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MAY  
2022

JAAP VAN ZWEDEN  
MUSIC DIRECTOR

David Geffen Hall

DAVID GEFEN HALL: HOME OF THE NEW YORK PHILHARMONIC

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# 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.

**B**eatrice 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](https://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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**Box Office at 57th and Seventh**

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](http://nyphil.org/parks).



CHRIS LEE

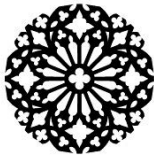
Monday, May 30, 2022

7:00 p.m.

**New York Philharmonic Annual Free Memorial Day Concert**

Presented by the **Anna-Maria and Stephen Kellen Foundation**

Donations made in collaboration with **International Rescue Committee:**  
[rescue.org/concert](https://rescue.org/concert)



The Cathedral  
Church of **Saint John**  
**the Divine**

1047 Amsterdam Avenue (at 112th Street)  
New York City  
[stjohndivine.org](https://stjohndivine.org)

## Enter the Cathedral Liturgy and Art, Discourse and Advocacy

The Cathedral of Saint John the Divine is the Cathedral of the Episcopal Diocese of New York. It is chartered as a house of prayer for all people and a unifying center of intellectual light and leadership. During the COVID-19 pandemic, the Cathedral has responded to changing needs in the local community and across the city and state. People from many faiths and communities worship together in daily services held online and in person; the soup kitchen serves roughly 50,000 meals annually; social service outreach has an increasingly varied roster of programs to safely provide resources and aid to the hardest-hit New Yorkers; the distinguished Cathedral School prepares young students to be future leaders; Advancing the Community of Tomorrow, the renowned preschool, afterschool and summer program, offers diverse educational and nurturing experiences; the outstanding Textile Conservation Lab preserves world treasures; concerts, exhibitions, performances, and civic gatherings allow conversation, celebration, reflection, and remembrance — such is the joyfully busy life of this beloved and venerated Cathedral.

Highlights of the Season:

- ACT Summer Camp offers a wide variety of fun, educational camp sessions geared to a range of ages and interests. Through a generous grant by West Harlem Development Corporation, ACT is able to provide financial aid to families in Harlem and upper Manhattan, expanding the reach of these nurturing programs to even more area children.
- For June, the Cathedral illuminates the Nave in the colors of the rainbow flag in celebration of Pride Month. Outdoor tours take full advantage of this Manhattan oasis, exploring the gardens and grounds and their hidden symbology. Back inside, the Textile Conservation Lab welcomes members of the public to learn first-hand about the many projects underway on behalf of museums, institutional and corporate collectors, galleries, and individuals.
- All throughout the summer, join the Cathedral for concerts, guided visits, and joyous gatherings within this breathtaking space.

**The Right Reverend Clifton Daniel III, Dean**  
The Cathedral Church of Saint John the Divine

### **Cathedral Productions**

Brendan Boyd, *Consulting Director*  
Will Best, *Production Supervisor*  
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with a team of dedicated colleagues

Piano provided by Yamaha Artist Services



JAAP VAN ZWEDEN  
MUSIC DIRECTOR

**ANNUAL FREE MEMORIAL DAY CONCERT**

Presented by the **Anna-Maria and Stephen Kellen Foundation**

**Dedicated to the People of Ukraine**

**Monday, May 30, 2022, 7:00 p.m.**

16,766th Concert

**Jaap van Zweden, Conductor**

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

The Cathedral Church of  
Saint John the Divine  
112th Street and Amsterdam Avenue



May 30, 2022

**ANNUAL FREE MEMORIAL DAY CONCERT**  
**Dedicated to the People of Ukraine**

**Jaap van Zweden, Conductor**

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**WALKER**  
(1922–2018)

*Lyric for Strings* (1946)

**DEBUSSY**  
(1862–1918)

*Prélude à l'après-midi d'un faune*  
*(Prelude to the Afternoon of a Faun)*  
(1892–94)

**WAGNER**  
(1813–83)

*Prelude and Liebestod from*  
*Tristan und Isolde* (1858–59)

**DEBUSSY**

*La Mer: Trois esquisses symphoniques*  
*(The Sea: Three Symphonic Sketches)*  
(1903–05; rev. 1910)  
De l'aube à midi sur la mer (From Dawn  
till Noon on the Sea)  
Jeux de vagues (The Play of the Waves)  
Dialogue du vent et de la mer (Dialogue  
of the Wind and the Sea)

THIS CONCERT WILL BE PERFORMED WITHOUT AN INTERMISSION.

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# Notes on the Program

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## *Lyric for Strings*

### George Walker

In 1996 George Walker became the first African American composer to receive the Pulitzer Prize for Music, for *Lilacs* for Voice and Orchestra. It was one of several “firsts” to which his name was attached in the history of American music. Born to a father from Jamaica and a mother from Washington, DC, he studied piano as a child and pursued his college education at Oberlin College Conservatory of Music.

While still an undergraduate, he was named organist of Oberlin’s Graduate School of Theology, and after earning his bachelor’s degree, he continued his musical education at the Curtis Institute of Music, where he studied piano with Rudolf Serkin and Mieczyslaw Horszowski (Serkin’s teaching assistant), chamber music with William Primrose, and composition with Rosario Scalero. He received artist diplomas in piano and composition in 1945, and in 1947 he studied with pianist Robert Casadesus at the American Conservatory in Fontainebleau, France.

Walker enrolled in the D.M.A. program at the Eastman School of Music, and in 1956 he became the first Black recipient of a doctoral degree from that school. In 1957 he began a two-year stint in France working under the renowned pedagogue Nadia Boulanger. All along, he had been building the public foundation for a successful career. In 1945 he made his Town Hall debut as a pianist, and two weeks later he was the soloist in Rachmaninoff’s Piano Concerto No. 3 with The Philadelphia Orchestra, becoming the first Black pianist to be spotlighted by that orchestra.

While continuing to concertize as a pianist, he also taught at several colleges and universities, his most extended involvements being at Smith College (1961–68, where he became the first Black tenured faculty member) and Rutgers University at Newark (1969–92, where he chaired the music department). He was inducted into the American Academy of Arts and Letters (1999) and the American Classical Music Hall of Fame (2000), and he received the Dorothy Maynor Outstanding Arts Citizen Award from the Harlem School of the Arts (2000) and the Legacy Award from the National Opera Association (2007).

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## In Short

**Born:** June 27, 1922, in Washington, DC

**Died:** August 23, 2018, in Montclair, New Jersey

**Work composed:** 1946, for string quartet; expanded for string orchestra that same year

**World premiere:** in a 1946 radio broadcast, with Seymour Lipkin conducting students from the Curtis Institute of Music; concert premiere, March 23, 1947, at the National Gallery of Art in Washington, DC, with Richard Bales conducting the National Gallery Sinfonietta

**New York Philharmonic premiere:** September 1, 1977, as part of the Celebration of Black Composers festival, Paul Freeman, conductor

**Most recent New York Philharmonic performance:** May 22, 2022, at the Usedom Music Festival, Jaap van Zweden, conductor

**Estimated duration:** ca. 6 minutes



He fulfilled high-profile commissions from such organizations as The Cleveland Orchestra, Boston Symphony Orchestra, and Kennedy Center, among many others. He earned particular attention for his instrumental works, which include concertos for piano, violin, cello, and trombone, in addition to five piano sonatas, two violin sonatas, and, among many orchestral compositions, four “sinfonias.” The New York Philharmonic gave the first performances of his orchestral overture *In Praise of Folly* in 1981, and the following year premiered his Cello Concerto (with then Principal Cello Lorne Munroe), which it had commissioned. (Walker later revised the Cello Concerto into his *Movements for Cello and Orchestra*.) The Philharmonic also performed the New York Premieres of his Piano Concerto and his *Lyric for Strings* (both in 1977), as well as his *Serenata for Chamber Orchestra* (in 1984).

Walker composed the first of his two string quartets in 1946, while still a pupil at Curtis. Shortly after he finished that three-movement work, his fellow student Seymour Lipkin invited him to participate in a series of radio programs he was putting together to feature Curtis students.

It was for one of these broadcasts that Walker created the string-orchestra transcription (with added double-bass part) of the quartet’s slow middle movement, which he titled *Lament* for String Orchestra. Lipkin conducted its premiere on a broadcast that year.

When the piece received a concert performance the next year, Walker changed its title to *Adagio* for String Orchestra. “Finding that title too prosaic and unoriginal,” he recalled, “I decided that for subsequent performances, *Lyric for Strings* more aptly described the character of the work.” He composed this elegiac movement as a memorial to his maternal grandmother, to whom it was dedicated. It maintains a deceptively simple posture, lodged in an emotional realm bounded by melancholy, hope, and consolation.

**Instrumentation:** string orchestra

— 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)

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## Shared Evolution



The transition of Walker’s *Lyric for Strings* from its origins as the slow movement of a string quartet to a stand-alone orchestral piece mirrors the evolution of another American string-orchestra classic, Barber’s *Adagio for Strings*, which preceded Walker’s piece by about a decade. Walker did not appreciate having his piece compared to Barber’s. “The linear texture of the *Lyric*, the clearly defined structural components and the pizzicato, separates its conception from that of the earlier string work,” he wrote. “The only thing that these two works have in common is the instrumentation.”

George Walker

## *Prélude à l'après-midi d'un faune (Prelude to the Afternoon of a Faun)*

### *La Mer: Trois esquisses symphoniques (The Sea: Three Symphonic Sketches)*

#### Claude Debussy

Claude Debussy achieved his musical maturity in the final decade of the 19th century, a magical moment in France when partisans of the visual arts fully embraced the gentle luster of Impressionism, poets navigated the indirect locutions of Symbolism, composers struggled with the pluses and minuses of Wagner, and the City of Light dazzled with the pleasures of the Belle Époque. Several early Debussy masterpieces of the 1890s have lodged in the repertoire, including, most strikingly, the *Prélude à l'après-midi d'un faune*.

Debussy was hardly a youngster when he composed it. He had begun studying at the Paris Conservatoire in 1872, when he was only ten; gained the imprimatur of the Prix de Rome in 1884 (for his cantata *L'Enfant prodigue*), enabling him to spend the next two years in Italy; inhaled the Wagnerian breezes of Bayreuth in 1888 and 1889; grown enamored of the sounds of the Javanese gamelan at the Paris International Exposition of 1889; and composed a great many songs and piano pieces, some of which are ensconced in the repertoire today.

While it defined the composer's distinctive voice, this ten-minute piece baffled many listeners. Debussy's fellow composer Alfred Bruneau wrote that it "is one of the most exquisite instrumental fantasies which the young French school has produced. This work is too exquisite, alas! It is too exquisite." Today, listeners can still appreciate Bruneau's concern. The Debussy of the 1890s sometimes seemed so obsessed with minute details of timbre that other musical concerns appeared to

be overlooked; everything threatened to implode into a mass of sensual loveliness.

Debussy's eventual style was not to display the sort of firm, unmistakable architecture that most composers until that time had cherished. His themes invite little development, and harmonies inspire

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#### In Short

**Born:** August 22, 1862, in Saint-Germain-en-Laye, just outside Paris, France

**Died:** March 25, 1918, in Paris

**Works composed and premiered:** *Prélude à l'après-midi d'un faune* begun in 1892 — perhaps as early as 1891 — and completed by October 23, 1894; premiered December 22, 1894, at a concert of the Société Nationale de Musique in Paris, Gustave Doret, conductor. *La Mer* begun summer 1903, and completed in the summer of 1905; Debussy continued to revise details through 1910; dedicated to Jacques Durand, Debussy's publisher. Premiered October 15, 1905, in Paris, with Camille Chevillard conducting the orchestra of the Concerts Lamoureux.

**New York Philharmonic premieres and most recent performances:** *Prélude à l'après-midi d'un faune* premiered November 12, 1905, with Walter Damrosch conducting the New York Symphony (which would merge with the New York Philharmonic in 1928). *La Mer* premiered February 18, 1922, Willem Mengelberg, conductor. The most recent performances of both works took place at Carnegie Hall, April 27, 2022, Jaap van Zweden, conductor.

**Estimated durations:** *Prélude à l'après-midi d'un faune*, ca. 11 minutes; *La Mer*, ca. 25 minutes

momentary excitement rather than underscore long trajectory. Although he is sometimes called a musical Impressionist, his aesthetic affinities would seem to be more allied to the Symbolists, those poets and artists of the late 19th century who disdained the purely expository or representational and sought instead to evoke a specific, fleeting emotional illumination through mysterious metaphors.

One of the high points of Symbolist poetry was *L'Après-midi d'un faune*, by Stéphane Mallarmé. The poem first appeared in 1865 under the title *Monologue d'un faune* and kept evolving until it reached a definitive version in 1876, when it was published in a slim volume embellished with a drawing by Édouard Manet. Vintage Symbolism it is: a faun (a rural deity that is half man and half goat) spends a languorous afternoon observing, recalling, or fantasizing about — it's not always clear which — alluring nymphs who clearly affect him in an erotic way. The poem became iconic in its time, and Debussy fell under its spell by the early 1890s, when he seems to have discussed with Mallarmé the idea of creating a musical parallel.

Debussy appears to have embarked on the project sometime in 1892. The score was complete by October 23, 1894, and the piece was premiered two months later, to such acclaim that it was immediately encored on the same program. It was certainly radical in its unremitting sensuality, but the work's harmonic implications were also profound. In retrospect, the *Prélude à l'après-midi d'un faune* may be taken as a harbinger of the musical century that lay ahead.

"You are perhaps unaware that I was intended for the noble career of a sailor and have only deviated from that path thanks to the quirk of fate." So wrote Claude

Debussy to his friend and fellow composer André Messager on September 12, 1903, by which time he had been at work for about a month on the piece that would grow into *La Mer*. His father, an ex-Navy man who ran a china shop, had thought that the Navy, or perhaps merchant seamanhood, would be a splendid goal for his firstborn son. But then the china shop went out of business, and Debussy *père* got into trouble fighting for the Paris Commune and was sentenced to four years in prison. The term was suspended after he served a year, but as part of the deal he relinquished his civil rights.

It was decided that young Claude should be moved to a less traumatized home, and he was taken in by a friend of the family who happened to be the mother-in-law of the poet Paul Verlaine. She had no interest in sending her charge off to maritime pursuits and instead steered him toward the Paris Conservatoire. Debussy continued in his letter to Messager:

Even so, I've retained a sincere devotion to the sea. To which you'll reply that the Atlantic doesn't exactly wash the foothills of Burgundy...! And that the result could be one of those hack landscapes done in the studio! But I have innumerable memories, and those, in my view, are worth more than a reality which, charming as it may be, tends to weigh too heavily on the imagination.

Debussy was ensconced just then at his in-laws' house in the town of Bichain, on the western fringe of Burgundy. And the piece he was writing comprised, as he wrote in the same letter, "three symphonic sketches: 1. 'mer belle aux îles Sanguinaires' ('Beautiful Sea at the Sanguinaire Islands'); 2. 'jeux de vagues' ('The Play of the Waves'); 3. 'le vent fait

danser la mer’ (‘The Wind Makes the Sea Dance’); the whole to be called *La Mer* (*The Sea*).” Only the second of the movement titles would stick as Debussy worked on his symphonic sketches over the next two years. The Sanguinaire Islands (a granitic archipelago near the entrance to the Gulf of Ajaccio in Corsica) would give way to the more general description “From Dawn till Noon on the Sea,” and “The Wind Makes the Sea Dance” would become a less specific “Dialogue of the Wind and the Sea.”

A famous sea image from the world of art also stimulated Debussy: the Hokusai woodblock print *The Great Wave off Kanagawa*, widely known as simply *The Wave*. Recalling the composer’s house on the Avenue du Bois de Boulogne in Paris, Durand wrote that in the study one found

Debussy was particularly enamored of this wave. It inspired him while he was composing *La Mer*, and he asked us to reproduce it on the cover of the printed score.

Which Durand did.

**Instrumentation:** *Prélude à l’après-midi d’un faune* calls for three flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two harps, antique cymbals, and strings. *La Mer* employs two flutes and piccolo, two oboes and English horn, two clarinets, three bassoons and contra-bassoon, four horns, three trumpets and two cornets, three trombones, tuba, timpani, bass drum, cymbals, triangle, tam-tam, orchestra bells, two harps, and strings.

— J.M.K.

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## Views and Reviews

*La Mer* was not successful at its premiere, due in part to a blockish interpretation that was at odds with the piece’s inherent lyricism. Pierre Lalo — the influential critic of *Le Temps* and a general supporter of Debussy’s music — was exasperated after the first hearing, writing:

For the first time, listening to a descriptive work by Debussy, I have the impression of standing, not in front of nature, but in front of a reproduction of nature; a wonderfully refined, ingenious, and carefully composed reproduction, but a reproduction nonetheless. ... I do not hear, I do not see, I do not smell the sea.

Debussy responded with supreme grace:

Mon cher ami,

There’s no problem in your not liking *La Mer* and I’ve no intention of complaining about it. I shall perhaps suffer regret that you haven’t understood me and astonishment at finding you (although one such occasion doesn’t establish a habit) in agreement with your fellow music critics. ... I love the sea and I’ve listened to it with the passionate respect it deserves. If I’ve been inaccurate in taking down what it dictated to me, that is no concern of yours or mine.



The Great Wave off Kanagawa, by Hokusai

## Prelude and *Liebested* from *Tristan und Isolde*

### Richard Wagner

**R**ichard Wagner is one of the most discussed figures of music history and has been ever since he began putting his emphatic stamp on the aesthetic world of the mid-19th century. He has been adored and he has been reviled. He has been decried as the end of the musical tradition as it was known and loved, and he has been revered as the wellspring of the modern and a visionary whose conceptions continue to fuel the avant-garde. The subject of Wagner tends to invite extreme reactions from informed music lovers as well as from aesthetes of other stripes.

It is marvelous to think that such strong opinions — and so many of them — swirl around a composer who is known almost exclusively through ten compositions: *Der fliegende Holländer* (premiered in 1843), *Tannhäuser* (1845), *Lohengrin* (1850), *Tristan und Isolde* (1865), *Die Meistersinger* (1868), *Das Rheingold* (1869), *Die Walküre* (1870), *Siegfried* (1876), *Götterdämmerung* (1876), and *Parsifal* (1882). It would not do to refer to this list as a “mere ten compositions”; they stand among the longest and, in some ways, the most imposing pieces in the active operatic repertoire. Yet, they do not represent the entirety of Wagner’s creative output. Apart from these operas he wrote three others (early works that are rarely visited today) and about a hundred other pieces, not all of them complete or extant, for various vocal and / or orchestral forces (the *Siegfried Idyll* being the best-known of them), not to mention a numbingly extensive outpouring of prose works on a variety of topics, many of them bizarre and contradictory in their content, that

in published form take up several feet of library shelf space.

Wagner’s earliest operas amalgamated more or less standard traditions of German Romantic opera (as codified in the works of Weber, Marschner, and others) and French Grand Opera (a large-scale enterprise typified by Meyerbeer and his contemporaries in Paris). As Wagner’s career progressed he moved increasingly toward realizing his ideal of a *Gesamtkunstwerk*, a work of artistic expression synthesized from disparate artistic disciplines, including music, literature, the visual arts, ballet, and architecture. The operas of Wagner’s maturity are so distinct in this way that they are often referred to not as operas at all, but

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### In Short

**Born:** May 22, 1813, in Leipzig, Saxony (Germany)

**Died:** February 13, 1883, in Venice, Italy

**Work composed:** 1858–59

**World premiere:** as part of the opera *Tristan und Isolde*, June 10, 1865, at the Königliches Hofund Nationaltheater in Munich, with Hans von Bülow conducting; the Prelude had been performed as a concert excerpt, with a specially prepared concert ending, in Paris in early 1860

**New York Philharmonic premiere:** January 15, 1880, Leopold Damrosch conducting the New York Symphony (a New York Philharmonic forebear)

**Most recent New York Philharmonic performance:** April 27, 2022, Jaap van Zweden, conductor, at Carnegie Hall

**Estimated duration:** ca. 18 minutes

rather as “music dramas,” in an attempt to underscore the singularity of his aesthetic goals. Nonetheless, Wagner himself was not averse to extracting sections from these closely woven works to present apart from their operatic context. During his lifetime he conducted orchestral extracts from his operas as stand-alone concert works on numerous occasions, as did quite a few other conductors.

*Tannhäuser* and *Lohengrin* may be considered to signal the demarcation between the early phase of Wagner’s career and the ultimate realization of his ideals of the *Gesamtkunstwerk* in his operas of the 1850s and beyond. With *Tristan und Isolde* and *Die Meistersinger* one finds Wagner in his full maturity, already immersed in plotting his tetralogy *Der Ring des Nibelungen* (comprising *Das Rheingold*, *Die*

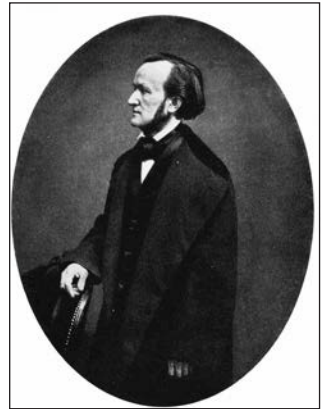
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## Angels and Muses

When Richard Wagner composed *Tristan und Isolde* he was living with his first wife as an exile in Switzerland, after his involvement in revolutionary politics forced him to flee Germany. He lived largely off the generosity of others — principally Otto Wesendonck, a wealthy gentleman who had made his fortune as a partner in a New York-based firm of silk importers. Wesendonck and his wife, Mathilde, first came in contact with the composer when they heard him conduct his *Tannhäuser* Overture in Zurich, in 1851, and they quickly became Wagner groupies and important financial benefactors.

Wagner sorely needed the funds, and in any case (his ego not being underdeveloped) he considered himself more than deserving of whatever benefaction anyone cared to bestow on him, and probably more. In this case, Wagner’s sense of entitlement extended to Mathilde Wesendonck herself, and the two entered into what must at least be described as a passionate friendship. This went on until August 1858, by which time their romance was so public that social propriety required that the situation be tamed. (Both parties remained married throughout, and Mathilde’s husband seems to have been far less upset about things than was Wagner’s wife.)

Mathilde played the role of muse to Wagner as the passion of *Tristan und Isolde* flowed from his pen. His song settings of five of her poems, the so-called *Wesendonck Lieder* of 1857–58, are exactly contemporary to his work on the opera, and he specifically referred to two of them as “studies for *Tristan und Isolde*.” Wagner’s infatuation with Mathilde played itself out by the time *Tristan und Isolde* reached its final cadence. After those heady years together they maintained aloof cordiality, but nothing more.



From top: Mathilde Wesendonck, in an 1850 portrait by Karl Ferdinand Sohn; Wagner, in 1860

*Walküre*, *Siegfried*, and *Götterdämmerung*), which would not reach its completion until after *Tristan und Isolde* and *Die Meistersinger* were already unveiled.

*Tristan und Isolde* digs deep back into the period of the Middle Ages, which was an ongoing Wagnerian fascination. In this tale much retold through the ages, King Marke has sent his nephew Tristan from Cornwall, where they live, to Ireland to fetch Isolde, who is to become the king's bride through an enforced arrangement. In the course of the journey Tristan and Isolde fall in love and get "carnally involved," encouraged by a potion prepared by Isolde's maid. They are discovered and Tristan is attacked by one of the king's soldiers. He dies with Isolde

at his side, after which she, too, expires in an ecstatic combination of love and grief. The first and last passages of the opera, fused into a single span, have become famous as the Prelude and *Liebestod* (*Love-Death*), sometimes with a soprano singing Isolde's final scene, sometimes in a purely orchestral transcription, as presented here.

**Instrumentation:** three flutes (one doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, harp, and strings.

— J.M.K.

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## Listen for ... The "Tristan Chord"

*Tristan und Isolde* is universally considered a watershed work in terms of harmony. In the very first measures of the Prelude — in fact, in the work's very first chord, preceded only by the unharmonized notes of melody — we hear a curious grouping of notes that is neither consonant nor strikingly dissonant:



That chord inhabits the entire opera and lends an uncanny sense of ambivalence and yearning to the whole immense, highly chromatic span. Music theorists ever since have obsessed over this sonority, which can be described as a half-diminished seventh chord. Such a label, however, does not say much about how it actually functions in the course of the opera's harmonic motion. Wagner's imaginativeness in this regard continues to captivate theorists — and listeners — to this day.

# New York Philharmonic

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Forteza\*\*\*

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## E-FLAT CLARINET

Pascual Martínez

Forteza

(Continued)

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

**Steinway** is the Official Piano of the New York Philharmonic.



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

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## 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 Papageno House — with Her Majesty Queen Maxima in attendance — where young adults with autism live, work, and participate in the community. The Foundation aids the development of autistic children and young adults 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 composition.

# New York Philharmonic

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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.

## 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](http://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](http://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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# PHILHARMONIC SCHEDULE

APRIL–JULY 2022

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## 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*

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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 **Joonas PESONEN**'s *Vulcano*.

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## USEDOM MUSIC FESTIVAL RESIDENCY

May 20–24

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

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## 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*

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## 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

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## 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

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## 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

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## 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](http://carnegiehall.org/nyphil)

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## 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**

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## 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  
**Bonsori 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

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## 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

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## BRAVO! VAIL MUSIC FESTIVAL RESIDENCY

July 20–27

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

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Programs subject to change. For a complete, updated schedule and tickets visit [nyphil.org](http://nyphil.org) | Alice Tully Hall Box Office | (212) 875-5656

Information in this issue current as of April 11, 2022