



JAAP VAN ZWEDEN
MUSIC DIRECTOR

LUNAR NEW YEAR CONCERT & GALA
Celebrating the Year of the Rabbit

Tuesday, January 31, 2023, 7:30 p.m.
16,846th Concert

Long Yu, Conductor
Yiwen Lu, Erhu
(New York Philharmonic debut)
Ning Feng, Violin
(New York Philharmonic debut)

STARR

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Wu Tsai Theater
David Geffen Hall at Lincoln Center
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This program will last approximately one and one-half hours. There will be no intermission.



January 31, 2023

Long Yu, Conductor

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(New York Philharmonic debut)

Ning Feng, Violin

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LI H.
(1919–2000)

Spring Festival Overture (1955–56)

CHEN Qigang
(b. 1951)

La Joie de la souffrance (The Joy of Suffering), for Erhu and Orchestra
(2016–17)

YIWEN LU

GUO Wenjing
(b. 1956)

Grassland, from Folk Song Suite,
Op. 46 (2020)

GRIEG
(1843–1907)

Solveig's Song, from Peer Gynt Suite
No. 2, Op. 55 (1874–75 / 1890–92)

BERNSTEIN
(1918–90)
arr. W.D. Brohn

***West Side Story Suite for Violin and
Orchestra*** (1955–57 / 2001)

NING FENG

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Notes on the Program

Spring Festival Overture

Li Huanzhi

Vibrant brilliance of orchestral sound infuses the *Spring Festival Overture* right from its energetic opening. A spirit of dance propels the cheerful principal theme; to ears accustomed to the European symphonic tradition, this opening section will greatly resemble folk-infused pieces by Dvořák in both mood and effect. Two folk dances from North Shaanxi furnish melodies in this opening section. An expanse of keening lyricism provides gracious, even nostalgic contrast in the middle of this short piece; another North Shaanxi tune emerges, in this case a dance celebrating the growth of seedlings. At the end, the tempo picks up again for a return to an abbreviated version of the “A section,” which serves as a brief coda, powerfully underscored by percussion.

Of the four movements making up Li Huanzhi’s *Spring Festival Suite*, this first movement — the *Spring Festival Overture* — became widely known as a stand-alone work. It has been performed in many arrangements for various groupings of Chinese instruments, Western instruments, or combinations of the two, either in chamber ensembles or in full orchestral garb. It is popularly regarded as a traditional piece, although it was actually composed in 1955–56 by Li, who was born in Hong Kong into a family that traces its origins to Jinjiang, Fujian.

A major force of music in the People’s Republic of China, Li studied at the Shanghai School of Music (beginning in 1936) and the Lu Xun Institute of Arts in Yanan.

He had already studied styles of Chinese opera and of European and American composition (including popular song) by the time he arrived at Lu Xun. After enrolling there he expanded his education by studying choral music and conducting with the composer Xian Xinghai. He was for a while editor of the periodical *National Music*, wrote voluminously about music, and from 1946 to 1949 served as dean of the Music Department in the Arts and Literature Institute of North China United University. He was later associated with the Central Conservatory of Music, the Central Ensemble of Songs and Dances, and the China Central Chinese Orchestra. Beginning in 1985, he served as the chairman of the Chinese Musicians’ Association.

Li Huanzhi was a prolific composer, producing more than 400 pieces in many genres, including opera, orchestral works, and cantatas. He created a large body of choral works for both adult choirs and youth choruses, very often incorporating

In Short

Born: January 2, 1919, in Hong Kong

Died: March 19, 2000, in Beijing

Work composed: 1955–56

World premiere: July 1956, in Beijing, in a concert of the First National Music Week

New York Philharmonic premiere: May 17, 1972, Andre Kostelanetz, conductor

Most recent New York Philharmonic performance: February 8, 2022, Earl Lee, conductor

Estimated duration: ca. 5 minutes

adaptations of folk songs and dances of various regions. His setting of the song *Socialism Is Great* became a standard in the People’s Republic of China. He composed practically until his death in 2000, notwithstanding that in his later years he suffered from encroaching deafness and, in the end, terminal cancer.

“Spring Festival” is the term used in China for what is generally known as “Lunar New Year.” In the West, the celebration falls in the middle of winter, but in traditional Asian calendars it marks the end of winter and the beginning of spring — cause for festivity, indeed. The music in this overture relates specifically to the Spring Festival as it is celebrated in the Shanbei region of Shaanxi Province in northwest China. The piece has become immensely popular throughout China, but it has also

made its way far beyond earthly borders; in 2007 it was one of 30 musical selections sent into outer space aboard *Chang’e No. 1*, China’s first lunar-probe satellite, which beamed this music back to earth from a distance of some 236,000 miles.

Instrumentation: two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, cymbals, Chinese cymbals, Chinese bass drum, tom-tom, and strings.

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

New Year Celebration

The Spring Festival, as the Lunar New Year celebration is known inside China, takes place over 15 days. A thorough house cleaning sweeps away bad spirits of the passing year, and red and gold decorations, wishing good fortune, are hung. The color red, which symbolizes joy, virtue, and sincerity, infuses the celebration, including on envelopes containing money that are given to wish the recipient prosperity. Family gatherings feature foods rich with symbolism: whole fish represent togetherness and abundance; uncut noodles, longevity; dumplings (said to resemble traditional currency), good fortune; and bags of tangerines or oranges, good luck.

— The Editors



Gold coins, symbolizing prosperity, are popular Spring Festival decorations

La Joie de la souffrance (The Joy of Suffering), for Erhu and Orchestra

Chen Qigang

Chen Qigang was born into an artistically inclined family in Shanghai — his mother was a professional pianist, his father a calligrapher who harbored a passion for Beijing Opera — and was two years into his clarinet studies at the preparatory school of the Beijing Central Conservatory when the Cultural Revolution began, in 1966. After three years undergoing ideological reeducation at a military base, he resumed his studies. In 1973 he became a clarinetist in an orchestra in Hangzhou, and soon rose to be the ensemble's conductor and began his first attempts in composition. When China restored its university system he enrolled in the composition courses at the Central Conservatory, becoming one of the groundbreaking leaders who played a fundamental role in creating the intellectual environment of today's China.

After studying for five years with composition professor Luo Zhongrong, a proponent of the musical methods of Paul Hindemith, he was awarded a fellowship for foreign study and went to France (where he has lived since 1984 and was granted French citizenship in 1992). There he studied with notable figures, most prominently Olivier Messiaen, with whom he worked (as Messiaen's final pupil) from 1984 to 1988. Chen later recalled: "Messiaen was the first person who encouraged me to compose truthfully and find myself. Gradually, I discovered that as a Chinese person, my own traditional music is full of character and completely different from anything in Western culture." Messiaen wrote of his student: "His compositions display real inventiveness, very great talent, and a total assimilation of Chinese thinking to European musical concepts."

Chen's pieces display compelling originality, painstaking workmanship, and precisely calibrated orchestration.

Since being awarded the Diploma in Musicology from the Sorbonne in 1989, he has become one of the most acclaimed of contemporary composers who emanated from China. From 2004 to 2006 he was composer-in-residence at the Orchestre philharmonique de Strasbourg, and in 2008 he served as music director for the opening ceremony of the Beijing Olympics. His international accolades include being named Honorable Fellow of the Hong Kong Academy for Performing Arts (2008), receiving the Extraordinary Composer Prize of the Seventh Chinese Golden Records (2010), and being hon-

In Short

Born: August 28, 1951, in Shanghai, China

Resides: in Paris, France, and Beijing, China

Work composed: 2016–17, completed on January 31 of the latter year, as a co-commission by the 20th Beijing Music Festival, Melbourne Symphony, New Jersey Symphony, and Orchestre national du Capitole de Toulouse

World premiere: in its original version featuring violin, October 29, 2017, at the Poly Theatre, Beijing, with Long Yu conducting the China Philharmonic Orchestra, Maxim Vengerov, soloist; in its revised version featuring erhu (played here), September 9, 2022, at Xinghai Concert Hall, Guangzhou, China, with Long Yu conducting the Guangzhou Symphony Orchestra, Yu Liwen, soloist

New York Philharmonic premiere: This concert marks the NY Phil's first performance of either version of the work.

Estimated duration: ca. 24 minutes

ored as Chevalier de l'Ordre des Arts et Lettres by the French government (2013).

Chen Qigang's many concertos bear evocative titles: *La Joie de la souffrance* (*The Joy of Suffering*), for violin or erhu and orchestra, *Extase* (*Ecstasy*), for oboe and orchestra, *Joie éternelle* (*Eternal Joy*), for trumpet and orchestra, to name just a few. *La Joie de la souffrance* incorporates references to the ancient Chinese melody *Yangguan Sandie*, which is associated with a poem by Wu Wei from the Tang Dynasty. The concerto is, in part, a reflection of Chen Qigang's experience of the Cultural Revolution. He wrote:

Those who have not tasted the bitterness of life do not know how to cherish the happiness that follows, nor will they understand that the arrival of joy is usually connected with the enduring of pain. ... One cannot separate joy from suffering, and cannot simply experience one without feeling the other. It is a matter of 'Yin' and 'Yang,' inseparable and hence all things should contain both. Suffering and joy are like loss and gain, they are bound to balance out.

He originally composed this work to feature solo violin, later adapting it into the version played tonight. Now the solo instrument is erhu, a traditional Chinese bowed, two-stringed fiddle that, while constructed on rather different principles, is roughly analogous to the violin in the characteristics of its tone. For this version, Chen Qigang lightened the overall orchestration, reducing the size of the ensemble while retaining the sense of expressive instrumental colors that are among his hallmarks.

Instrumentation: two flutes (one doubling piccolo), two oboes (one doubling

The Work at a Glance

In *La Joie de la souffrance* the complementary spirits of joy and suffering arrive in what Chen Qigang calls "waves of emotions," yielding an episodic structure that has only incidental connection to the three-movement form customary in Western concertos. These unrolling sections are highlighted with inscriptions in the score.

The piece opens with "Despair" and moves on to "Solitary" and "Divinely Alone" — all of this to generally melancholy strains. At about the seven-minute mark, the music, here labelled "Thrilled by Illusions," assumes the character of a scherzo, with spiky phrases from the soloist against staccato punctuation from the orchestra. Then follow "The Beauty of Suffering" and "The Tenderness of Suffering," again in a more poignant mood. Following a cadenza, the music enters "Solitary Beauty / Solitary Dance," which begins slowly and pensively but escalates into a frenzy ("Get caught up in the madness," the composer exhorts the soloist). The concerto's final minutes are given over to "Excruciating Song" (a powerful orchestral outburst) and, to conclude, "A Glimmer of Light / Colorful Distant Memory."

English horn), two clarinets (one doubling bass clarinet), two bassoons (one doubling contrabassoon), four horns, two trumpets, three trombones, tuba, orchestra bells, marimba, vibraphone, xylophone, two snare drums, bass drum, suspended cymbal, maracas, tambourine, and strings, in addition to the solo erhu.

Chen Qigang's *La Joie de la souffrance* (*The Joy of Suffering*) is presented under license from Boosey & Hawkes, copyright owners.

— J.M.K.

Grassland, from Folk Song Suite, Op. 46

Guo Wenjing

Born in the southwest Chinese province of Sichuan, Guo Wenjing began playing violin as a youngster. In 1971, during the Cultural Revolution, he began performing with the Chongqing Song and Dance Ensemble, first as a percussionist, then as a violinist. This ensemble of Western instruments performed from scores and parts in Western notation, and its repertoire was a blend of ideological Chinese opera and Hollywood soundtracks. It proved a useful laboratory for Guo Wenjing, who began composing in 1976. With the restoration of China's educational system, he pursued his musical education more formally by enrolling in the first class (the so-called "Class of '78") of the re-established Central Conservatory in Beijing, a development he learned about through an announcement printed in *China Daily*. "I can't tell you how enthusiastic I was," Guo Wenjing recalled. "Just imagine — a genuine call for students in a big governmental newspaper! It was a unique event!" He recalled:

In our first year at the Conservatory, most of us continued to write pieces with a strongly revolutionary flavor. Nearly all Chinese composers in the 1970s happened to write folklore-inspired compositions. But most of them used 19th-century Western harmonies, which did not necessarily retain the spirit of the original melodies.

As the political climate thawed, composers from the West began to visit Beijing, beginning with Alexander Goehr, a professor at Cambridge University, who arrived in Beijing for a residency in 1979. "Alexander Goehr built the bridge," said

Guo Wenjing. "He is the great missionary. All composers mention him. The Conservatory has had exchanges ever since." Other figures soon followed, including George Crumb, Hans Werner Henze, Toru Takemitsu, Isang Yun, and Chou Wen-Chung. These figures introduced Guo Wenjing not only to their music but also to compositions of such central Western visionaries as Bartók, Schoenberg, and Stravinsky. But unlike with many of his classmates at the Central Conservatory, this did not inspire Guo Wenjing to focus on a career outside China; instead he dedicated decades to working at his alma mater while pursuing his composition.

"In the past," he said, "we venerated so deeply anything coming from the West that we tended to overlook our own culture." Indeed, his scores often revealed his interest in the styles of Bartók, Shostakovich, and Penderecki. But his evolution as a composer involved a deepening appreciation of Chinese musical traditions. "In higher music education," he said in 1997, "Chinese compositions were practically ignored in favor of Western music. At present the situation is already different." And on another occasion: "I've begun to explore more Chinese elements. I mean, Chinese ways of expression. I believe I've definitely grown more Chinese."

In Short

Born: February 1, 1956, in Chongqing, Sichuan, China

Work composed: 2020, in this version

New York Philharmonic premiere: this concert

Estimated duration: ca. 5 minutes

He has composed in many genres, his catalogue including numerous chamber works, symphonic compositions, concertos (featuring Chinese instruments such as bamboo flute, erhu, and zheng), operas, and film scores. His works have been commissioned by prominent contemporary-music groups including the Nieuw Ensemble (Amsterdam), Kronos Quartet, Arditi Quartet, and Ensemble Modern, as well as by many orchestras, among them the Göteborg Symphony, China Philharmonic, Guangzhou Symphony, Singapore Symphony, Hong Kong Chinese Orchestra, and Hong Kong Philharmonic. Television audiences around the world heard *Characters*, composed for the opening ceremony of the 2008 Beijing Olympics.

Grassland is the third movement of Guo Wenjing's *Folk Song Suite*; here we encounter it in its revised form completed

in 2020. He labels it a "Mongolian Folk Song Pastorale," indicating that it is to be played "calmly, broadly, and with deep warmth." Solo viola and cello announce the gentle, pentatonic melody at the outset, against sustained drones from the lower strings, and first violins soon add their tones to the texture. Midway through, the first violins and first cellos sing out the melody, transposed a fourth higher, with violas adding a skittering, accented accompaniment in triplets. To this expression of the melody the composer attaches the words, "The sky is wide and the earth is wide, singing with all my heart," which echoes the ecstatic spirit of the song.

Instrumentation: string orchestra

— J.M.K.

Different Paths

Guo Wenjing graduated from the Central Conservatory's composition program in 1983, becoming part of the "New Wave" of Chinese composers who emerged in the 1980s, a group that included such figures as Chen Qigang, Tan Dun, Chen Yi, and Zhou Long. But where those composers ended up pursuing their careers largely outside China — Tan Dun, Chen Yi, and Zhou Long in the United States, Chen Qigang in Paris — Guo Wenjing remained at home. In 1990 he returned to the Central Conservatory in Beijing as a composition professor. In 2001 he was named co-director of its composition department, and he remains on the faculty.



"New Wave" composers at the Central Conservatory in Beijing, including Guo Wenjing (second row, third from right), seated between Tan Dun and Zhou Long, and Chen Qigang (back row, fourth from left)

Solveig's Song, from Peer Gynt Suite No. 2, Op. 55

Edvard Grieg

Edvard Grieg stands as the most essential composer in the history of Norwegian music, a distinction he already clinched during his lifetime. Norway's most significant literary figure among his contemporaries was Henrik Ibsen (1828–1906), although his countrymen were slow to recognize him; during his early years, he scraped by with the slight income he derived from work as a playwright, director, and administrator at theaters in Bergen and Christiania (later renamed Oslo). Success eluded him, and he grew so disenchanted that in 1864 he left for Italy, where he mostly remained in self-imposed exile for 27 years. While on the continent he penned a succession of admired plays: *Brand*, *Peer Gynt*, *A Doll's House*, *Ghosts*, *An Enemy of the People*, *The Wild Duck*, and *Hedda Gabler*.

When Ibsen began sending parts of his *Peer Gynt* manuscript to his publisher, he explained the work's starting-point in an accompanying letter:

Peer Gynt was a real person who lived in the Gudbrandsdal, probably around the end of the last century or the beginning of this one. ... Not much more is known about his doings than you can find in Asbjørnsen's *Norwegian Fairy Tales* So I haven't had much on which to base my poem, but it has meant that I have had all the more freedom with which to work on it.

The author devised a meandering tale about an anti-hero (as described by Rolf Fjelde, who translated the play into English) "with no ruling passion, no calling, no commitment, the eternal opportunist, the charming, gifted, self-centered

child who turns out finally to have neither center nor self." In the course of 40 scenes, the adventurous title character travels as far as North Africa before arriving back in Norway for a hallucinatory finale in which he is faced with the strands of his life that have gone awry. He probably ends up dying, but maybe not.

For a while Ibsen maintained that the work should remain a poem for reading, and not be produced on stage. It took him a while to change his mind. The verse-play met with reasonable success when published, in 1867, but it didn't receive a

In Short

Born: June 15, 1843, in Bergen, Norway

Died: September 4, 1907, in Bergen

Work composed: Grieg wrote his incidental music for the play *Peer Gynt* in May 1874–September 1875; he arranged his *Peer Gynt* Suite No. 2 for publication in 1890–92.

World premiere: as part of the *Peer Gynt* Suite No. 2, on February 7, 1893, in Leipzig, the composer conducting

New York Philharmonic premiere: November 7, 1931, Ernest Schelling, conductor, on a Concert for Children and Young People (an early version of today's Young People's Concerts); the first time this music was ever performed by the NY Phil in its original version, with vocalist, was on November 1, 1896, Walter Damrosch conducting the New York Symphony (which would merge with the New York Philharmonic in 1928), Alice Verlet, soprano

Most recent New York Philharmonic performance: July 18, 2014, Alan Gilbert, conductor, at the Bravo! Vail Music Festival in Colorado

Estimated duration: ca. 5 minutes

staged production until 1876, when it was given in Christiania with accompanying music by Grieg. Neither the playwright nor the composer was in attendance on that occasion. Ibsen had written from Italy to ask Grieg to provide incidental music for that production, and the composer had accepted, misjudging the amount of music that would be required. “*Peer Gynt* goes very slowly,” he wrote to a friend in 1874, while he was enmeshed in the project. “It is a horribly intractable subject except for a few places And I have something for the hall of the trol-ling that I literally can’t bear to listen to, it reeks so of cow-pads and super-Norwegianism.” In the end he would provide 26 separate items for the play (a few having been added for revivals), totaling about 90 minutes of music.

In Ibsen’s play, Solveig is a farmer’s daughter who follows after the forever-disappearing Peer. After living with her briefly, he abandons her, but her love remains steadfast. He returns to her in

the end, realizing that her love has given meaning to his life. *Solveig’s Song* falls in the play’s Fourth Act. The seasons may pass, she sings, “but this I know for sure: you will come back again; and even as I promised, you will find me waiting then.”

Early on, Grieg had conceived of instrumental possibilities for this movement. “Once in a weak moment,” he wrote, “I noted in the score that if the actress couldn’t manage the humming part it could be played instead by a solo clarinet, and Solveig could sit spinning until it finished.” He discarded that option (“first and foremost because it doesn’t make sense to have her spinning in 3/4 time”) — and when he arranged the song for his orchestral suite, he assigned that “humming tune” to violins rather than to clarinets.

Instrumentation: two flutes, two clarinets, two horns, harp, and strings.

— J.M.K.

Folk Influence

Grieg extracted two concert suites from his *Peer Gynt* incidental music; the first was published in 1888, the second in 1893, and each consisted of four movements. Grieg was uncertain about which numbers to include in the Second Suite, and after conducting its premiere he switched out one of its movements for a different item.

Never in question, however, was that it would conclude with an instrumental arrangement of *Solveig’s Song*, a vocal solo in the play. In posterity, this would become one of Grieg’s most famous compositions, especially beloved in Norway thanks to its resemblance to folk song — which the composer insisted was atypical. “So far as my songs are concerned,” he wrote in 1900,

I don’t think that in general they have been influenced by folk songs to any great extent. Such influence did occur, however, where local color *had* to play a dominant role — as, for example, in *Solveig’s Song*. But this may be the only one of my songs where an imitation of the folk song can be demonstrated.



Nicholas Roerich’s drawing of Solveig, ca. 1911

West Side Story Suite for Violin and Orchestra

Leonard Bernstein

As early as 1949, Leonard Bernstein and his friends Jerome Robbins (choreographer) and Arthur Laurents (librettist) had batted around the idea of creating a musical retelling of Shakespeare's *Romeo and Juliet*, set amid the tensions of rival social groups in modern New York City. An early version, tentatively titled *East Side Story*, explored tensions between Catholics and Jews on the Lower East Side, but a rash of gang-related fatalities in 1956 thrust the Upper West Side into the headlines, and the show was reset as *West Side Story*.

Bernstein carried out much of the composition concurrently with work on his operetta *Candide*, and music flowed in both directions: the duet "O Happy We" in *Candide* started life as a duet in *West Side Story*, while *West Side Story*'s "One Hand, One Heart" and "Gee, Officer Krupke" originated in *Candide*. It was also just then, in November 1956, that Bernstein was named Co-Principal Conductor of the New York Philharmonic, an appointment that not only revived a relationship with the orchestra, one that had been dormant for the preceding six years, but also placed him in a position to succeed Dimitri Mitropoulos as the Orchestra's Music Director, an eventuality that took place beginning with the 1958–59 season.

On August 19, 1957, *West Side Story* opened in a tryout in Washington, DC, and it proved a very firm hit when it reached Broadway later that fall, running for 772 performances before embarking on a national tour, and then returning to New York in 1960 for another 253 performances before the first feature film adaptation was released, in 1961. Walter Kerr, critic of the *Herald Tribune* wrote:

The radioactive fallout from *West Side Story* must still be descending on Broadway this morning, in the wake of the opening in New York. It stands as an essential, influential chapter in the history of American theatre, and its engrossing tale of young love against a background of spectacularly choreographed gang warfare has found a place at the core of Americans' common culture.

In this suite, arranged for solo violin and orchestra by William David Brohn, an orchestral introduction leads to the violin's entrance in a cadenza that alludes to some of the melodies that will be heard later. Familiar tunes from *West Side Story* spill out in colorful succession, adapted to the possibilities of dazzling violin artistry: the rhythmic nervousness of "Something's Coming," the innocence of "I Feel Pretty," the passionate yearning

In Short

Born: August 25, 1918, in Lawrence, Massachusetts

Died: October 14, 1990, in New York City

Work composed: The musical *West Side Story*, composed 1955–1957; arranged into a suite for violin and orchestra in 2001 by William David Brohn (1933–2017)

New York Philharmonic premiere: July 10, 2001, at the Great Lawn, Central Park, William Eddins, conductor, Joshua Bell, soloist

Most recent NY Phil performance: July 6, 2015, Shanghai Poly Grande Theatre, Alan Gilbert, conductor, Joshua Bell, violin

Estimated duration: ca. 19 minutes

of “Maria,” the soaring anticipation of “Tonight,” the syncopated self-assertion of “America,” and another cadenza before the broad conclusion in which “Tonight” returns as an anthem of hopefulness in the troubled landscape of *West Side Story*.

Instrumentation: three flutes (two doubling piccolo), two oboes and English horn, three clarinets (one doubling E-flat clarinet) and bass clarinet, alto saxophone, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, trap set,

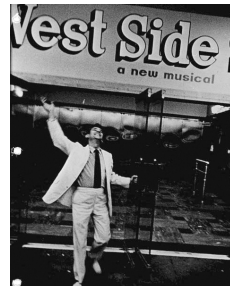
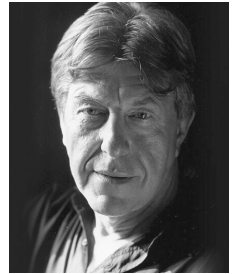
orchestra bells, marimba, vibraphone, xylophone, guiro, roto-toms, conga drums, boo-bams, timbales, bongos, tambourine, maracas, high wood-block, triangles, suspended cymbals, agogo, finger cymbals, small metal shaker, small bamboo shaker, cricket, castanets, harp, piano (doubling celesta), and strings.

Bernstein’s *West Side Story* Suite for Violin and Orchestra (arr. W.D. Bohn) is presented under license from Boosey & Hawkes, copyright owners.

About the Arranger

William David Bohn, who crafted this suite from Bernstein’s *West Side Story*, orchestrated scores for more than 20 Broadway shows. Born on March 30, 1933, in Flint, Michigan, he graduated from Michigan State University in 1955, and in 1996 received an honorary doctor of fine arts degree from his alma mater. In 1998 he was honored with a Tony Award for his orchestrations for the Broadway musical *Ragtime*. Among his many other show credits are *Miss Saigon* and *The Secret Garden* on Broadway (with New York Drama Desk Awards for both, as well as for *Ragtime*) and the Royal National Theatre productions of Rodgers & Hammerstein’s *Carousel* (directed by Nicholas Hytner) and *Oklahoma!* (directed by Trevor Nunn).

He also won acclaim for his orchestrations for ballet (for American Ballet Theatre and the companies of Agnes de Mille, Twyla Tharp, and Lar Lubovitch, among others) and movies (including *Anastasia*, *Blue Thunder*, and *Endless Love*). He became something of a specialist in orchestrations for classical crossover CDs, including projects for James Galway, Plácido Domingo, Jerry Hadley, and Marilyn Horne. The *West Side Story* Suite was his second major collaboration with violinist Joshua Bell, for whom he had previously created the arrangements for the CD *Gershwin Fantasy*.



From top: Bohn and Bernstein

New York Philharmonic

2022–2023 SEASON

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Sheryl Staples

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Concertmaster
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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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The Artists



A prominent figure in China's classical music scene, conductor and impresario **Long Yu** has devoted his career to steering China's growing connection to classical music

while familiarizing international audiences with the country's most eminent musicians and composers. Maestro Yu currently holds the top position in China's three most prominent orchestras from north to south — artistic director of the China Philharmonic Orchestra (CPO) in Beijing and music director of both the Shanghai and Guangzhou Symphony Orchestras — as well as principal guest conductor of the Hong Kong Philharmonic Orchestra. He is co-director of Shanghai's Music in the Summer Air festival and chair of the Artistic Committee of the Beijing Music Festival, an annual autumn event that he founded in 1998 and served as artistic director until 2017. He is currently vice president of the China Musicians Association and Chairman of its recently established League of China Orchestras.

Under Yu's baton, the CPO became the first Chinese orchestra to perform at the Vatican's Paul VI Auditorium, a concert attended by Pope Benedict XVI. In 2014 Yu led the CPO in the first Chinese orchestral performance at the BBC Proms in London.

Long Yu's initiatives include founding the Shanghai Orchestra Academy, China's first postgraduate training program for orchestral musicians, in partnership with the Shanghai Conservatory of Music and the New York Philharmonic, which also named

him an honorary member of its International Advisory Board. He also launched the biennial Shanghai Isaac Stern International Violin Competition in 2016 and led the Artistic Committee of Youth Music Culture Guangdong, a performance and educational initiative inaugurated in 2017. In 2018, Yu became the first Chinese conductor to sign an exclusive contract with Deutsche Grammophon.

He has conducted many highly acclaimed orchestras throughout the world. His honors include the Global Citizen Award from the Atlantic Council, the Order of Merit of the Federal Republic of Germany, and the Samuel Simons Sanford Award from the Yale School of Music; being named a Chevalier dans L'Ordre des Arts et des Lettres; receiving the title L'onorificenza di Commendatore dell'Ordine al Merito from the Italian government; and being elected a Foreign Honorary Member of the American Academy of Arts and Sciences.



Ning Feng has toured Europe, Asia, and Australia with Jaap van Zweden and the Hong Kong Philharmonic Orchestra and has been a soloist on tours of China with

the Budapest Festival (with which he has also appeared in Budapest), Berlin Konzerthaus, and Royal Liverpool Philharmonic orchestras. He has also performed with the City of Birmingham Symphony Orchestra, Manchester's Hallé, and the Los Angeles Philharmonic, among many others, including all the major Chinese

orchestras. In 2020–21 he was artist-in-residence with the Shanghai Symphony Orchestra. Feng appears regularly at London’s Wigmore Hall, where he performed the complete solo sonatas and partitas of Bach. He has performed at Kissinger Sommer Festival and collaborated with artists including cellists Edgar Moreau and Daniel Müller-Schott and pianist Igor Levit. In 2022–23 he tours Italy with a solo Paganini program.

Ning Feng records for Channel Classics, and his discography includes Bach’s complete solo works for violin; concertos by Elgar, Finzi, Tchaikovsky, and Bruch; and works for violin and orchestra by Sarasate, Lalo, Ravel, and Bizet / Waxman.

Born in Chengdu, China, Ning Feng studied at the Sichuan Conservatory of Music, Berlin’s Hanns Eisler School of Music, and London’s Royal Academy of Music. He received First Prize at the Michael Hill International Violin Competition (New Zealand) and International Paganini Competition, as well as prizes at the Hanover International, Queen Elisabeth, and Yehudi Menuhin International violin competitions.

Ning Feng plays the 1710 “Vieuxtemps-Hauser” Stradivarius violin by kind arrangement with Premiere Performances of Hong Kong. He lives in Berlin, where he teaches at the Hanns Eisler School of Music and holds the position of International Chair of Violin at the Royal Northern College of Music in Manchester.



Yiwen Lu, one of the most well-known erhu players in China, is a member of the China Musicians Association’s Bowed Stringed Instruments Committee

and the China Nationalities Orchestra Society’s Erhu Committee. Yiwen Lu teaches at Shanghai Conservatory of Music. Among her honors are the Gold Medal at the Golden Bell Award Erhu Competition (the highest award in any Chinese instrument competition) in 2015 and the Fourth Wenhua Prize (the Erhu Youth Group’s highest performance award) in 2012. Recognized as a leading erhu performer, she has been active in major music scenes all over the world. She has collaborated extensively with major orchestras, ensembles, and soloists, and given acclaimed concerts in the Antarctic, the Americas, Europe, Asia, and Africa. Her skill, comprehensive technique, natural musicality, and striking stage presence produce a performance of unique charisma. Yiwen Lu’s performances — which combine traditional Chinese instrumental skills with emotion — often feature contemporary works for erhu, among them her own compositions and transcriptions.

New York Philharmonic

The **New York Philharmonic** plays a leading cultural role in New York City, the United States, and the world. Each season the Orchestra connects with 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.

About the Music Director



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 reopened 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.

NEED TO KNOW

New York Philharmonic Guide

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Order tickets online at nyphil.org or call (212) 875-5656.

The New York Philharmonic Box Office is at the **Welcome Center at David Geffen 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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Can't attend a concert as planned? Call Customer Relations at (212) 875-5656 to donate your tickets for re-sale, and receive a receipt for tax purposes in return.

For the Enjoyment of All

Latecomers and patrons who leave the hall will be seated only after the completion of a work.

Silence all cell phones and other electronic devices throughout the performance.

Photography, sound recording, or videotaping of performances is prohibited.

Accessibility

David Geffen Hall



All gender **restrooms** with accessible stalls are in the Karen and Richard LeFrak Lobby. Accessible men's, women's, and companion restrooms are available on all levels. Infant changing tables are in all restrooms.

Braille & Large-Print versions of print programs are available at the Head Usher's Desk, located on the Leon and Norma Hess Grand Promenade. **Tactile maps** of the Karen and Richard LeFrak Lobby, with seating chart of the Wu Tsai Theater, are available in the Welcome Center.

Induction loops are available in all performance spaces and at commerce points including the Welcome Center, Coat Check, and select bars. Receivers with headsets and neck loops are available for guests who do not have t-coil accessible hearing devices.

Noise-reducing headphones, fidgets, and earplugs are available to borrow.

Accessible seating is available in all performance areas and can be arranged at point of sale. For guests transferring to seats, mobility devices will be checked by staff, labeled, and returned at intermission and after the performance. Seating for persons of size is available in the Orchestra and Tiers 1 and 2. Accessible entrances are on the Josie Robertson Plaza. Accessible routes from the Karen and Richard LeFrak Lobby to all tiers and performance spaces are accessible by **elevator**.

For more information or to request additional accommodations, please contact Customer Relations at (212) 875-5656 and visit lincolncenter.org/visit/accessibility.

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.

If an evacuation is needed, follow the instructions given by the House Manager and Usher staff.

Automated external defibrillators (AEDs) and **First Aid kits** are available if needed during an emergency.

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Did you know that you can support the New York Philharmonic in ways other than by giving cash? Help the Orchestra present inspiring concerts and provide essential music education and community programs. Make our music part of your legacy by designating the NY Phil as part of your estate plan through:

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Compose Your Legacy with Our Gift To You



We want to express our gratitude for supporting us throughout the year with a gift for you. As special thanks to our NY Phil enthusiasts, we will host an informative session with a representative from Thompson & Associates, a nationally recognized leading firm in estate planning.

A client representative from Thompson & Associates will share a brief overview of estate planning and the values-based approach to meet your planning objectives while maintaining your lifestyles, providing for your heirs, and helping the charitable organizations you love.

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A LIFELONG ARTIST

Danny Burstein has been preparing for his latest Broadway role since childhood.

By Logan Culwell-Block

According to Danny Burstein, his latest Broadway play is about “how we make the donuts,” his sweeter variation on “how the sausage is made.” Is your mouth watering yet?

Burstein is starring as real-life photographer Larry Sultan in Sharr White’s new play *Pictures From Home*, beginning performances January 10 at Broadway’s Studio 54. The work’s source material is pretty unusual: a 1992 art photo album by Larry Sultan that attempts to capture his enigmatic parents.

Sultan, who died in 2009, spent 10 years photographing and interviewing his parents, who are played on Broadway by Nathan Lane and Zoë Wanamaker. The result was a stunning collection of photographs accompanied by Sultan’s journal-like, almost stream-of-consciousness writing. The book puts readers in Sultan’s mind—and camera lens—as he attempts to create something without even knowing what that something is, a process appropriately like creating theatre.

And that brings us back to those donuts—or, rather, the *making* of them. “It’s not just a piece of art,” Burstein says of the play, which he’s been developing since its first readings in 2021. “It’s going backstage and seeing what the process of making art is like. It is the play version, in a way, of *Sunday in the Park With George*.”

Much of Burstein’s own understanding of art and its creation came from his parents, two lifelong teachers. Burstein spent his youth growing up in the Bronx surrounded by art: “My mom is a painter, so we had so many books of the great artists around the house—and her own paintings, which were remarkable. And, thank God, they had musical theatre albums that I loved.”

As it turns out, Burstein’s method for creating his art links him back to both his parents and Sultan. Taking a cue from his parents’ life in academia, he describes himself as a “relentless” researcher. Burstein has gotten information from Sultan’s widow, Katherine, about the photographer’s exact setup: the clothes, the cameras, the tripod. To Burstein, that level of detail—and connecting the dots behind them—is part of an endless pursuit of truth that ultimately connects him to Sultan and his photography.

“His photographs aren’t meant to be taken just at face value,” says Burstein, “He believed photographs were not *just* photographs, that they reveal something about the photographer, who he was as an artist, as a person. It’s many layers of truths, finding the deep truths within the image. That’s what Larry’s life work was.”