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

Lead support for these concerts is provided by Mrs. Veronica Atkins.

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Christopher S. Lamb, The Constance R. Hoguet Friends of the Philharmonic Chair, Percussion
Daniel Druckman, The Mr. and Mrs. Ronald J. Ulrich Chair, Percussion
Markus Rhoten, The Carlos Moseley Chair, Percussion

**STRAVINSKY**
(1882–1971)
*Symphonies of Wind Instruments*
(1920; rev. 1945–47)

**BARTÓK**
(1881–1945)
Concerto for Two Pianos, Percussion, and Orchestra, BB 121 (1937/40)
Assai lento — Allegro molto
Lento, ma non troppo
Allegro non troppo

**Intermission**

**Kaija SAARIAHO**
(b. 1952)
*Ciel d’hiver* (2013)

**SIBELIUS**
(1865–1957)
Symphony No. 7 in C major, Op. 105
(1918–24)

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Notes on the Program

Symphonies of Wind Instruments

Igor Stravinsky

The title of Stravinsky’s Symphonies of Wind Instruments might not strike the casual reader as much different from “Symphony of Wind Instruments,” though that is not what the composer chose to call his piece. It is not a “symphony” at all, at least not in the way that term is used to denote a particular kind of multi-movement orchestral work. Instead, it traces its meaning back to where the word “symphony” began, to the Greek roots signifying a “sounding together.” Since Stravinsky uses the plural form of the word, his title conveys the idea of the “soundings together” — the sonic combinations — of wind instruments.

Stravinsky was not deaf to the possibilities of string instruments, which generally make up the core of a symphony orchestra. A sumptuous work like The Firebird stands as ample testimony to that. However, as the decade of the 1910s progressed, he seems to have grown increasingly suspicious of the tendency of string instruments to be “expressive,” a characteristic that did not jibe well with the way his particular form of sonic modernism was playing out. When he did use strings, he increasingly did so in a non-traditional way, as in the entirely “objectified,” partly percussive approach to string playing required in his Three Pieces for String Quartet of 1914. Symphonies of Wind Instruments is an orchestral work that dispenses of the string component entirely. Stravinsky found the wind instruments well suited to the kind of uninflected sound he was after. In a commentary he prepared to accompany early performances of this work, he described Symphonies of Wind Instruments as “tonal masses … sculptured in marble … to be regarded objectively by the ear.”

Stravinsky dedicated the work to his fellow composer, Claude Debussy. They had met in 1910, when Debussy congratulated him enthusiastically following the premiere of The Firebird, and they remained friends from then on. In 1913 Stravinsky dedicated his cantata Zvezdoliki (Le Roi des étoiles) to Debussy; in 1915 Debussy dedicated the third movement of his two-piano suite En blanc et noir to Stravinsky. The latter felt the loss keenly when his older colleague died, in March 1918. Not long after that, Stravinsky inscribed in a sketchbook the sonority that became

In Short

Born: June 17, 1882, in Oranienbaum, now Lomonosov, Russia
Died: April 6, 1971, in New York City
Work composed: composed 1920; revised 1945–47 into the version performed here; dedicated to the memory of Claude Debussy
World premiere: June 10, 1921, at Queen’s Hall, London, Serge Koussevitzky, conductor; in its revised form, April 11, 1948, at The Town Hall in New York, with the composer conducting
New York Philharmonic premiere: March 8, 1958, Leonard Bernstein, conductor
Most recent New York Philharmonic performance: October 6, 2018, Jaap van Zweden, conductor
Estimated duration: ca. 10 minutes
known as the “bell motif” that would later appear in *Symphonies of Wind Instruments* — very possibly, some scholars believe, inspired by thoughts of Debussy.

In 1920 the *Revue musicale*, a distinguished Parisian publication, began planning an issue in tribute to Debussy, and the editor approached various composers about contributing memorial pieces that might be included in a musical supplement titled *Le Tombeau de Debussy*. Stravinsky had recently sketched a solemn chorale, tentatively for the harmonium, and decided to submit that as his piano piece. In orchestrated form (beginning with brass choir) it would serve as the conclusion of *Symphonies of Wind Instruments*, and Stravinsky expanded it with preceding sections as he built up his single-movement piece.

The work met with resistance at the outset. “Cheers, hisses and laughter,” wrote Ernest Newman in *The Musical Times*, following the premiere. Stravinsky disliked the performance, if for different reasons, writing, “[the audience] should have been much angrier.... The radical misunderstanding was that an attempt was made to impose an external pathos on the music.” In the century since, its perception has changed — in fact, its form has been emulated by many a groundbreaking composer, from Varèse and Messiaen to Tippett and Birtwistle.

**Instrumentation:** three flutes, two oboes and English horn, three clarinets, three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, and tuba.


### In Revision

When Stravinsky’s *Symphonies of Wind Instruments* was new, the conductor led from a manuscript score. Stravinsky’s publisher, Edition Russe de la Musique, didn’t issue the work in print until 1926, when it was released as a piano reduction made by the composer Arthur Lourié. The company generated three sequential proofs of the orchestral score in 1933, and Stravinsky (as well as colleagues) entered substantial revisions onto two of them, but still the piece was not seen through to printed form. The composer used the first of these proofs, and Lourié’s piano reduction, when creating a new full score of the work from 1945 to 1947, as he did not have access to his own manuscript. The resulting score, published as the “1947 Revised Version,” therefore differed considerably from the 1920 original, moving the piece a step further in the direction of an “objective” and even acerbic sound.
Béla Bartók’s Concerto for Two Pianos, Percussion, and Orchestra was originally crafted as a piece of chamber music. “What kind of chamber music should it be?” asked Bartók when, in the spring of 1937, the billionaire Swiss philanthropist Paul Sacher approached him about writing a chamber work to celebrate the tenth anniversary of the Swiss Section of the ISCM (International Society of Contemporary Music). “Could it be, for example, a quartet for two pianos and two groups of percussion?” Sacher signaled that such an unorthodox combination would be acceptable, and Bartók moved ahead quickly, completing it by the end of the year. The composer, his pianist-wife Ditta Pásztor-Bartók, and two Swiss percussionists played the premiere at that anniversary concert, and the work scored so great a success that subsequent performances were quickly arranged for London, Brussels, Luxembourg, and Budapest.

In 1940 Bartók’s publisher convinced him to recast the piece as a Concerto for Two Pianos, Percussion, and Orchestra. This was not intended to supersede Bartók’s original conception, but rather to broaden the work’s possibilities for performance, particularly in the American market, where the publisher doubted that the chamber version would be programmed often. The Bartóks had moved from Hungary to New York earlier that year, fleeing the encroachment of the Nazis. The composer was already suffering the first symptoms of the leukemia that would kill him five years later. His financial resources were slender, but he hoped that he and his wife might earn some income as a duo-piano team. To that end, he arranged two pieces they might showcase — his orchestral Suite No. 2 for recitals and the work played here for symphonic engagements — but the hoped-for bookings did not materialize.

About the transformation of the sonata into a concerto, Bartók wrote:

“It seemed advisable, for certain technical reasons, to add orchestral accompaniment to the work, though, as a matter of fact, it gives only color

In Short

Béla Bartók

Born: March 25, 1881, in Nagyszentmiklós, Hungary (now Sânnicolau Mare, Romania)
Died: September 26, 1945, in New York City
Work composed: in 1937 as the Sonata for Two Pianos and Percussion; the composer transformed it into its orchestral version in 1940

World premiere: in its original setting, on January 16, 1938, in Basel, Switzerland, by the composer and his wife, Ditta Pásztor-Bartók (pianists), with percussionists Fritz Schiesser and Philipp Rühlig; in its concerto form, on November 14, 1942, in London, England, with Adrian Boult conducting the Royal Philharmonic Orchestra, with pianists Louis Kentner and Ilona Kabos and percussionists Ernest Gillegin and Frederick Bradshaw.

New York Philharmonic premiere: January 21, 1943, Fritz Reiner, conductor, and Ditta Pastory-Bartók and the composer as piano soloists; the percussionists were not identified in the printed program; this marked the work’s US Premiere

Most recent New York Philharmonic performance: May 9, 1966, Leonard Bernstein, conductor, and Arthur Gold and Robert Fizdale as piano soloists; the percussionists were not identified in the printed program

Estimated duration: ca. 25 minutes
to certain portions of the work. The two-piano and percussion parts remain practically unchanged, except for some of the climactic parts which are now taken over from the two pianos as tutti by the orchestra.

Even in this orchestrated version, the piece retains much of the spare quality that was inherent at its conception.

In 1938, to coincide with the premiere of the original sonata, Bartók penned an analytical introduction to the work, in German, which was published in the Basel National Zeitung. His observations remain relevant to the concerto version.

He explained that he had initially planned to use a single piano but decided to use two, the better to balance the frequently very sharp tones of the percussion instruments. ... The role of the percussion sounds varies: sometimes they reinforce the more important accents; in places they carry motifs serving as a counterpoint to the piano parts; and the timpani and the xylophone frequently play themes that act as principal subjects.

The work’s timbre is novel and striking. Bartók stresses the pianos’ percussive

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Nearing the End

After Bartók finished adapting his Concerto for Two Pianos, Percussion, and Orchestra, two years passed before it was premiered. That took place in London, in November 1942, when the piano parts were handled by the husband-and-wife team of Louis Kentner and Ilona Kabos. Two months later, on January 21–22, 1943, it received its first American performances, at Carnegie Hall, with Fritz Reiner conducting the New York Philharmonic, this time with the composer and his wife, Ditta Pásztory-Bartók, as the pianists, notwithstanding that Bartók was growing alarmingly frail and infirm.

The opening night was not well received, and although the reviews politely avoided mentioning it, Bartók went off the rails at one point and nearly sank the performance. When Ditta gave him a dressing down after the concert, he protested that a percussionist had played a wrong note on the timpani and that he had reinvented his music on the spot to adapt to the implications of that note (which, if true, was obviously a perilous thing to do).

The second performance went far better, but it would be Bartók's final appearance as a concert pianist. After that he continued to try to book concerts practically until his death, but none came to fruition except for one broadcast from a New Jersey radio station in early 1945, when he played 18 minutes of his music in a studio without an in-person audience.
qualities; at spots, one is tempted to view the solo group as comprising only percussion players, some employing pitched instruments and others mostly unpitched ones. The work is cast in a three-movement plan, which is entirely traditional for a sonata, though in this case the center of gravity is heavily skewed to the opening movement, which is twice as long as either of the two that succeed it. The first movement traces a “standard” sonata-allegro form (though with a slow introduction that rises from untold depths to a pitch of high drama); the second adheres to a forthright A-B-A plan, here used to convey one of the composer’s signature pieces in shivering “nocturnal” style; and the third is a rondo.

Bartók’s analysis suggests the subtlety and complexity that unifies the piece at a profound level. The work employs the strict mathematical ratios of the Golden Section and the related Fibonacci and Lucas sequences, which the composer embeds into the rhythmic evolution of his piece and which are underscored not only by rhythmic structures but also by emphases of melody, harmony, and timbre.

**Instrumentation:** an orchestra comprising two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets, two bassoons (one doubling contrabassoon), four horns, two trumpets, three trombones, celesta, and strings, in addition to the soloist group, featuring two pianos and an array of percussion instruments played by three musicians performing on timpani, xylophone, cymbals, suspended cymbal, snare drum (played both with and without snares), tam-tam, triangle, and bass drum.

Bartók’s Concerto for Two Pianos, Percussion, and Orchestra is presented under license from Boosey & Hawkes, copyright owner.

— J.M.K.

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**Bartók in New York**

Fleeing the Nazis, Bartók moved his family to the United States in 1940; the five years he would live here — based in New York City — before he died of leukemia were burdened with illness and relative poverty. It is therefore remarkable that, despite these circumstances and the time he spent continuing to research folk music, which had always occupied so much of his attention, in such a brief span of time Bartók would complete masterpieces that are still performed today. Among them are a Sonata for solo violin, commissioned by Yehudi Menuhin (1944); the Viola Concerto, commissioned by William Primrose (1945); the Piano Concerto No. 3 (1945), written to be a source of performance income for his wife, the pianist Ditta Pásztory, after his death; and the masterful Concerto for Orchestra (1943).

— The Editors

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A commemorative plaque outside Bartók’s New York residence at 309 West 57th Street
Musical research — the process of seeking out new sounds or techniques — has long been central to the Finnish composer Kaija Saariaho. It was a main concern for Korvat auki (Ears Open), a society she formed in the late 1970s with fellow students at the Sibelius Academy in Helsinki, which brought together composers, performers, and musicologists to analyze and promote complex contemporary music. Saariaho’s studies in Germany in the early 1980s, working with composers like Gérard Grisey and Brian Ferneyhough, emphasized deciding on a precise, deterministic structure for a piece before starting to write — a particularly strict sort of pre-compositional research. For her, these teachers were a bit too focused on intellectualizing, as opposed to aural invention itself; she felt that for her music to communicate something vital to audiences, she needed to plan but also to be able to write, revise, and learn about the piece moment to moment, page by page.

In 1982 Saariaho found a better model for integrating composition and research on moving to Paris, where she joined the Institute for Research and Coordination in Acoustics / Music (IRCAM), the center for electronic music — founded by composer-conductor-innovator (and former New York Philharmonic Music Director) Pierre Boulez — where computer scientists, psychologists, composers, and acousticians gathered to argue, collaborate, and invent. She investigated the nature of tones and timbres, trying to understand how a note is shaped in time and how it is interpreted by the human ear. She particularly wanted to learn why one instrument sounds different from another, an approach that helped develop her highly individual approach to orchestration.

Saariaho has composed many works that mix electronic sound and acoustic instruments. Still, she recently said, “I am not a fanatic of technology. I just imagine things, and then I want to find, sometimes with technology, ways to realize them.” Her second large-scale orchestral piece, Orion, did not feature tape, digital files, or synthesizer; by the time she wrote it, in 2002, she had found ways to combine acoustic instruments that expressively allude to the precision and the blends of tone color we might hear in electronics.

This massive orchestral work is named for the famed hunter of Greek mythology. By many accounts, Orion is an aggressive figure, eventually blinded by a king for having drunkenly attacked the king’s daughter, Merope. After recovering his sight, Orion went to Crete to hunt animals

In Short

Born: October 14, 1952, in Helsinki, Finland
Resides: Paris, France
Work Composed: Orion, the larger orchestral work from which this music is selected, in 2002; arranged as Ciel d’hiver in 2013
New York Philharmonic premiere: these performances
Estimated duration: ca. 10 minutes
together with the goddesses Artemis and Leto. When he bragged that he could slay any creature on earth, Gaia was furious and sent a giant scorpion to finish him off. Zeus made both man and scorpion into constellations, a celestial image of one following the other across the night sky for all eternity.

In 2013 Saariaho arranged Orion’s second movement as the standalone piece now titled Ciel d’hiver (Winter Sky). Originally placed between the first and third movements, which are at turns bombastic and athletic, this glassy middle section is concerned with Orion the constellation, and what it means to take a living being and leave him drawn forever on a lonely slice of the sky. There are some literal representations of the constellation — for example, its four primary stars and three smaller ones are reflected in 4-on-3 cross-rhythms heard all over the place. But Saariaho rarely carries such narrative implications too extensively. Having found impetus for a musical gesture in an external reference point, it is that gesture and the implications for repetition, development, and variation it provokes in her ears that form the primary inspirations for her work.

“I am interested in choosing stories with a timeless quality,” she explained in a 2018 interview, when asked about the mythological tales she approaches in many of her pieces and operas. In Ciel d’hiver, though, it is the terror and mystery of timelessness itself that she depicts. Saariaho leads us to imagine a blinking constellation as not just a celebration of a mythic figure, but also as an eternal prison. This violent pursuer of women and animals is fastened to the heavens, his motion limited to sparkling glimmers of the harmonic spectrum — those carefully designed shifts in instrumental color that Saariaho so expertly crafts after decades of musical research.

Listen for … Same Notes, in Different Expressions

In Ciel d’hiver, several instruments play solos that grow out of the same three-note motif.

First the piercing piccolo, then violin, clarinet, oboe, trumpet, and many others all try to make sense of a fixed musical image. Sometimes the gesture is played by the orchestra in unison; sometimes it is stretched to almost impossible lengths, held against rising masses of brass sound. At the end, the piano plays a rhythmically constant string of variations on this little motif while solo voices return, continuously contemplating the meaning of those three notes.

In 2001 Saariaho was in rehearsals with The Cleveland Orchestra for a performance of Du Cristal, another orchestral piece. She got to know the sounds of particular members of the ensemble and kept them in mind when she wrote the solos we hear in Ciel d’hiver. As different players put their expressive spins on this three-note motif, we might imagine them as people from different times or places looking up at the same stars — a study in contrasts that tells us about the unique qualities of individuals as they work through the same idea.
**Instrumentation:** two flutes and piccolo, two oboes, two clarinets, two bassoons (one doubling contrabassoon), four horns, two trumpets, two trombones, tuba, timpans, crotales, glass chimes, shell chimes, triangles, tam-tam, suspended cymbals, vibraphone, small bell, tam-tam, bass drum, harp, piano, celesta, and strings.

Kaaja Saariaho’s *Ciel d’hiver* is presented under license from Chester Music Ltd / G. Schirmer Inc. and Associated Music Publishers, copyright owners.

— Cellist, writer, and music researcher Nicky Swett, a PhD candidate in music and Gates Scholar at the University of Cambridge and a regular program annotator for The Chamber Music Society of Lincoln Center and Music@Menlo

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**In the Composer’s Words**

Long ago, my orchestration professor, Kalervo Tuukkanen, described the viola’s character by saying that “it holds dandelions and resembles a young boy.” I had trouble keeping a straight face. But over the years, I’ve found that all metaphors are permissible when trying to define something as complex as the sensations brought about by a musical instrument.... Every instrument houses a rich and multidimensional world that the musician must awaken and breathe life into. It’s true that this world isn’t manifested in the same way for every person: my “cello” in particular makes use of the high register and the noise of a bow that glides from the bridge to the fingerboard; the clear sound of “my flute” frequently transforms into whispers and hums. Stretching out its usual recognized and established sound broadens the range of colors and expressions....

For me, it’s necessary to delimit the range of each instrument and, in the orchestra, the farthest instruments each have their own responsibilities. The piccolo sketches its glissando above all the others; the contrabassoon makes its entrance only when the woodwinds need a moody and robust base, or maybe a melodic detail that should be played very low. Among percussion instruments, the crotales and the celesta on the one hand, the bass drum and the timpani on the other, frame the orchestra, define and extend its ambit.

Jean Sibelius

Jean Sibelius’s Seventh Symphony ushers listeners into the composer’s late period, during which he became increasingly concerned with paring down his music to its essentials — achieving in the bargain an intense, involving sense of visionary spirituality. He worked on his final three symphonies concurrently for several years beginning in 1918. The Fifth had been premiered in 1916, but was undergoing a severe rewrite that would last through 1921; the Sixth reached its end in February 1923, and the Seventh occupied him for yet another 13 months beyond that.

In its early stages Sibelius sensed that this final symphony would unroll through three separate movements. In the end, he brought everything together into a single movement lasting some 21 minutes. The form is certainly not one traditionally associated with a symphony; in fact, Sibelius intended to title the piece Fantasia sinfonica. That name was used when he conducted the premiere, and the manuscript score shows traces of the inscription Fantasia sinfonica No. 1, an interesting wording that suggests that Sibelius was holding open the possibility of writing additional pieces in the same vein. In any case, he changed his mind about the title shortly before the work’s publication, thereby admitting it to the roster of his full-scale, “proper” symphonies.

Even so, the tension between program and absolute music reared up in the wake of the work’s premiere — a division for which Sibelius had little patience, being an absolutist when it came to his symphonies. Reviewing the first performance, the composer and critic Wilhelm Peterson-Berger kibitzed: “If the work had borne a poetic motto or a title, which would have given some hint of its poetic background, its impact on the listener would undoubtedly have been enhanced.” Sibelius forwarded the review to his wife, along with the comment: “How little they grasp of what I have done in this piece. But que faire!”

Sibelius’s Seventh Symphony traverses a considerable landscape in its single movement, passing through 11 discrete sections marked with differing tempos. Some analysts, wanting to associate this piece more closely with traditional symphonic form, have grouped the sections so as to suggest a four-movement piece. Thus viewed, the arrangement tends to fall something like this:

I. Adagio —
II. Vivacissimo — Adagio —
III. Allegro molto moderato — Allegro moderato —

In Short

Born: December 8, 1865, in Tavastehus (Hämeenlinna), Finland
Died: September 20, 1957, in Järvenpää
Work composed: 1918–March 2, 1924
World premiere: March 24, 1924, at the Auditorium in Stockholm, Sweden, with the composer conducting the Konsertförening Orchestra
New York Philharmonic premiere: January 13, 1927, with Otto Klemperer conducting the New York Symphony (a New York Philharmonic forebear)
Most recent New York Philharmonic performance: May 6, 2016, Alan Gilbert, conductor, in San Francisco, California
Estimated duration: ca. 21 minutes
In the Composer’s Words

On May 20, 1918, Sibelius wrote a letter to an unknown recipient that relates, in somewhat telegraphic style, the formative stage of his final three symphonies. Although the Seventh Symphony would continue to evolve, this document provides one of the earliest glimpses into the piece as a work-in-progress:

My new works, partly sketched and planned. The Fifth Symphony is in a new form … a spiritual intensification until the end. Triumphal.

The Sixth Symphony is wild and impassioned in character. Somber, with pastoral contrasts. …

The Seventh Symphony. Joy of life and vitalité with appassionata passages. In three movements — the last a “Hellenic Rondo.”

All this with due reservations. … It looks as if I shall come out with all three of these symphonies at the same time. … As usual, the sculptural is more prominent in my music. …

With regard to symphonies VI and VII, the plans may possibly be altered, depending on the way my musical ideas develop. As usual, I am a slave to my themes and submit to their demands. … These new symphonies of mine are more in the nature of professions of faith than my other works.

Jean Sibelius, ca. 1924
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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Programs are supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, the National Endowment for the Arts, the National Endowment for the Humanities, and the New York State Council on the Arts, with the support of the Office of the Governor and the New York State Legislature.
One of the most distinctive and dynamic conductors of his generation, Hannu Lintu continues his tenure as chief conductor of the Finnish National Opera and Ballet. The appointment followed a series of hugely successful collaborations with the company — including Wagner’s Tristan und Isolde in 2016, Sibelius’s Kullervo in 2017, Berg’s Wozzeck in 2019, and R. Strauss’s Ariadne auf Naxos in 2020 — and reflects Lintu’s shifting focus into the field of opera. In the past season he conducted R. Strauss’s Salome and Britten’s Billy Budd. This season’s productions will include the majority of the house’s rescheduled performances of Wagner’s Ring Cycle, which resumed with Die Walküre in September 2022.

Lintu recently completed his eighth and final season as the Finnish Radio Symphony Orchestra’s chief conductor. Highlights included Schumann’s Faust Szenen, Berlioz’s La Damnation de Faust, and the second FRSO Festival — devoted in 2019 to new and large-scale works by national composer Magnus Lindberg. Guest highlights of the 2022–23 season include his highly anticipated debuts with the New York Philharmonic and Atlanta Symphony Orchestra and returns to the Naples Philharmonic and St. Louis and BBC Symphony orchestras. Lintu also guest conducts the Netherlands Radio Philharmonic, Swedish Radio Symphony Orchestra, Konzerthaus Berlin, Gulbenkian Orchestra, Orchestre de Chambre de Lausanne, and Orchestre Symphonique de Montreal. Recent engagements include debuts with the Bavarian Radio and BBC symphony orchestras and returns to the Chicago Symphony Orchestra, Tonkünstler Orchestra Niederösterreich, Orchestre de la Suisse Romande, Orchestre National de Radio France, and DSO Berlin.

Lintu has received several accolades for his recordings, including two ICMA Awards for Bartók’s Violin Concertos with Christian Tetzlaff (2019) and works by Sibelius featuring Anne Sofie von Otter (2018). He received a 2021 Grammy nomination for Best Orchestral Performance for his recording of Lutoslawski’s Symphonies Nos. 2 and 3, and a 2011 Grammy nomination for Best Opera CD for Rautavaara’s Kaivos. He received Gramophone Award nominations for his recordings of Enescu’s Symphony No. 2 with the Tampere Philharmonic Orchestra, and the Violin Concertos of Sibelius and Thomas Adès with Augustin Hadelich and the Royal Liverpool Philharmonic Orchestra. Additionally, the recording of Magnus Lindberg’s orchestral works Aura and Marea and the chamber work Related Rocks with the FRSO is nominated for the 2022 Gramophone Award in the Contemporary category.

Hailed for his emotional intensity, bold energy, and remarkable levels of color, Sergei Babayan brings a deep understanding to an exceptionally diverse repertoire. He has collaborated with such conductors
as Antonio Pappano, David Robertson, Rafael Payare, Thomas Dausgaard, Tugan Sokhiev, Valery Gergiev, and Dima Slobodeniouk. He has performed with many of the world’s leading orchestras, including the Leipzig Gewandhaus Orchestra, London Symphony Orchestra, Bamberg Symphony Orchestra, The Cleveland Orchestra, Orchestre Philharmonique de Radio France, Mahler Chamber Orchestra, Warsaw Philharmonic, and Detroit Symphony Orchestra. He is a regular guest at the Amsterdam Concertgebouw, Carnegie Hall, London’s Wigmore Hall, the Vienna Konzerthaus, and Munich’s Prinzregententheater, Teatro Colón in Buenos Aires, Hamburg’s Elbphilharmonie, Alte Oper Frankfurt, and the Zurich Tonhalle.

Babayan is a Deutsche Grammophon exclusive artist; his latest release, Rachmaninoff (DG 2020), received numerous awards, including BBC Recording of the Month and CHOC Classica. In 2018 he released his own transcriptions for two pianos of works by Sergei Prokofiev with Martha Argerich, Prokofiev for Two (DG 2018).

Born in Armenia, Babayan began his studies there with Georgy Saradjev and continued at the Moscow Conservatory with Mikhail Pletnev, Vera Gornostaeva, and Lev Naumov. Following his first trip outside of the USSR in 1989, he won consecutive first prizes in several major international competitions. An American citizen, he lives in New York City.

Grammy Award-winning pianist Daniil Trifonov (dan-EEL TREE-fon-ov) — Musical America’s 2019 Artist of the Year — is a solo artist, champion of the concerto repertoire, chamber and vocal collaborator, and composer, whose performances, combining consummate technique with rare sensitivity and depth, are a perpetual source of wonder to audiences and critics alike. With Transcendental, the Liszt collection that marked his third title as an exclusive Deutsche Grammophon artist, he won the Grammy Award for Best Instrumental Solo Album of 2018.

In the 2021–22 season, Trifonov released Bach: The Art of Life on Deutsche Grammophon. As well as giving European and US recital tours, he played Brahms’s First Piano Concerto with the Dallas Symphony and Philharmonia Zurich, Mozart’s Ninth Piano Concerto (“Jeunehomme”) on a European tour with the Orchestra dell’Accademia Nazionale di Santa Cecilia, and all five of Beethoven’s Piano Concertos variously with orchestras including the New York Philharmonic, Munich Philharmonic, and Toronto Symphony. He also gave the world premiere of Mason Bates’s new Piano Concerto, composed for him during the pandemic, with ensembles including the co-commissioning Philadelphia Orchestra and San Francisco Symphony.

Trifonov’s Deutsche Grammophon discography includes a live recording of his Carnegie Hall recital debut; Chopin Evocations; Silver Age, for which he received Opus Klassik’s 2021 Instrumentalist of the Year / Piano award; and three volumes of Rachmaninoff works with The Philadelphia Orchestra and Yannick Nézet-Séguin, of which one received a 2021 Grammy nomination and another won BBC Music’s 2019 Concerto Recording of the Year. In 2016 Trifonov was named Gramophone’s Artist of the Year, and in 2021 he was made a Chevalier de l’Ordre des Arts et des Lettres by the French government.
During the 2010–11 season, Trifonov won medals at three of the music world’s most prestigious competitions: Third Prize in Warsaw’s Chopin Competition, First Prize in Tel Aviv’s Rubinstein Competition, and both First Prize and Grand Prix in Moscow’s Tchaikovsky Competition. He studied with Sergei Babayan at the Cleveland Institute of Music.

Christopher S. Lamb joined the New York Philharmonic as Principal Percussion, The Constance R. Hoguet Friends of the Philharmonic Chair, in 1985. He made his solo debut with the Orchestra in 1995, performing the World Premiere of Joseph Schwantner’s Percussion Concerto, a work he has since performed with orchestras throughout the United States, including the Nashville Symphony, and for which he won a Grammy for Best Classical Instrumental Soloist in 2011. Lamb also gave the World Premieres of Tan Dun’s Concerto for Water Percussion in 1999 (a performance reprised in South America, Asia, Europe, and throughout the United States, and captured on an NY Phil recording, conducted by then Music Director Kurt Masur) and Susan Botti’s EchoTempo for Soprano, Percussion, and Orchestra in 2001, both commissioned by the New York Philharmonic.

A faculty member of the Manhattan School of Music since 1989, Lamb has led master classes throughout the United States and across the globe. In 1999 he was the recipient of a Fulbright Scholars Award to lecture and conduct research in Australia. During his five-month residency at the Victorian College of the Arts in Melbourne, he presented seminars titled “A Comprehensive Examination of Orchestral Percussion,” which has become a model for the art of teaching percussion. In 2010 Lamb was invited to join the faculty of the Royal Conservatoire of Scotland as an international fellow.

Lamb has recorded chamber works on the New World, Cala, and CRI labels, and his Grammy Award–winning performance of Schwantner’s Percussion Concerto is available on Naxos. He is a former member of The Metropolitan Opera Orchestra and Buffalo Philharmonic, and a graduate of the Eastman School of Music.

Daniel Druckman joined the New York Philharmonic, where he serves as Associate Principal Percussionist, The Mr. and Mrs. Ronald J. Ulrich Chair, in 1991. He has appeared as soloist with the Los Angeles Philharmonic, American Composers Orchestra, and San Francisco Symphony’s “New and Unusual Music Series,” and has made guest appearances with The Chamber Music Society of Lincoln Center, Da Capo Chamber Players, and American Brass Quintet, among others. He has also participated in chamber music festivals at Santa Fe, Ravinia, Saratoga, Caramoor, Bridgehampton, Tanglewood, and Aspen. An integral part of New York’s new music community, Druckman has premiered works by composers such as Milton Babbitt, Elliott Carter, Jacob Druckman, Aaron Jay Kernis, Oliver Knussen, Poul Ruders, Joseph Schwantner, Ralph Shapey, and Charles Wuorinen. His solo recordings include Elliott Carter’s Eight Pieces for Four Timpani on Bridge Records.
and Jacob Druckman’s *Reflections on the Nature of Water* on Koch International. Druckman is chairman of the percussion department and director of the percussion ensemble at The Juilliard School.

The son of composer Jacob Druckman, Daniel Druckman had invaluable exposure to music and musicians at an early age. He attended The Juilliard School, where he was awarded the Morris A. Goldenberg Memorial Scholarship and the Saul Goodman Scholarship, receiving both bachelor’s and master’s degrees in music in 1980. He pursued additional studies at the Berkshire Music Center at Tanglewood, where he was awarded the Henry Cabot Award for outstanding instrumentalist.

Markus Rhoten joined the New York Philharmonic as Principal Timpani, The Carlos Moseley Chair, in 2006. Prior to this appointment he was the principal timpanist of the Berlin Symphony Orchestra, led by Eliahu Inbal.

Born in 1978 in Hanover, Germany, Rhoten attended the College of Arts in Berlin, and continued his studies as an apprentice with the National Opera Orchestra Mannheim. He was subsequently awarded a stipend for the Academy of the Bavarian Radio Orchestra in Munich, and in 2002 became principal timpanist of the Bavarian Radio Orchestra under Lorin Maazel. He has also worked with conductors Mariss Jansons, Riccardo Muti, Esa-Pekka Salonen, Franz Welser-Möst, Valery Gergiev, Christoph von Dohnányi, and Charles Dutoit, among others. Rhoten has performed with the Hessen Radio Symphony Orchestra, Zurich Opera Orchestra, North German Radio Philharmonic, Lower Saxony State Opera Orchestra, and Munich Philharmonic Orchestra, and can be heard on all of the Deutsche Grammophon recordings with the New York Philharmonic made since September 2006.
**Jaap van Zweden** became Music Director of the New York Philharmonic in 2018; in the 2022–23 season he presides over the Orchestra’s return to the new David Geffen Hall. He is also Music Director of the Hong Kong Philharmonic since 2012, and becomes Music Director of the Seoul Philharmonic in 2024. He has appeared as guest with the Orchestre de Paris; Amsterdam’s Royal Concertgebouw and Leipzig Gewandhaus Orchestras; Vienna, Berlin, and Los Angeles philharmonic orchestras; and London Symphony, Chicago Symphony, and Cleveland orchestras.

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). He conducted the first-ever performances in Hong Kong of Wagner’s *Ring Cycle*, the Naxos recording of which led the Hong Kong Philharmonic to be named the 2019 Gramophone Orchestra of the year. His performance of Wagner’s *Parsifal* received the Edison Award for Best Opera Recording in 2012.

Born in Amsterdam, Jaap van Zweden became the youngest-ever concertmaster of the Royal Concertgebouw Orchestra at age 19. He began his conducting career almost 20 years later, was named Musical America’s 2012 Conductor of the Year, and was awarded the prestigious Concertgebouw Prize in 2020. In 1997 he and his wife, Aaltje, established the Papageno Foundation to support families of children with autism.

The **New York Philharmonic** connects with millions of music lovers each season 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 through explorations of **HOME, LIBERATION, SPIRIT, and EARTH**, in addition to the premieres of 16 works. This marks the return from the pandemic, when the NY Phil launched NY Phil Bandwagon, presenting free performances across the city, and 2021–22 concerts at other New York City venues.

The Philharmonic has commissioned and/or premiered important works, from Dvořák’s *New World Symphony* to Tania León’s Pulitzer Prize–winning *Stride*. The Orchestra has released more than 2,000 recordings since 1917, streams performances on NYPhil+, and shares its extensive history free online through the New York Philharmonic Shelby White & Leon Levy Digital Archives.

Founded in 1842, the New York Philharmonic is the oldest symphony orchestra in the United States, and one of the oldest in the world. Jaap van Zweden became Music Director in 2018–19, succeeding titans including Bernstein, Toscanini, and Mahler.
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December 7, 2022

For more information or to buy tickets or tables, please contact Hillary Beson at besonh@nyphil.org or (212) 875-5760.
Native American performer Brooke Simpson brings her family with her on stage every night in the current Broadway revival of 1776. She wears Indigenous medals that have been in her family for over 30 years. “For me to be wearing it on a Broadway stage just feels so enriching and full circle in a beautiful way, for me to stand there and put a light on my tribe and my people,” she says.

Simpson is a member of the Haliwa-Saponi tribe, and special care is taken before the show even begins to honor that. In the pre-show voiceover, Simpson introduces herself and acknowledges the land on which the theatre now stands: the isle of Manahatta belonging to the Lenape people. Following the opening monologue from John Adams (played by Kristolyn Lloyd), the curtain opens revealing the company and Simpson steps forward.

The Courier (played by Salome B. Smith) gives Simpson her Indigenous medallions to wear. Simpson places them around her neck, shakes hands with John Adams, and the show begins. “I’m portraying this Founding Father, but I’m also representing myself and a history of people that already had a nation here before we ever needed to create one,” says Simpson.

The Roundabout Theatre Company and American Repertory Theater co-production of 1776 features a cast composed entirely of female, transgender, and non-binary performers from diverse racial and ethnic backgrounds. The production’s framing sees each of these actors take the stage in the show’s opening dressed in black pants and modern shoes—some with jewelry and tops that give a subtle nod to their personal identities—before they each don the 18th-century overcoats and shoes that transform them into the Continental Congress of the Peter Stone and Sherman Edwards musical.

With all the care and attention taken to honor the company’s backgrounds and identities, Simpson does admit that it wasn’t always easy to deal with the complicated narrative of the founding of the United States. “It was something to wrestle with, thinking about my ancestors and what they had gone through, and then stepping into these shoes,” she says. “As an artist, I never just want to be a peace-keeper. I want to be a peacemaker—and making peace and understanding, and bringing clarity and bringing unity, especially at a time such as this in our country. It requires some discomfort.”