



JAAP VAN ZWEDEN  
MUSIC DIRECTOR

**Thursday, October 20, 2022, 7:30 p.m.**  
16,793rd Concert

**Saturday, October 22, 2022, 8:00 p.m.**  
16,794th Concert

**Sunday, October 23, 2022, 2:00 p.m.**  
16,795th Concert

**Jaap van Zweden, Conductor**  
**Roomful of Teeth, Vocal Ensemble**

Wu Tsai Theater  
David Geffen Hall at Lincoln Center  
Home of the New York Philharmonic

This program will last approximately one and three-quarters hours, which includes one intermission.

The October 20 performance is followed by the Kravis *Nightcap* series, curated by Roomful of Teeth, at 10:00 p.m. at the Kenneth C. Griffin Sidewalk Studio; tickets available online and at the venue.

Lead support for *Project 19* is provided by the **Howard Gilman Foundation**, the **Donald A. Pels Charitable Trust**, and **Oscar L. Tang and H.M. Agnes Hsu-Tang**.



October 20 and 22–23, 2022

Jaap van Zweden, Conductor  
Roomful of Teeth, Vocal Ensemble

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**DEBUSSY**  
(1862–1918)

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

**Caroline SHAW**  
(b. 1982)

***Microfictions, Vol. 3*** (2022; US Premiere—  
New York Philharmonic Commission,  
as Part of *Project 19*)

- I. A filament of rust threaded through the pixelated chord structure of an old-growth forest.
- II. Anton Webern steered his blue pickup into a field where grasses grew ten stories tall and the wind carried the weight of suggestion.
- III. The ground beneath chattered relentlessly, its hard edge tempered only by elastic intonation and parenthetical umami.
- IV. Suspended in iridescent fog, the chimes congealed to form a hyaline tsunami.
- V. Clocks glided by each other through the diaphanous din of last year's song of the summer. Time divided work and rest.

**Intermission**

**PRICE**

(1887–1953)

**Symphony No. 4 in D minor (late 1930s)**

Tempo moderato

Andante cantabile

Allegro: Juba

Scherzo

Caroline Shaw's commission is made possible with generous support from **Linda and Stuart Nelson**.

Generous support for *Project 19* is also provided by **Sheree A. and Gerald L. Friedman; Francis Goelet Charitable Lead Trusts; The Hauser Foundation; Daniel M. Healy; The Gerald L. Lennard Foundation; Margaret Morgan and Wesley Phoa; Kimberly V. Strauss, The Strauss Foundation; the Virginia B. Toulmin Foundation; and an anonymous donor.**

*Project 19* is supported in part by a generous grant from the **American Orchestras' Futures Fund**, a program of the League of American Orchestras made possible by funding from the **Ann and Gordon Getty Foundation**.

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

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Follow the NY Phil on **Facebook, Twitter, Instagram, and YouTube**, and at [nyphil.org](https://nyphil.org).

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# Notes on the Program

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

### 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.

By then, Debussy had begun studying at the Paris Conservatoire in 1872, when he was only ten; gained the imprimatur of the Prix de Rome in 1884, 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.

While Debussy's *Prélude à l'après-midi d'un faune*, of the 1890s, defined his distinctive voice, it baffled many listeners. His fellow composer Alfred Bruneau wrote, "This work is too exquisite, alas!" In point of fact, the Debussy of the 1890s could seem 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 momentary excitement rather than underscore a long trajectory. Although he is sometimes called a musical Impression-

ist, his aesthetic affinities would seem to be more allied with 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 was published in 1876, 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 lan-

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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

**Work composed:** begun in 1892 — perhaps as early as 1891 — and completed by October 23, 1894

**World premiere:** December 22, 1894, at a concert of the Société Nationale de Musique in Paris, Gustave Doret, conductor

**New York Philharmonic premiere:** November 12, 1905, with Walter Damrosch conducting the New York Symphony (which would merge with the New York Philharmonic in 1928)

**Most recent New York Philharmonic performance:** October 1, 2022, Jaap van Zweden, conductor, Lehigh University, Bethlehem, Pennsylvania

**Estimated duration:** ca. 11 minutes

guorous afternoon observing, recalling, or fantasizing about — it's not always clear which — alluring nymphs. 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.

The piece was premiered to such acclaim that it was immediately encored on the same program. It was radical in its unremitting sensuality, and its harmonic implications were profound. In retrospect,

*Prélude à l'après-midi d'un faune* may be taken as a harbinger of the musical century that lay ahead.

**Instrumentation:** three flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two harps, antique cymbals, and strings.

— James M. Keller, former New York Philharmonic Program Annotator, *The Leni and Peter May Chair*

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## The Path to the Premiere

The premiere of *Prélude à l'après-midi d'un faune* was led by Gustave Doret (1866–1943), who later recalled the experience:

The first concert I was to conduct at the Société Nationale was set for December 22, 1894, and, as I expected, it was to be a considerable test.

At this debut of mine, Claude Debussy was to entrust me with the first performance of his *Prélude à l'après-midi d'un faune*. He took me to his tiny apartment on the rue Gustave-Doré (a strange coincidence!), spread out the proofs of the orchestral score, which were already covered with corrections, and sat down at the piano; while I, open-mouthed and with eager ears, sat beside him. I was completely seduced, entranced, overwhelmed.

I promised that we would take as much time preparing the score as was needed. And never, I believe, did rehearsals take place in such an atmosphere of intimate collaboration. Debussy was constantly modifying this or that sonority. We tried it out, repeated it, compared it. Once the players had come to understand this new style, they realized that we would have a serious battle on our hands. Of course, Debussy's name was familiar to the real connoisseurs, but to the general public it was still unknown. The hour of the great test duly arrived, Debussy pressing my hands and hiding his anxiety behind a grin that I had come to recognize. There was a vast silence in the hall as I ascended to the podium and our splendid flutist, [Georges] Barrère, unfolded his opening line. All at once I felt behind me, as some conductors can, an audience that was totally spellbound. It was a complete triumph, and I had no hesitation in breaking the rule forbidding encores. The orchestra was delighted to repeat this work, which it had come to love and which, thanks to them, the audience had now accepted.



Manet's drawing that appeared on the frontispiece for Mallarmé's *L'Après-midi d'un faune*

## Microfictions, Vol. 3

### Caroline Shaw

Caroline Shaw burst onto the scene in dramatic fashion in 2013, when she won the Pulitzer Prize for Music. Then age 30, Shaw was the youngest person to have won the compositional prize, and her award drew unprecedented attention for a contemporary vocal work, and threw a spotlight onto the ensemble with the intriguing name *Roomful of Teeth*, for which it was written, and of which she was — and still is — a member.

That was exactly Shaw's strategy when she submitted the piece for Pulitzer consideration. She was, after all, a composer of limited experience and output at that point in her career. She completed *Partita for 8 Voices*, which won her the Pulitzer, during her doctoral studies at Princeton; she had entered the program three years earlier, the first time she had focused entirely on composition, having received degrees in violin performance from Rice University and Yale, while singing in a cappella groups and church choirs.

Shaw's place in the musical world changed rapidly. Over the past decade she has created more than 100 works and collaborated with artists ranging from Renée Fleming and Yo-Yo Ma to Beyoncé, as well as with choreographers and on film scores and podcasts — she even appeared on the series *Mozart in the Jungle* (writing music for the episode). She's won three Grammy Awards: Best Contemporary Classical Composition for *Narrow Sea* in 2022, recorded by Sō Percussion with soprano Dawn Upshaw and pianist Gilbert Kalish; Best Chamber / Small Ensemble in 2020 for *Orange*, a recording of her string quartets by the Attacca Quartet; and the same performance award with *Roomful of Teeth* for its self-titled recording that

includes *Partita*, in 2014. Her *Four Portraits* is part of *Proximity*, a trio of new works to be premiered by Lyric Opera of Chicago this season. Previous premieres have been performed by the Los Angeles Philharmonic, Philharmonia Baroque Orchestra, Seattle Symphony, Cincinnati Symphony Orchestra, and Brooklyn Rider, among others. In 2019 she was one of 19 women composers selected by the New York Philharmonic for *Project 19*, the commissioning initiative to commemorate the centennial of the 19th Amendment, which gave women in the US the right to vote; *Microfictions*, Vol. 3 is the result.

That's a lot to take in. Perhaps it's best to step back and pull out a couple of tidbits from Shaw's official biography: her favorite color is yellow, and her favorite smell is rosemary. The inclusion of such little facts offers a clue to her skyrocket-

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### In Short

**Born:** August 1, 1982, in Greenville, North Carolina

**Resides:** New York City

**Work composed:** 2022, commissioned by the New York Philharmonic as part of *Project 19*. The work is the continuation of a series comprising *Microfictions*, Vol. 1 (premiered in 2021 by the Miró Quartet) and *Microfictions*, Vol. 2 (written as a cello solo for Alisa Weilerstein that has not yet been premiered).

**World Premiere:** July 8, 2022, at the Bergen International Festival in Norway, by the Bergen Philharmonic Orchestra, Edward Gardner, conductor, with *Roomful of Teeth*

**New York Philharmonic premiere:** these performances, which mark the work's US Premiere

**Estimated duration:** ca. 30 minutes

ing success. She is a resolutely contemporary individual of great approachability, driven by curiosity, a sense of humor, and openness to expanding boundaries.

Roomful of Teeth, which she joined at its founding in 2009, reflects Shaw's musical affinities — or perhaps it is the other way around. The ensemble was created with the idea of incorporating vocal techniques and sounds far beyond European traditions of a cappella singing, from humming and yodeling to throat singing. It has been a magnet for contemporary composers, inspiring music by Julia Wolfe, David Lang, John Luther Adams, Missy Mazzoli, and many others.

Today Shaw continues to write for and perform with Roomful of Teeth, as she does in this concert, although she stepped out as vocal soloist for the first time in 2021 with the album *Let the Soil Play Its Simple Part*, a 2021 collaboration with Sō Percussion. That recording's title

holds resonance for Shaw, who told the Dutch newspaper *de Volksrant*, "in my music I try to create a garden, a space where you feel, even for a moment, the breath of existence." Much of Shaw's work remains centered on vocal music and string ensembles.

*Microfictions*, Vol. 3 weaves together voices and full orchestral forces. It opens with wordless vocals that move through various techniques of breath and speech before landing on final, fragmented lyrics. It is part of a series that Shaw began in 2021, inspired by the Twitter microfiction of T.R. Darling. By confining stories to single tweets, that writer hones language to its very essence. Shaw creates her own microstories in musical form, with five sections given fully narrative titles.

**Instrumentation:** flute and piccolo, two oboes, two clarinets and bass clarinet, two bassoons and contrabassoon, four

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## In the Composer's Words



*Microfictions*, Vol. 3 is part of a series exploring my personal, intuitive connection between image and music. When designing a piece, I often begin by thinking of an object, place, person, or any non-musical thing and ask: if that thing were music, what would it sound like? (An orange. A tree. A cacophonous conversation.) That initial analogy rarely holds as a rigorous compositional system, but it does guide my intuition: imagining unusual juxtapositions; playing with triads as if they are blocks to be broken and tossed around; finger painting with harmony and texture with the kind of wonder and joy I felt about music as a child; pushing against my own inherited expectations of form.

I began this *Microfictions* series inspired by the work of T.R. Darling and other writers of micro science fiction (within a tweet's 280 characters). For each movement, I would keep a log of different images or narratives that came to mind, allowing words and music to shape each other along the way. The resulting movement titles are my crafted distillations of those logs into something vivid, surreal, and playful — a space where the impossible colorfully coexists with the utterly familiar. Ultimately there is no right way to hear or understand this music, but I hope that these (very) short stories can simply be a delightful frame for the experience of creative listening and imagination.

— Caroline Shaw

horns, two trumpets, three trombones, tuba, timpani, vibraphone, orchestra bells, snare drum, bass drum, piano, and strings, plus an ensemble of eight mixed voices.

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

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## The New York Philharmonic Connection

The New York Philharmonic first presented music composed by Caroline Shaw during the 2016 NY PHIL BIENNIAL, when the Brooklyn Youth Chorus gave the World Premiere of *so quietly* (right). In 2019 musicians from the Orchestra performed her *First Essay: Nimrod* on *Sound ON*, its contemporary music series. The World Premiere of Shaw's *Project 19* commission, which would become *Micro-fictions*, Vol. 3 and originally was to be given by the NY Phil in February 2021, was postponed because of the COVID-19 pandemic. The Orchestra did perform one of her pieces in its first live concert after more than a year, with Esa-Pekka Salonen conducting her *Entr'acte* at The Shed in April 2021 (below).





## Symphony No. 4 in D minor

Florence Price

**W***ade in the water, God's gonna trouble the water.* The refrain of the well-known Negro spiritual floats in one's ears as the first movement of Florence Price's Symphony No. 4 triumphantly opens — a use that is less an *idée fixe* than a launching pad from which the symphony bursts forth.

Originally from Little Rock, Arkansas, Price began her musical studies early under the tutelage of her mother. She attended the New England Conservatory of Music, where she studied composition with George Chadwick. After heading the music department at Clark Atlanta University, she and her family moved to Chicago during the Great Migration. She became established in the city's musical scene as part of the Chicago Black Renaissance, and her compositional career blossomed, particularly her work as a symphonist.

The inspiration for her Fourth Symphony is unclear; we do not know if it was written for a contest, like her First Symphony, or some other occasion. Archival materials do tell us that Price was eager to have the work heard. In 1942 she wrote to Artur Rodziński, then conductor of The Cleveland Orchestra (and later Music Director of the New York Philharmonic), asking him to “examine some of [my] orchestral work .... I also have a symphony (D minor) which has not yet been performed publicly.”

Rodziński did not look over the work, and Price's Fourth Symphony remained unperformed in her lifetime. It was one of her compositions that were found in her former summer home outside of St. Anne, Illinois, in 2009, more than a half-century after she died. This led to its premiere in 2018 by the Fort Smith (Arkansas) Symphony, which subsequently released the only current recording of the work.

In the Fourth Symphony we see the culmination of orchestral compositional techniques that Price used throughout her previous three symphonies. She most likely wrote it around the time she composed her Third, with which it shares some stylistic tendencies, though in the Fourth the motivic material is more pronounced, weaving through the four movements like a silken thread. The work is tightly organized, using orchestral color to develop each movement.

The first movement, *Tempo moderato*, opens with a *pesante*-like brass fanfare before quickly introducing the “Wade in the Water” motive. But it is a descending three-note figure at the end of that motive that pushes the movement along, giving it shape. So much so that when the “Wade in the Water” motive reappears it feels newly presented, more like a reminder than developed motivic material.

The development section that follows is a cascade of themes, timbres, and ma-

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### In Short

**Born:** April 9, 1887, in Little Rock, Arkansas

**Died:** June 3, 1953, in Chicago, Illinois

**Work composed:** late 1930s

**World Premiere:** May 12, 2018, by the Fort Smith Symphony, John Jeter, conductor

**New York Philharmonic premiere:** September 24, 2022, Jaap van Zweden, conductor, at McKnight Center for the Performing Arts, Oklahoma State University

**Most recent New York Philharmonic performance:** October 1, 2022, Jaap van Zweden, conductor, at Zoellner Arts Center, Bucknell University

**Estimated duration:** ca. 32 minutes

terial, evoking the chaotic development sections of Brahms, but never growing out of control. Price demonstrates the control and precision of a 20th-century American symphonist, letting moments build, but within boundaries. The movement ends with a dazzlingly triumphant coda, featuring march-like percussion, climaxing upward to a final punctuating chord.

The second movement, *Andante cantabile*, begins with a plaintive melody in the oboe. This may evoke Dvořák — perhaps due to our greater familiarity with his compositions, though what we're hearing is what Price and other African American symphonists always had sonic access to. These allusions remind us of the interconnected music and compositional network

## Listen for ... Symphonic Dances

The tradition of devoting the third movement of a symphony to a dance style emerged after the symphony moved from a three-movement, fast-slow-fast structure inspired by the Baroque concerto to a four-movement structure. The fast (or moderate) movements remained as the opening and closing sections, and the slow movement held the second movement, leaving space for this new third movement. These dance movements came from French dance suites, were fully integrated into the 18th-century Viennese symphony style, and came to be commonplace in the 19th-century symphony.

Like many dance styles in classical music, the form only tangentially relates to the original dance that inspired them; the general structure remains, but it has become more abstract and developed. The dance movement, often a scherzo or minuet-and-trio, often highlights the winds (especially in the trio section of a minuet and trio), and is light, short, and quick in comparison to a larger, fast finale.

S.D.

The image shows a musical score for three instruments: Percussion, Viola, and Contrabass. The Percussion part is divided into two staves: the top staff is for Snare Drum (S.D.) and the bottom staff is for Independent Drum (Ind. Dr.). Both Percussion staves are in 2/4 time and play a rhythmic pattern of quarter notes and eighth notes. The S.D. staff starts with a dynamic of *mp*. The Ind. Dr. staff starts with a dynamic of *mp*. The Viola part is in 2/4 time and plays a melodic line with dynamics of *mp* and *mf*. The Contrabass part is in 2/4 time and plays a simple bass line with dynamics of *mp* and *mf*. The score consists of four measures.

Price's use of the Juba dance in the third movement of her Fourth Symphony falls neatly into this tradition, in which original material remains but is used as a structure upon which the rest of the movement is built. We hear the sources in Price's use of percussion, an important element in the Juba, evoking the sounds of stomping and slapping the body rhythmically in an era when the use of instruments was forbidden to its practitioners.

of which this composer was a part. Price's compositional choices foreground musical sounds of the African diaspora long present in the American soundscape, especially in the generation before Price that Dvořák had sought to emulate.

The English horn melody at the center of the third movement, *Allegro: Juba*, accompanied by percussion tapping out secret and ancestral information, is both sinewy and elegant, separating the enclosing sections as if to interject, reminding listeners of the myriad musical languages encased within this work.

The drawing upon Black spirituals, the use of the Juba dance in the third movement, and possible allusions to “jungle style” in the final *Scherzo* make the Fourth Symphony a clear and brilliant example of Price's development of an orchestral language that was nestled within the vast

sonic landscape of the African diaspora as well as European and American symphonic traditions.

**Instrumentation:** three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, cymbal, snare drum, bass drum, triangle, tambourine, tom-tom, wood block, Chinese drum, Indian drum, wire brush, crash cymbals, sand, gong, orchestra bells, harp, celesta, and strings.

Price's Symphony No. 4 is presented under license from G. Schirmer Inc. and Associated Music Publishers, copyright owners.

— Imani Danielle Mosley,  
Assistant Professor of Musicology  
at the University of Florida

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## HOME: Layers of Meaning

This month the New York Philharmonic examines the idea of *HOME*. Last weekend Jaap van Zweden and the Orchestra gave the World Premiere of Etienne Charles's *San Juan Hill: A New York Story*, which celebrates the Lenape, Black, and brown communities that were displaced by the construction of Lincoln Center. The subscription season opened last week with Marcos Balter's exploration of his Afro-Brazilian roots, John Adams's recollection of his New England childhood, and Tania León's embrace of America as an immigrant.

This program includes the Fourth Symphony by Florence Price, the first time her music has appeared on a New York Philharmonic subscription program. The piece represents a synthesis of Black culture and the western classical tradition of her training. Confronted by the racist systems of her time, while studying at the New England Conservatory she listed her hometown as Pueblo, Mexico, in an effort to pass as Mexican. She opens her symphony by quoting the Negro spiritual *Wade in the Water*, a tune associated with the Underground Railroad that signaled to enslaved people in flight that slavecatchers' dogs were on their trail, warning them to find water to avoid leaving their scent. In this work Price — a contemporary of distinguished figures such as composer William Grant Still and author Langston Hughes (whose poems she set as songs), and a mentor of composer and preserver-arranger of Black spirituals Margaret Bonds — might be seen as building her own musical home.



— The Editors

# New York Philharmonic

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## 2022–2023 SEASON

**JAAP VAN ZWEDEN**, *Music Director*

**Leonard Bernstein**, *Laureate Conductor, 1943–1990*

**Kurt Masur**, *Music Director Emeritus, 1991–2015*

### VIOLINS

Frank Huang

*Concertmaster  
The Charles E. Culpeper Chair*

Sheryl Staples

*Principal Associate  
Concertmaster  
The Elizabeth G. Beinecke Chair*

Michelle Kim

*Assistant Concertmaster  
The William Petschek Family  
Chair*

Quan Ge

Hae-Young Ham

*The Mr. and Mrs. Timothy M.  
George Chair*

Lisa GiHae Kim

Kuan Cheng Lu

Kerry McDermott

Su Hyun Park

Anna Rabinova

Fiona Simon

*The Shirley Bacot  
Shamel Chair*

Sharon Yamada

Elizabeth Zeltser+

*The William and Elfriede  
Ulrich Chair*

Yulia Ziskel

*The Friends and Patrons  
Chair*

Qianqian Li

*Principal*

Lisa Eunsoo Kim\*

*In Memory of Laura  
Mitchell*

Soohyun Kwon

*The Joan and Joel I. Pickett  
Chair*

Duoming Ba

Hannah Choi

Marilyn Dubow  
*The Sue and Eugene Mercy, Jr.  
Chair*

I-Jung Huang

Dasol Jeong

Alina Kobialka

Hyunju Lee

Kyung Ji Min

Marié Schwalbach

Na Sun

*The Gary W. Parr Chair*

Audrey Wright

Jin Suk Yu

Andi Zhang

### VIOLAS

Cynthia Phelps

*Principal  
The Mr. and Mrs. Frederick P.  
Rose Chair*

Rebecca Young\*

*The Joan and Joel Smilow  
Chair*

Cong Wu\*\*

*The Norma and Lloyd  
Chazen Chair*

Dorian Rence

Leah Ferguson

Katherine Greene

*The Mr. and Mrs. William J.  
McDonough Chair*

Vivek Kamath

Peter Kenote

Kenneth Mirkin

Robert Rinehart

*The Mr. and Mrs. G. Chris  
Andersen Chair*

### CELLOS

Carter Brey

*Principal  
The Fan Fox and Leslie R.  
Samuels Chair*

Patrick Jee\*\*\*

*The Paul and Diane  
Guenter Chair*

Elizabeth Dyson+

*The Mr. and Mrs. James E.  
Buckman Chair*

Alexei Yupanqui

Gonzales

Maria Kitsopoulos

*The Secular Society Chair*

Sumire Kudo

Qiang Tu

Nathan Vickery

Ru-Pei Yeh

*The Credit Suisse Chair  
in honor of Paul Calello*

### BASSES

Timothy Cobb

*Principal*

Max Zeugner\*

*The Herbert M. Citrin  
Chair*

Blake Hinson\*\*

Satoshi Okamoto

Randall Butler

*The Ludmila S. and Carl B.  
Hess Chair*

David J. Grossman

Isaac Trapkus+

Rion Wentworth

### FLUTES

Robert Langevin

*Principal  
The Lila Acheson Wallace  
Chair*

Alison Fierst\*

Yobin Son

Mindy Kaufman

*The Edward and Priscilla  
Pilcher Chair*

### PICCOLO

Mindy Kaufman

### OBOES

Liang Wang

*Principal  
The Alice Tully Chair*

Sherry Sylar\*

Robert Botti

*The Lizabeth and Frank  
Newman Chair*

Ryan Roberts

### ENGLISH HORN

Ryan Roberts

### CLARINETS

Anthony McGill

*Principal  
The Edna and W. Van Alan  
Clark Chair*

Pascual Martínez

Forteza\*\*\*

*The Honey M. Kurtz Family  
Chair*

### E-FLAT CLARINET

Pascual Martínez

Forteza

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

The Digital Organ is made possible by **Ronnie P. Ackman and Lawrence D. Ackman**.

**Steinway** is the Official Piano of the New York Philharmonic and David Geffen Hall.

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## BASS CLARINET

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## BASSOONS

Judith LeClair

*Principal  
The Pels Family Chair*

Kim Laskowski\*

Roger Nye

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

## CONTRABASSOON

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## HORNS

Katherine Woolley++

*Guest Principal*

Richard Deane\*

R. Allen Spanjer

*The Rosalind Miranda Chair*

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

Leelanee Sterrett

Randy C. Gardner++

Alana Vegter++

## TRUMPETS

Christopher Martin

*Principal  
The Paula Levin Chair*

Matthew Muckey\*

Ethan Bensdorf

Thomas Smith

## TROMBONES

Joseph Alessi

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

Colin Williams\*

David Finlayson

*The Donna and Benjamin M.  
Rosen Chair*

## BASS TROMBONE

George Curran

*The Daria L. and William C.  
Foster Chair*

## TUBA

Alan Baer

*Principal*

## TIMPANI

Markus Rhoten

*Principal  
The Carlos Moseley Chair*

Kyle Zerna\*\*

## PERCUSSION

Christopher S. Lamb

*Principal  
The Constance R. Hogue  
Friends of the Philharmonic  
Chair*

Daniel Druckman\*

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

Kyle Zerna

## HARP

Nancy Allen

*Principal*

## KEYBOARD

*In Memory of Paul Jacobs*

## HARPSICHORD

Paolo Bordignon

## PIANO

Eric Huebner

*The Anna-Maria and  
Stephen Kellen Piano Chair*

## ORGAN

Kent Trittle

## LIBRARIANS

Lawrence Tarlow

*Principal*

Sara Griffin\*\*

## ORCHESTRA

## PERSONNEL

DeAnne Eisch

*Orchestra Personnel  
Manager*

## STAGE

## REPRESENTATIVE

Joseph Faretta

## AUDIO DIRECTOR

Lawrence Rock

\* Associate Principal

\*\* Assistant Principal

\*\*\* Acting Associate

Principal

+ On Leave

++ Replacement / Extra

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

## HONORARY

## MEMBERS OF THE SOCIETY

Emanuel Ax

Stanley Drucker

Zubin Mehta

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## The Artists



**Jaap van Zweden** became Music Director of the New York Philharmonic in September 2018. Also Music Director of the Hong Kong Philharmonic, he will become Music Director of the Seoul Philharmonic in 2024. He has appeared as guest with the Orchestre de Paris and Amsterdam's Royal Concertgebouw, Leipzig Gewandhaus, Vienna Philharmonic, Berlin Philharmonic, London Symphony, Chicago Symphony, Cleveland, Los Angeles Philharmonic orchestras, and other distinguished ensembles.

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 led 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. Under his leadership the Hong Kong Philharmonic was named *Gramophone's* 2019 Orchestra of the Year, and 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.



**Roomful of Teeth** is a Grammy Award-winning vocal octet dedicated to reimagining the expressive potential of the human voice. By engaging collaboratively with artists, thinkers, and community leaders from around the world, the group seeks to uplift and amplify voices old and new while creating and performing meaningful and adventurous music. Hand-picked by founder Brad Wells, their voices cover a five-octave range, from ground-shaking lows to bird-trilling highs.

Through rigorous study with experts and icons of vocal traditions the world over, Roomful of Teeth continuously expands its vocabulary of singing techniques and, through ongoing commissioning projects, forges not only new music but an entirely new type of repertoire. Notable commissioned composers include Julia Wolfe, David Lang, Michael

Gordon, and Missy Mazzoli, in addition to maintaining their deep connection to composer Caroline Shaw, one of Teeth's original members.

Roomful of Teeth maintains an active touring schedule throughout North America, Europe, Asia, and Australia, with recent appearances at Carnegie Hall, Lincoln Center, and King's Place and the Barbican in London. They have performed Berio's *Sinfonia* as well as works for Roomful of Teeth and orchestra with the New York Philharmonic, Los Angeles Philharmonic, BBC Symphony, and others. They have also moved into stage work with the visionary opera director Peter Sellars in an ongoing production of Claude Vivier's surrealist chamber opera *Kopernikus*.

Roomful of Teeth has developed a significant discography through a decade-long relationship with New Amsterdam Records. Their eponymous first album, released in 2012, was awarded a Grammy Award for Best Chamber Music / Small Ensemble Performance. The group also contributed to Yo-Yo Ma's Silkroad Ensemble's album *Sing Me Home*, which won the 2016 Grammy for Best World Music Album.



# 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 millions of 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 new 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 Wu Tsai Theater, and by launching new presentations, including at the intimate Kenneth C. Griffin 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 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 presented concerts at Alice Tully Hall and the Rose Theater at Jazz at Lincoln Center’s Frederick P. Rose Hall, and gave World, US, and New York premieres of ten commissions. Programming highlights included *Authentic Selves: The Beauty*

*Within*, featuring then Mary and James G. Wallach Artist-in-Residence Anthony Roth Costanzo, and *The Schumann Connection*, conducted by Gustavo Dudamel.

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*, 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 Orchestra 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 436 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.