn a master's in bassoon performance from the Cincinnati College–Conservatory of Music. After her first full-time library job at the Cincinnati Symphony and Cincinnati Pops, she moved to the Boston Symphony Orchestra, serving as Principal of the Boston Pops Orchestra, and then joined the NY Phil in 1998.

Here her dedication and love of the classical music repertoire earned the respect of musicians and staff. In fact, when she got the itch to pick up performance again, around 2007, it was a colleague in the Orchestra who convinced her to go for it: "With great encouragement from Associate Principal Bassoon Kim Laskowski I got back into it. Within two years I gave a recital in Madison as a thank you to my professor."

Trumpet Thomas Smith said of Sandy's retirement: "It seems like just yesterday we were schlepping across America and Asia with the Boston Pops Esplanade Orchestra." When Tom joined the NY Phil, the same year Sandy arrived as Assistant Principal Librarian, he adds: "It was comforting to see a familiar face and know someone else was going through the same things I was."

On retiring from the Philharmonic, during the first year of the pandemic, Sandy moved to Toronto to begin a master's degree in archives and records management, and later was tapped to serve as interim principal librarian for the Toronto Symphony Orchestra. The two together have revolutionized her conception of the orchestra library as a type of archival recordkeeping and information system, leading her "to deconstruct and utilize the professional identity I had for 30 years and open my mind to interdisciplinary learning in a more critical and analytical way."



Sandy playing bassoon with the Northern Kentucky Symphony, ca. 1992

Howard Wall, Horn, *The Ruth F. and Alan J. Broder Chair, Retired After 26 Years (2020)*



Born in Pittsburgh, Pennsylvania, Howard Wall began playing the horn at age ten. “My parents realized I had an interest in classical music, so they started turning on the Philharmonic’s Young People’s Concerts — unless there was a Steelers game on.”

At 19, while earning his bachelor’s degree at Carnegie Mellon University, he made his Carnegie Hall debut, performing Schumann’s *Konzertstück* for Four Horns, the work with which he made his Philharmonic debut in 1995. He would reprise it with the Orchestra in New York and on tour.

Before the Philharmonic, Howard was in The Philadelphia Orchestra for 18 years. “My wife, Elmira Darvarova, was a Metropolitan Opera Orchestra concertmaster, so when I was in Philadelphia, we couldn’t be together as much as we wanted. When

the New York Philharmonic had a horn opening, I took the audition.”

His Philharmonic highlights include joining his colleagues as soloists in the *Konzertstück*, playing chamber music on the Philharmonic Ensembles series, and traveling on tour. “A particularly strong memory is of the audience’s response at the concert in North Korea [in 2008] — we could feel how much they appreciated our being there. The applause lasted for about ten minutes!” he says.

Howard’s reflections on his Philharmonic tenure center mainly on gratitude. For the security guards, stage crew, staff, administration, librarians, and conductors. “No one was less than kind to me.”

For the Orchestra musicians, past and present, because of “their artistry, friendship, professionalism, and collegiality. It was my great honor and privilege to be one of you.” He feels special gratitude for the brass section’s “fabulous playing and outrageous hilarity, which made coming to work such a joy.” And to his “beloved” horn section, he says, “thank you for your friendship and awesome artistry, which I will always carry in my heart.”

For the audience, “the ingredient which truly brings a performance to life and makes it special. Thank you for loving music.”

Finally, for Elmira: “being married to her has made my New York life a paradise.”

Acting Associate Principal Horn Leelanee Sterrett’s feelings show that his appreciation is reciprocated. “One simply could not ask for a better colleague, friend, and mentor than Howard,” she said in 2020. “He brings a gentle, unassuming grace to the job each and every day. He has been the anchor of our section, not just in his expressive, rich-toned playing, but in the way he exudes deep joy in music-making, keeping us all grounded in the power of deeply loving what we are so privileged to do on stage.

“Howard, you have been always kind, always encouraging, always dedicated. I will miss you dearly, but your influence will continue to shape me!”



At the 1995 International Horn Society workshop in Nagano, Japan, in a photo taken by then Principal Horn Philip Myers, a good friend and colleague

In Person

Continued from page 9

in one direction the way it's going to be. I like to be surprised by collaborations, and of course, I know that it will be a good surprise."

In February 2020 the New York Philharmonic announced that Rana would make her debut with the Orchestra that October — a plan dashed by the pandemic, which led to the cancellation of more than one season in New York and in many parts of the world. She observes that in returning to the stage after nearly two years without live musicmaking, things feel different. "Everything is not taken for granted as it was before. I'm not saying that I took for granted making my debut with the New York Philharmonic, but to have the possibility to go on stage with such musicians just has a different taste after all we have experienced. It will be a special time to share with the New York audience."

In fact, for Beatrice Rana, it's always a special time when she gets to visit New York City, which she said is like no other city in the world. "I love the fact that there are so many cultural offerings. Not just music, but also in terms of the people who live in the city and the people who come there from many other places. You can just walk in the street and hear a diversity of accents and languages." Her favorite New York pastimes include taking a walk in Central Park, visiting the museums, and "even just drinking a coffee in a coffee shop and seeing the crazy life outside."

Music journalist and media consultant Gail Wein is a contributor to NPR and Voice of America and has written for The Washington Post, Musical America, and Symphony Magazine. She is executive director of Orli Shaham's Bach Yard, interactive concerts for children.

The Lawrence and Ronnie Ackman Classical Piano Prize

Introduced in 2018, this honor — given to a rising pianist or piano duo chosen by a panel of prominent pianists — includes a substantial stipend, performances with the New York Philharmonic, a chamber music collaboration, and community engagement. The prize is made possible by a generous gift from New York Philharmonic Board Member Lawrence Ackman, who inherited his love of the Orchestra from his grandmothers, both of whom were Philharmonic subscribers, and his wife, Ronnie, herself a pianist. The couple's generosity to the NY Phil also includes annually sponsoring the Lawrence and Ronnie Ackman Family Fund for Distinguished Pianists, supporting special fundraising campaigns, and regularly attending Philharmonic Galas.

Beatrice Rana, the current recipient, says: "When I got to know about this award, I was speechless. It is a way to recognize the work, to see that the life, the musical and interpretational choices, have been recognized by an institution like the New York Philharmonic, which is so important in the music scene."



SIMON FOWLER

Briefing

Continued from page 16

How About a *Nightcap*?

Want to hear from creators and artists in an informal setting? That's the spirit of Kravis *Nightcap*, our late-night events that couple music and conversation. We're wrapping up this season's series on June 8 with Kravis Creative Partner Nadia Sirota speaking with composer Sarah Kirkland Snider (right), whose *Forward Into Light* — commissioned through the NY Phil's *Project 19* — will be premiered at Carnegie Hall two nights later. (See page 56 for more info.)

Next season *Nightcap* returns, with a twist. The curators will include not only composers, such as Esa-Pekka Salonen, but also artists reflecting a broad spectrum of disciplines, including Chromic Duo. And it will take place in the new, dynamic Sidewalk Studio after select Philharmonic subscription concerts. The 2022–23 season *Nightcap* series will begin on October 20 with an event curated by the vocal ensemble Roomful of Teeth. Learn more at nyphil.org/nightcap.



SHERVIN LANEZ

On the Road Again



Peenemünde power plant, where the NY Phil performs in May

The New York Philharmonic has performed in 435 cities in 63 countries, so it was particularly painful when the pandemic grounded America's touring orchestra. Finally, the Orchestra will travel abroad again for its debut at the Usedom Music Festival, on an island in the Baltic Sea, May 20–24. The festival has transformed a Nazi weapons testing facility into a concert venue, a poignant decision that still resonates today.

"I hope that the message we are able to bring will be that the only solution is to stop and listen to each other and to listen to music, for music can heal many wounds," said Music Director Jaap van Zweden, who conducts three performances. Joining the Orchestra as soloists are pianist Jan Lisiecki and two former NY Phil Mary and James G. Wallach Artists-in-Residence, violinist Anne-Sophie Mutter and baritone Thomas Hampson. Follow along at nyphil.org/usedom.

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Institutional Spotlight

ANNA-MARIA AND STEPHEN KELLEN FOUNDATION



Stephen and Anna-Maria Kellen

During their lifetimes Anna-Maria and Stephen Kellen devoted themselves to leadership, philanthropy, and voluntary commitments at nonprofit cultural institutions, educational centers, and health-related charities. Today the Kellen family honors this legacy of giving through the Anna-Maria and Stephen Kellen Foundation, which generously supports cultural programs in New York City and beyond, including a music school, a school of design, museums, and the performing arts.

Anna-Maria and Stephen's love of music shaped much of their philanthropic giving. They were instrumental in building cultural bridges between their adopted city of New York and their native Berlin, most notably in the lasting relationship between Carnegie Hall and the Berlin Philharmonic.

The Anna-Maria and Stephen Kellen Foundation made its first major gift in 1997 to support the New York Philharmonic's Annual Free Memorial Day Concert. The Foundation has since been the lead supporter of this beloved start-of-summer concert, underwriting the Orchestra's community performance at The Cathedral Church of Saint John the Divine. Through this tradition, inaugurated in 1992 by the late Music Director Emeritus Kurt Masur, the Philharmonic and the Anna-Maria and Stephen Kellen Foundation share the gift of music with thousands of New Yorkers and visitors to our great city.

The 30th Annual Free Memorial Day Concert, again generously presented by the Anna-Maria and Stephen Kellen Foundation, will be performed on May 30, 2022. New York Philharmonic Music Director Jaap van Zweden conducts the Orchestra in Debussy's *La Mer* and *Prelude to the Afternoon of a Faun*, and Wagner's *Prelude and Liebestod* from *Tristan und Isolde*. Tickets will be distributed in person on the day of the concert, and in order to share this exquisite performance with as many New Yorkers as possible, the concert audio will be broadcast to the overflow crowd that gathers on Pulpit Green, the lawn adjacent to The Cathedral.

Anna-Maria and Stephen Kellen's lifelong generosity to the arts lives on in the New York Philharmonic's programs so generously supported by the Anna-Maria and Stephen Kellen Foundation. In addition to their commitment to the Annual Free Memorial Day Concert, the Foundation also supports Philharmonic Schools, the Orchestra's signature in-school music education program, and The Anna-Maria and Stephen Kellen Piano Chair, currently held by Eric Huebner.

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Lincoln Center Corporate Fund is proud to support the following 10 participating organizations:

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PHILHARMONIC SCHEDULE

APRIL–JULY 2022

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. Program to include selections from **BEETHOVEN**'s Symphony No. 6, *Pastoral*, **Iman HABIBI**'s *Jeder Baum spricht*, and Very Young Composer **Joonas PESONEN**'s *Vulcano*.

USEDOM MUSIC FESTIVAL RESIDENCY

May 20–24

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

ANNUAL FREE MEMORIAL DAY CONCERT

The Cathedral Church of Saint John the Divine

Presented by the Anna-Maria and Stephen Kellen Foundation

Mon. May 30 | 7:00 p.m.

Jaap van Zweden conductor

DEBUSSY *Prelude to the Afternoon of a Faun* and *La Mer*

WAGNER *Prelude and Liebestod* from *Tristan und Isolde*

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

VERY YOUNG PEOPLE'S CONCERTS

Jamaica Center for Arts and Learning
Sat. June 12 | 2:00 p.m.

Merkin Hall at Kaufman Music Center
Sat. June 18 | 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

CONCERTS IN THE PARKS

Presented by Didi and Oscar Schafer

Tue. June 14 | Van Cortlandt Park, Bronx
Wed. June 15 | The Great Lawn,
Central Park, Manhattan

Thu. June 16 | Cunningham Park, Queens
Fri. June 17 | Prospect Park, Brooklyn

All concerts begin at 8:00 p.m. and are followed by fireworks

Jaap van Zweden conductor
Bomsori Kim violin

WAGNER *Prelude to Act I of Die*

Meistersinger von Nürnberg

Works by **New York Philharmonic**

Very Young Composers

Alexander ROTHSCCHILD-

DOUAIHY *A Human Rhapsody*

Naama ROLNICK *Keep Walking*

BRUCH Violin Concerto No. 1

DVOŘÁK Symphony No. 7

FREE INDOOR CONCERT

Presented by Didi and Oscar Schafer

Sun. June 19 | 4:00 p.m.

St. George Theatre, Staten Island

**Musicians from the
New York Philharmonic**

Program to be announced

BRAVO! VAIL MUSIC FESTIVAL RESIDENCY

July 20–27

Jaap van Zweden and Bramwell Tovey conduct the Orchestra's concerts in the Rocky Mountains.

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 April 11, 2022