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A Reimagined David Geffen Hall
Coming October 2022
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.

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In Person
Nothing Taken for Granted

By Gail Wein

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

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

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

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

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

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.

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
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.

From top: composer Marcos Balter and conductor, pianist, and Artist-in-Residence Sir András 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)
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.
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.
This program will last approximately two and one-quarter hours, which includes one intermission.

Thursday, June 2, 2022, 7:30 p.m.
16,767th Concert
The June 2 performance is supported by Edna Mae and Leroy Fadem, loyal subscribers since 1977.
Donor Rehearsal at 9:45 a.m.‡

Friday, June 3, 2022, 8:00 p.m.
16,768th Concert

Saturday, June 4, 2022, 8:00 p.m.
16,769th Concert

Jaap van Zweden, Conductor
Beatrice Rana, Piano
(New York Philharmonic debut)

Beatrice Rana is the recipient of the Ronnie and Lawrence Ackman Classical Piano Prize.

The Donna and Marvin Schwartz Virtuoso Piano Performance Series has provided major support for Beatrice Rana’s appearances during the New York Philharmonic’s 2021–22 season.

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

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

Rose Theater at Jazz at Lincoln Center’s Frederick P. Rose Hall
| TCHAIKOVSKY  
(1840–93) | Piano Concerto No. 1 in B-flat minor,  
Op. 23 (1874–75; rev. 1879, 1889) | Beatrice Rana, Piano (New York Philharmonic debut) |
|----------------------------------|---------------------------------|-------------------------------------------------|
| Allegro non troppo e molto maestoso —  
Allegro con spirito  
Andantino semplice — Allegro vivace assai  
Allegro con fuoco | BEATRICE RANA  
Intermission  
SHOSTAKOVICH  
(1906–75) | Symphony No. 5 in D minor, Op. 47  
(1937) | Moderato  
Allegretto  
Largo  
Allegro non troppo |

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PLEASE SILENCE YOUR ELECTRONIC DEVICES.  
PHOTOGRAPHY AND VIDEO RECORDING ARE ONLY PERMITTED DURING APPLAUSE.
Pyotr Ilyich Tchaikovsky’s Piano Concerto in B-flat minor was his first of three essays in the genre, though the other two are nearly as obscure as the First is famous. He was already 34 years old when he wrote it, in late 1874, but almost nothing he had composed earlier earned a firm place in posterity (the sole exception is his Overture–Fantasy Romeo and Juliet, of 1869, and even that is played almost always in the composer’s 1880 revision).

Tchaikovsky was earning his keep as a composition professor at the Moscow Conservatory when he embarked on this concerto. Not being much of a pianist himself, he took the liberty of asking the advice of his colleague Nikolai Rubinstein on technical matters concerning the solo part.

Rubinstein was acknowledged as a leading piano professor and concert virtuoso, as well as a conductor of note. By that time he had led the premieres of Tchaikovsky’s first two symphonies, Romeo and Juliet, the orchestral tone poem Fatum, and the symphonic fantasy The Tempest, in addition to championing a handful of the composer’s piano pieces. In 1866 Rubinstein had become the founding director of the Moscow Conservatory, a position he would hold until his death (in 1881). It was his brother, Anton Rubinstein (also a famous pianist and composer), who had been Tchaikovsky’s mentor at the St. Petersburg Conservatory and who had recommended him as a charter member of Nikolai’s faculty.

Tchaikovsky’s impulse to run his score past Nikolai Rubinstein was therefore perfectly logical on musical, professional, and personal levels. The two squeezed in time to look through the score just before a Christmas Eve party. Some three years later the composer recounted the experience in a letter to his patron, Nadezhda von Meck:

I played the first movement. Not a word, not an observation. If you only knew how uncomfortably foolish one feels when one places before a friend a dish one has prepared with one’s own hand.

In Short

Born: May 7, 1840, in Votkinsk in the district of Viatka, Russia
Died: November 6, 1893, in St. Petersburg, Russia
Work composed: November–December 1874, orchestration completed February 21, 1875; revised in 1879 and again in 1889; dedicated to Hans von Bülow
World premiere: October 25, 1875, at the Music Hall in Boston, with Benjamin Johnson Lang conducting a freelance orchestra, Hans von Bülow, soloist; the 1879 version, played here, was introduced on November 17, 1884, at the Russian Musical Society, in St. Petersburg, Russia, Nikolai Rimsky-Korsakov, conductor, Natalya Kalinovskaia-Chikhacheva, soloist

New York Philharmonic premiere: November 21, 1879, Theodore Thomas, conductor, Franz Rummel, soloist
Estimated duration: ca. 36 minutes
hands, and he eats thereof and — is silent. At least say something: if you like, find fault in a friendly way, but, for heaven’s sake, speak — say something, no matter what. But Rubinstein said nothing; he was preparing his thunder.

This changed soon enough, as Tchaikovsky continued:

At first he spoke quietly, but by degrees his passion rose, and finally he resembled Zeus hurling thunderbolts. It appeared that my concerto was worthless and absolutely unplayable, that the passages were manufactured and withal so clumsy as to be beyond correction, that the composition itself was bad, trivial, and commonplace, that I had stolen this point from somebody and that point from somebody else, that only two or three pages had any value whatsoever, and all the rest should be either destroyed or entirely remodeled.

Tchaikovsky skipped the party and decided to have his concerto published just as it stood. He dedicated it to the German pianist and conductor Hans von Bülow (replacing composer Sergei Taneyev, whose name is scratched out on the manuscript). Von Bülow could scarcely have been more delighted, and he resolved to unveil the work during his upcoming American tour. That explains why this ultra-familiar emblem of “the Russian style” received its premiere in Boston, played by a German pianist on an American Chickering piano, with a long-forgotten American conducting an orchestra of Massachusetts freelancers. The piece created a sensation throughout the tour, and its popularity has never faded.

The score Rubinstein reviled during the “Christmas Eve Massacre” was not exactly the one known today. Apparently the composer felt that there actually was room for improvement, including in details of the keyboard writing.

**Listen for … The Allegro Theme**

Cast in the traditional three movements, Tchaikovsky’s Piano Concerto No. 1 is more notable as an effusion of themes than as a tightly organized structure. Its opening Allegro is renowned: a four-measure prologue in the horns leading immediately out of the minor and into D-flat major for the sweeping opening melody, introduced grandly by violins and cellos, with an overlay of monumental chords from the piano:

Since this is one of the “all-time great tunes” of classical music, it is surprising to note how little use Tchaikovsky makes of it over the course of this work. It dominates the first ten pages of the score — about three and a half minutes of this 36-minute-long concerto — and then simply evaporates, not to be heard again until the concertgoers inevitably hum it to themselves after the concert has ended.
Tchaikovsky revised the work for the publication of its second edition, in 1879. Rubinstein had already reversed his opinion before then: he conducted the concerto's Moscow premiere in late 1875 and would go on to serve as midwife for many Tchaikovsky masterworks.

**Instrumentation:** two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings, in addition to the solo piano.

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

### At the Time

During the years Tchaikovsky composed and revised his First Piano Concerto, the following events took place:

**1874** In the US, New York City annexes the Bronx. In France, Claude Monet, Pierre Auguste Renoir, Albert Sisley, and Édouard Manet meet at Argenteuil, on the banks of the Seine, to paint.

**1875** In the US the first Kentucky Derby is run at Louisville; Tchaikovsky’s Piano Concerto No. 1 is premiered in Boston.

**1879** In the US, Thomas Edison tests his first practical electric light bulb (it lasts 13½ hours before burning out); Gilbert & Sullivan’s *The Pirates of Penzance* opens in New York City. In England, the first female students are admitted to study for degrees at Oxford. In Denmark, Henrik Ibsen publishes *A Doll’s House*, which is premiered weeks later at the Royal Danish Theatre in Copenhagen.

**1889** In the US, inspired by Jules Verne, pioneer American journalist Nellie Bly (Elizabeth Cochrane) sets out to travel around the world in less than 80 days — she completes the journey in 72 days, 6 hours, and 11 minutes. In France, the Eiffel Tower is inaugurated in Paris; at 980 feet, it becomes the tallest structure in the world. In Hungary, Gustav Mahler premieres his Symphony No. 1 in Budapest.

— The Editors

*From top: Signor Brocolini, the first to portray the Pirate King in Gilbert & Sullivan’s The Pirates of Penzance in New York City; an early drawing of the Eiffel Tower by Maurice Koechlin, including size comparisons with Parisian landmarks such as Notre Dame de Paris, the Statue of Liberty, and the Vendôme Column*
The biography of Dmitri Shostakovich reads like something out of a particularly nightmarish Russian novel: Dostoevsky, perhaps, but with more ironic jokes. His gifts were unmistakable — the world has agreed that, along with Sergei Prokofiev, he was one of the Soviet Union’s greatest composers — but he spent practically his whole career falling in and out of favor with the Communist authorities, and he ended up battered and paranoid in the process.

Only the most perverse novelist could have dreamed up the life that lay ahead following the success of his pert Symphony No. 1 (1924–25): how in 1930 Shostakovich’s satirical opera The Nose would run afoul of Soviet politicos, being denounced by the Russian Association of Proletarian Musicians for its “bourgeois decadence”; how he would redeem himself through his charming Piano Concerto No. 1 in 1933; how his fortunes would crash again in 1936, when Stalin saw and loathed his opera Lady Macbeth of Mtsensk and reduced him to nothingness, until the composer contritely offered his Fifth Symphony as “the creative reply of a Soviet artist to justified criticism” (not really Shostakovich’s words, though often attributed to him).

The drama would continue through the rest of his life. In the wake of his rehabilitation he would be awarded the Stalin Prize twice in succession, in 1940 and 1941. In 1945 his star would fall again when his Ninth Symphony struck the bureaucrats as an insufficient reflection of the glory of Russia’s victory over the Nazis. He rebounded with yet another Stalin Prize in 1949, but nonetheless squirreled away private masterpieces in his desk drawer until Soviet cultural policies began to thaw after the dictator’s death in 1953. Only in 1960 would he feel confident enough to hazard the series of searing, poignant works rich in musical autobiography that would characterize the final years of his earthly tragedy.

Shostakovich composed his Symphony No. 5 over a three-month period in 1937, a moment when he was effecting a rebound from official disgrace. Who knows what he was really thinking when he wrote this piece? Many suggestions have been put forth — there is probably no composer about whom musicologists debate with such virulence — but in the end, Shostakovich did an excellent job of covering his tracks. One may choose to take at face value the comments he provided in an article published just before the work’s premiere:

In Short

Born: September 25, 1906, in St. Petersburg, Russia
Died: August 9, 1975, in Moscow, USSR
Work composed: April 18–July 20, 1937
World premiere: November 21, 1937, in the Great Hall of the Leningrad Philharmonic, Yevgeny Mravinsky, conductor
New York Philharmonic premiere: June 15, 1941, Dimitri Mitropoulos, conductor, at Lewisohn Stadium
Most recent New York Philharmonic performance: May 22, 2018, Semyon Bychkov, conductor
Estimated duration: ca. 52 minutes
The birth of the Fifth Symphony was preceded by a prolonged period of internal preparation. Perhaps because of this, the actual writing of the symphony took a comparatively short time (the third movement, for example, was written in three days).... The theme of my symphony is the development of the individual. I saw man with all his sufferings as the central idea of the work, which is lyrical in mood from start to finish; the finale resolves the tragedy and tension of the earlier movements on a joyous, optimistic note.

No doubt self-preservation played a role in Shostakovich’s crafting this piece as he did. In fact, the officially sanctioned review of the premiere, in the publication Izvestia, found in it the stuff of a Socialist-Realist program. It identified the opening movement as a depiction of toiling miners and massive factory machinery subjugating nature, the scherzo as a picture of the athleticism of happy Soviet citizens, and so on. Probably Shostakovich had nothing so specific in mind. On the other hand, he didn’t raise his voice in protest, since his livelihood as a composer depended to a large degree on the official acceptance of this symphony.

The Fifth has proved the most popular of Shostakovich’s 15 symphonies. It provides an excellent introduction to his sound-world, which in this case is rich in satire and grotesqueries, yet taut in its classical formality (or even “neo-classical” formality, in the second

---

In the Composer’s Words

In a commentary published on January 12, 1938, in Literaturnaya Gazeta, Shostakovich spoke of his newly premiered Fifth Symphony:

My latest work may be called a lyrical-heroic symphony. Its basic ideas are the sufferings of Man, and optimism. I wanted to convey optimism asserting itself as a world outlook through a series of tragic conflicts in a great inner, mental struggle.

During a discussion at the Leningrad section of the Composers’ Union, some of my colleagues called my Fifth Symphony an autobiographical work. On the whole, I consider this a fair appraisal. In my opinion, there are biographical elements in any work of art. Every work should bear the stamp of a living person, its author, and it is poor and tedious work whose creator is invisible.

On the same day, Sovetskoye iskusstvo published a different article, in which the politically aware Shostakovich proclaimed the requisite cliché:

There is nothing more honorable for a composer than to create works for and with the people. The composer who forgets about this high obligation loses the right to this high calling.... The attention to music on the part of our government and all the Soviet people instills in me the confidence that I will be able to give everything that is in my power.
movement). The music is propelled with a driving sense of momentum throughout, nowhere more than in the energetic finale, whose pounding impact rarely fails to bring down the house.

**Instrumentation:** two flutes and piccolo, two oboes, two clarinets and E-flat clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, snare drum, cymbals, bass drum, tamtam, orchestra bells, xylophone, two harps, piano (doubling celeste), and strings.

— An earlier version of this essay appeared in the program books of the Verbier Festival and Academy. © James M. Keller

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**At the Time**

In 1937, as Shostakovich completed his Fifth Symphony, the following events took place:

- In Spain, the city of Guernica is bombed by German and Italian forces who had joined with nationalists in the country’s civil war; Picasso’s mural of that name, depicting the horrors on the ground, is unveiled at the Paris World’s Fair.

- In England, the coronation of King George VI takes place at London’s Westminster Abbey; J.R.R. Tolkien’s *The Hobbit* is published.

- In Germany, the *Hindenburg* airship departs Frankfurt for the United States; upon docking in New Jersey, it catches fire and is destroyed in less than a minute, killing 35 passengers and crew, and one person on the ground.

- In China, the Sino-Japanese War breaks out when Japanese forces invade.

- In the United States, infrastructure improvements include San Francisco’s Golden Gate Bridge and New York’s Lincoln Tunnel; President Franklin D. Roosevelt’s proposal to increase the number of Supreme Court justices is defeated by Congress; Disney premieres *Snow White and the Seven Dwarfs*, the first full-length animated feature.

- In New Guinea, Amelia Earhart takes off on a Pacific leg of her around the world flight; radio contact is lost soon afterward.

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

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(Continued.)

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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.
Beatrice Rana has shaken the international classical music world, garnering admiration and interest from concert presenters, conductors, critics, and audiences alike. Last month she received the 2022 Ronnie and Lawrence Ackman Classical Piano Prize at the New York Philharmonic, which includes these performances with the Orchestra, a chamber music collaboration with NY Phil musicians, and serving as a classical music ambassador through education activities in New York City.

Rana appears regularly with Amsterdam’s Royal Concertgebouw Orchestra, London Philharmonic Orchestra, Bavarian Radio Symphony Orchestra, Orchestre de Paris, BBC Symphony Orchestra, The Philadelphia Orchestra, and Los Angeles Philharmonic; performs at the world’s most esteemed concert halls, including Vienna’s Musikverein and Berlin Philharmonie; and collaborates with conductors such as Jaap van Zweden, Yannick Nézet-Séguin, Antonio Pappano, Fabio Luisi, Riccardo Chailly, Valery Gergiev, Gianandrea Noseda, Louis Langrée, Manfred Honeck, Klaus Mäkelä, Paavo Järvi, and Zubin Mehta.

Known for her international touring, this season Rana collaborates with the Bavarian Radio Symphony Orchestra and Nézet-Séguin, Orchestre Philharmonique du Luxembourg and Gustavo Gimeno, and the London Symphony Orchestra and Noseda. She plays recitals at Carnegie Hall’s mainstage as part of its Virtuoso series, the Philharmonie de Paris, Amsterdam’s Concertgebouw, Gilmore Keyboard Festival, and Hamburg’s Laeiszhalle (Pro Arte Series), and returns to the Cologne Philharmonie and Stuttgart’s Liederhalle.

An exclusive Warner Classics recording artist, Rana has received international acclaim for her recordings. Her solo album, released in October 2019, featuring works by Stravinsky and Ravel, was awarded top prizes internationally.

Beatrice Rana came to public attention in 2011 after winning First Prize at the Montreal International Competition, and in 2013, when she won the Silver Medal and the Audience Award at the 14th Van Cliburn International Piano Competition. Born in Italy into a family of musicians, she studied with her lifetime mentor Benedetto Lupo at Monopoli’s Nino Rota Conservatory, and continued her studies with Arie Vardi at Hannover’s Hochschule für Musik. She lives in Rome.
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 I9, 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.

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For Your Safety
For the latest on the New York Philharmonic’s health and safety guidelines visit nyphil.org/safety.
Fire exits indicated by a red light and the sign nearest to the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, do not run — walk to that exit.
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GIVE CREATIVELY.
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.”
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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50 | NEW YORK PHILHARMONIC

4/4/22 9:30 AM
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

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 SHEKAR Lumina
MOZART Violin Concerto No. 5, Turkish
BEETHOVEN Symphony No. 6, Pastoral

Jaap van Zweden conductor
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.
Beatrice Rana piano
TCHAIKOVSKY Piano Concerto No. 1
SHOSTAKOVICH Symphony No. 5

Jaap van Zweden conductor
Beatrice Rana piano
CHAMBER MUSIC at 92Y
Co-Presented with 92nd Street Y
Sun. June 7 | 3:00 p.m.
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

Jaap van Zweden conductor
BEETHOVEN Prelude to Act I of Die Meistersinger von Nürnberg
BRUCH Violin Concerto No. 1
DVOŘÁK Symphony No. 7

Very Young People’s Concerts
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