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A
fter 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.

Deborah Borda
Linda and Mitch Hart President and CEO
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

Continued on page 39

MAY 2022 | 9
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


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

Continued on page 12
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.


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
Briefing

New Home, New Season

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 András 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.

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)
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.

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

Artists, programs, and dates subject to change.
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Photos: van Zweden by Darlo Acosta,
Hahn by Dana van Leeuwen / Decca.
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](http://www.nyphil.org/parks).
YOUNG PEOPLE’S CONCERT
One Planet

Saturday, May 14, 2022, 2:00 p.m.
16,761st Concert

Lina González-Granados, Conductor / Co-Host
Lanxing Fu, Co-Host
(New York Philharmonic debut)
Superhero Clubhouse, Artistic Advisor
(New York Philharmonic debut)

This concert will last approximately one hour; there will be no intermission.

Lead support for Young People’s Concerts is provided by Evalyn E. and Stephen E. Milman.

Support for Young People’s Concerts is provided by The Theodore H. Barth Foundation, The Brodsky Family Foundation, and Sally E. Cummins.

Alice Tully Hall at Lincoln Center
YOUNG PEOPLE’S CONCERT
One Planet

Lina González-Granados, Conductor / Co-Host
Lanxing Fu, Co-Host (New York Philharmonic debut)
Superhero Clubhouse, Artistic Advisor (New York Philharmonic debut)

BEETHOVEN
(1770–1827)

Selections from Two Movements from 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

Very Young Composer
Joonas PESONEN
(b. 2004)

Vulcano (2018; New York Premiere)

BEETHOVEN

Allegro: Thunderstorm, from Symphony No. 6 in F major, Op. 68,
Pastoral
Iman HABIBI  
(b. 1985)  

**Jeder Baum spricht** (Every Tree Speaks)  
(2019)  

**BEETHOVEN**  

**Allegretto: Shepherd’s Song; Happy and Thankful Feelings after the Storm**  
from Symphony No. 6 in F major, Op. 68, *Pastoral*  

THIS CONCERT WILL BE PERFORMED WITHOUT AN INTERMISSION.  

Major support for the New York Philharmonic Very Young Composers Program is provided by Susan and Elihu Rose. Additional funding is provided by The Staten Island Foundation; Muna and Basem Hishmeh; Mr. and Mrs. A. Slade Mills, Jr.; Billy Rose Foundation; The Rochlis Family Foundation; Calvin Solomon; The ASCAP Foundation; The West Family; and the Solender Family Funds.

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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About the New York Philharmonic
Very Young Composers Program

Created by Director Jon Deak, a composer and former New York Philharmonic Associate Principal Bass, the New York Philharmonic Very Young Composers Program (VYC) is an after-school initiative that provides children ages 9–15 with the opportunity to transform their ideas into finished compositions to be performed by professional musicians. Participants hone their creations by collaborating with Philharmonic Teaching Artists in workshops and rehearsals, culminating in astonishing works of art that reveal the power of children’s imaginations. From its origins in New York City 25 years ago, VYC has inspired programs across the United States and around the world, including in Finland. For more information, visit nyphil.org/vyc.

About This Very Young Composer

Vulcano

Joonas PESONEN (b. 2004)

Joonas Pesonen is an 18-year-old high school student from Helsinki, Finland, who started studying the piano at age 6. He was inspired to start composing at 11 in his school’s music class, and began studying music composition in the fall of 2016 under the guidance of Pasi Lyytikäinen. In 2017 Joonas placed third in the Uuno Klami Composition Competition for children and youth, in the age 10 to 14 category, which featured a performance by the Kymi Sinfonietta. He has also studied composition at the Helsinki Conservatory of Music, and is a second-year student at the Sibelius Academy’s Junior Academy for music composition.

He was 14 when he composed Vulcano, commissioned by the Helsinki Philharmonic Orchestra for their Junior Concert in November 2018. He has also composed works for children and youth orchestras, as well as for piano and chamber music ensembles. He characterizes Vulcano as having “powerful dynamics and a lot of rhythms. However, the ending of the piece is very soft.”
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 Baco
Shanell Chair
Sharon Yamada
Elizabeth Zeltser+
The William and Elfrida Ulrich Chair
Yulia Ziskel
The Friends and Patrons Chair
Qianqian Li
Principal
Lisa Eunsu Kim*
In Memory of Laura Mitchell
Soohyun Kwon
The Joan and Joel Picket Chair
Duoming Ba
Hannah Choi
Marilyn Dubow
The Sue and Eugene Mercy, Jr. Chair
Dasol Jeong
Hyunj 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 Paul and Diane Guenther Chair
Patricia Lee
Elizabeth Dyson+
The Mr. and Mrs. James E. Buckman Chair
Alexei Yunganqi
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 Zegner*
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

OBOES
Liang Wang
Principal
The Alice Tully Chair
Sherry Sylar*
Robert Botti
The Elizabeth 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

BASS CLARINET

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

BASSOONS

Christopher Martin
Principal
The Paula Levin Chair
Matthew Muckey*
Ethan Bensdorf
Thomas Smith

TROMBONES

Joseph Alessi
Principal
The Gumee F. and Marjorie L. Hart Chair
Colin Williams*
David Finlayson
The Donna and Benjamin M. Rosen Chair

BASS TROMBONE

George Curran
The Daria L. and William C. Foster Chair

TUBA

Alan Baer
Principal

TIMPANI

Markus Rhoten
Principal
The Carlos Moseley Chair

PERCUSSION

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

HARPSICHORD

Paolo Bordignon

PIANO

Eric Huebner
The Anna-Maria and Stephen Kellen Piano Chair

ORGAN

Kent Tritle

HARP

Nancy Allen
Principal

LIBRARIANS

Lawrence Tarlow
Principal
Sara Griffin**

ORCHESTRA PERSONNEL

DeAnne Eischt
Orchestra Personnel Manager

STAGE REPRESENTATIVE

Joseph Faretta

AUDIO DIRECTOR

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.
Lina González-Granados has been appointed resident conductor of LA Opera, a position that runs from July 2022 through June 2025. She has distinguished herself as a talented young conductor of symphonic and operatic repertoire. Her spirited interpretations of orchestral works and dedication to highlighting new and unknown works by Latin American composers have earned her international recognition, most recently the 2021 Sphinx Medal of Excellence, the Third Prize and ECHO Special Award (European Concert Hall Organization) of La Maestra Competition, and the Solti Foundation US Career Assistance Award in 2020 and 2021. Her honors include winning the Fourth Chicago Symphony Orchestra Sir Georg Solti International Conducting Competition, and serving as the Solti conducting apprentice under the guidance of Riccardo Muti from February 2020 through June 2022. She has been a conducting fellow of The Philadelphia Orchestra and Seattle Symphony.

González-Granados’s 2021–22 season highlights include debuts with the Chicago Symphony, National Symphony (USA), Gulbenkian, Spanish National, Barcelona Symphony, Nürnberg Symphony, Filarmonica Arturo Toscanini, Kristiansand Symphony, Tapiola Sinfonietta, Polish National Radio Symphony, and Tenerife Symphony orchestras, and the Orquesta del Principado de Asturias and Orquesta Sinfónica de Castilla y León, as well as her return to the New York Philharmonic. She leads Rossini’s The Barber of Seville at Dallas Opera.

Recent appearances include the San Francisco Symphony, The Philadelphia Orchestra, Seattle Symphony, San Antonio Symphony, Louisiana Philharmonic Orchestra, Rhode Island Philharmonic Orchestra, Orquesta Sinfónica Nacional de Colombia, and Filarmónica de Medellín. She has worked with artists including Yefim Bronfman, Pinchas Zukerman, Giancarlo Guerrero, Zubin Mehta, Marin Alsop, and Yannick Nézet-Séguin.

As founder and artistic director of Unitas Ensemble, a chamber orchestra that performs works by Latin American composers and provides free performances for underserved communities, she has received honors including, most recently, the City of Boston’s SPARK Impact Award. She has commissioned multiple premieres and spearheaded the ensemble’s album, Estaciones, recorded alongside the Latin Grammy–winning Cuarteto Latinoamericano.

Born and raised in Cali, Colombia, Lina González–Granados made her conducting debut in 2008 with the Youth Orchestra of Bellas Artes. She earned her master’s degree with Charles Peltz and a graduate diploma with Erica Washburn from New England Conservatory, and a doctorate from Boston University. Her principal mentors include Marin Alsop, Bernard Haitink, Bramwell Tovey, and Yannick Nézet-Séguin.
Lanxing Fu (she / her) is a Chinese American theater artist and co-director of Superhero Clubhouse, an interdisciplinary community engaged in a long-term experiment utilizing the tools of theater to help shift culture toward climate and environmental justice. She is playwright and co-creator of Mammelephant (122 Community Center premiere 2022 / The New Ohio / HERE Arts Center); program director of The Living Stage NYC (University Settlement / LES Meltzer Senior Center); co-creator of Pluto (no longer a play) (The Brick) and Jupiter (a play about power) (La MaMa); and program director of Big Green Theater: Queens. She is a socially engaged artist with many years of experience in community-centered art projects in Virginia and New York, utilizing training in Theatre of the Oppressed. Interdisciplinary collaboration grounds her work: most recently in residence at IIASA in Austria, Fu created Piece of Cake with Dr. Fabian Wagner, responding to his research on population and climate change. Her essays Building Possibility in the Age of Climate Change and The Birth of a Climate Commons were published on the platform HowlRound. She has been a workshop facilitator and speaker with The New School, Asian American Arts Alliance, Lamont Doherty Earth Observatory, and others. She has been engaged in residencies with Broadway Advocacy Coalition Reimagining Justice Through Abolition, iLand interdisciplinary Lab, Eugene O’Neill Theater Center, Lacawac Nature Center, and others. Her activities for Theatre Communications Group (TCG) include serving on TCG’s 2019 Conference Committee on Climate and as one of TCG’s 2020 Rising Leaders of Color.

Superhero Clubhouse creates theater to enact climate and environmental justice, cultivate hope, and inspire a thriving future. The eco-theater company makes original performances and offers creative resources for communities and collaborators from all walks of life, including students, scientists, artists, organizers, teachers, policy makers, and others. Superhero Clubhouse utilizes artistic processes that bring people together across differences to model a regenerative society in response to the climate crisis. The work is joyfully rooted in ecological knowledge, relationship to the land, and imagination as a powerful tool of future-building. Superhero Clubhouse is based in Lenapehoking (New York City), the occupied home of the Native Lenape people, whom it honors for their stewardship.
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 Turangalîla-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 recording 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.
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 reimagined 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.
New York Philharmonic Guide

Order Tickets and Subscribe
Order tickets online at nyphil.org or call (212) 875-5656.
The New York Philharmonic Box Office is at Alice Tully Hall, open from 10:00 a.m. to 6:00 p.m., Monday through Saturday; noon to 6:00 p.m., Sunday; and remains open one-half hour past concert time on performance evenings.

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

For the Enjoyment of All
Latecomers and patrons who leave the hall will be seated only after the completion of a work.
Silence all cell phones and other electronic devices throughout the performance.
Photography, sound recording, or videotaping of performances is prohibited.

For Your Comfort and Convenience

Alice Tully Hall
Accessible men’s and women’s restrooms are on the lower-level orchestra right. Accessible unisex restrooms on lobby / street level, on the ramp to the left of the Box Office windows.
Braille & Large-Print Programs are available at the Head Usher’s Desk, located on the street level in the Morgan Stanley Lobby.
Infrared assisted listening devices (headsets and neck loops) are available at the Head Usher’s Desk; a valid photo ID is needed to ensure return.
Accessible seating can be arranged at the point of sale. Wheelchair loans are available for people who require assistance to go to and from their seats; to arrange a loan, subject to availability, please call (212) 875–5520. There are elevators at the venue.

Rose Theater at Jazz at Lincoln Center’s Frederick P. Rose Hall
Accessible men’s and women’s restrooms are on the orchestra and mezzanine levels.
Braille & Large-Print Programs are available at the Information Table on the fifth floor.
Infrared assistive listening devices (headsets and neck loops) are available at the coat check. A valid photo ID is needed to ensure return.
Accessible seating can be arranged at the point of sale. Wheelchair loans are available for people who require assistance to go to and from their seats; to arrange a loan please call New York Philharmonic Customer Relations at (212) 875–5656 on the day before the concert. There are elevators at the venue.

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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.”
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.

On the Road Again

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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During their lifetimes Anna-María 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-María 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-María 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-María 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-María 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-María 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-María and Stephen Kellen’s lifelong generosity to the arts lives on in the New York Philharmonic’s programs so generously supported by the Anna-María 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-María and Stephen Kellen Piano Chair, currently held by Eric Huebner.
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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 SHEK Harper Lumina
MOZART Violin Concerto No. 5, Turkish
BEETHOVEN Symphony No. 6, Pastoral

Jaap van Zweden conductor
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

Jaap van Zweden conductor
Fri. June 10 | 8:00 p.m.
Hilary Hahn violin
Sarah Kirkland SNIDER Forward into Light
BARBER Violin Concerto
MAHLER Symphony No. 1

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-Caribbean Music Ambassadors artistic advisor
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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 JOOJAN 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

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

 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

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