



JAAP VAN ZWEDEN
MUSIC DIRECTOR

New York Philharmonic Presents

Artist Spotlight

Monday, February 13, 2023, 7:30 p.m.

Talea Ensemble
The Harlem Chamber Players

Kenneth C. Griffin Sidewalk Studio
David Geffen Hall at Lincoln Center

This program will last approximately one and one-half hours. There will be no intermission.



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EASTMAN
(1940–90)

Femenine (1974)
Prime
Unison
Create New Pattern
Hold and Return
All Changing
Increase
Eb
Be Thou My Vision / Mao Melodies
Can Melt
Pianist Will Interrupt Must Return

THIS CONCERT WILL BE PERFORMED WITHOUT AN INTERMISSION.

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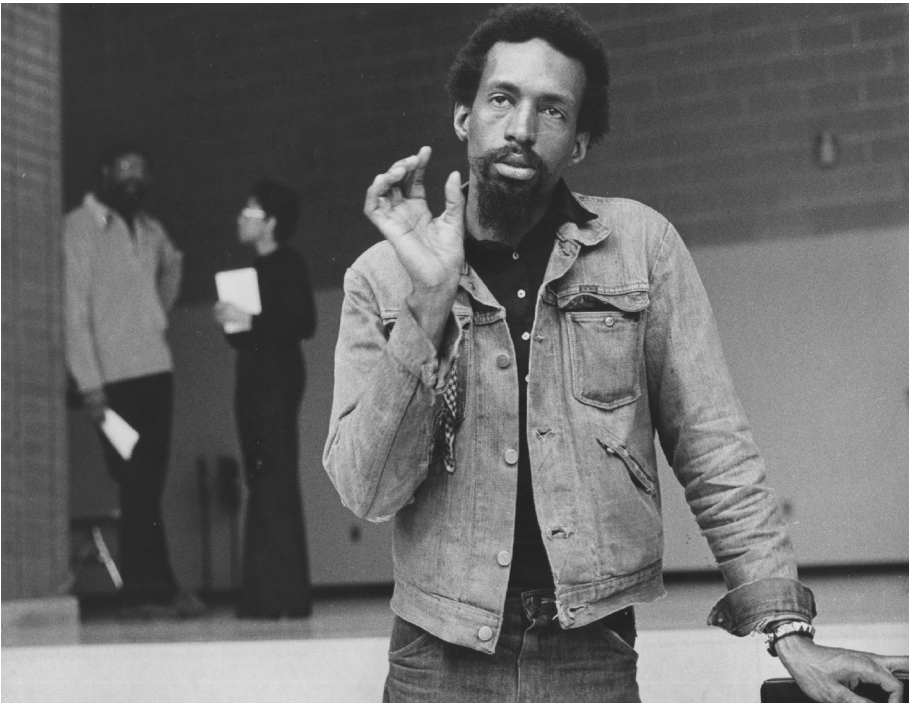
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From the Artists

A minimalist, concert-length masterpiece, Julius Eastman's *Feminine* features surging harmonies and interweaving pulses that layer and transform over time. Leaving room for improvisatory decisions from the musicians, no two performances of *Feminine* have the same effect. The work's open musical forms invite immense freedom and experiment with the interplay of choices — at once thrilling and subtle — among individuals and the ensemble. *Feminine* begins with the sound of sleigh bells that remain constant throughout the piece, followed by a repeating motif in the vibraphone. Gradually, the ensemble — made up of strings, winds, percussion, and electronic synthesizer — navigates a series of timed cells containing musical patterns, and their sounds morph from one pattern to another. Through repetition, the piece brings the listener's attention to the gradual shifts within the ensemble, tracing the entrancing ebbs and flows of the piece's harmonies and rhythmic layers.

The performers especially value the open, collaborative, and experimental nature of *Feminine*, which forms a web of close communication, listening, and response unique to each performance. The Talea Ensemble and The Harlem Chamber Players are excited to reunite once again on this program to bring this mesmerizing score to the New York Philharmonic's *Artist Spotlight* series.

— Talea Ensemble and The Harlem Chamber Players



Julius Eastman

The Artists



Talea Ensemble's mission is to champion musical creativity, cultivate curious listeners, and bring visionary new works to life with vibrant performances that remain in the audience's imagination long after a concert. Recipient of the Chamber Music America / ASCAP Award for Adventurous Programming, Talea has brought to life at least 45 commissions of major new works since it was founded in 2008. Talea has helped introduce New York audiences to important works by composers such as Pierre Boulez, Georg Friedrich Haas, Beat Furrer, Olga Neuwirth, Unsuk Chin, and Hans Abrahamsen.

Past engagements include the Lincoln Center Festival, Donaueschingen Musiktage, Internationales Musikinstitut

Darmstadt, Fromm Concerts at Harvard University, Warsaw Autumn Festival, Wien Modern, Vancouver New Music, Time of Music Finland, TIME:SPANS, and many others. The ensemble has partnered with institutions from across disciplines, such as the Institute of Contemporary Art Boston, the City of Ideas Festival in Mexico, and the Storm King Art Center. Talea's recordings have been distributed worldwide on the Kairos, Wergo, Gravina Musica, Tzadik, Innova, and New World Records labels, and been broadcast on ORF (Austria), HRF (Germany), and WQXR's Q2.

Talea assumes an ongoing role in supporting a new generation of composers, and has undertaken residencies in music departments around the country.

Talea Ensemble

Rane Moore, Clarinet

Adrian Morejon, Bassoon

Karen Kim, Violin

Greg Chudzik, Electric Bass

David Friend, Piano

Chris McIntyre, Synth and Music Director

Matthew Gold, Vibraphone



The Harlem Chamber Players is an ethnically diverse collective of professional musicians dedicated to bringing high caliber, affordable, and accessible live music to people in the Harlem community and beyond. Founded in 2008, The Harlem Chamber Players annually presents a rich season of formal live concerts indoors, outdoors, and online. They promote arts inclusion and equal access to the arts, bringing live music to underserved communities and promoting shared community arts and cultural engagement. The group was first inspired by the late Janet Wolfe, a longtime patron of minority musicians and the founder of the NYC Housing Authority Symphony Orchestra.

The Harlem Chamber Players has presented culturally relevant programs at numerous venues throughout New York City and collaborated with many other arts organizations; they serve as artists-in-residence at the Harlem School of the Arts.

The Harlem Chamber Players has been featured on national radio at WQXR / WNYC at The Greene Space, and has been mentioned in articles in *The New York Times*, *The Wall Street Journal*, *The Guardian*, and *Musical America*, as well as on NPR, NBC, and *Here and Now* on ABC. The Harlem Chamber Players was awarded the 2022 Sam Miller Award for the Performing Arts.

Harlem Chamber Players

- Orlando Wells, Violin
- Tia Allen, Viola
- Thapelo Masita, Cello
- Domenica Fossati, Flute
- Eric Davis, Horn

Jaap van Zweden and the New York Philharmonic



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 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.