



JAAP VAN ZWEDEN
MUSIC DIRECTOR

New York Philharmonic Presents

Artist Spotlight

Part of *SPIRIT*

Tuesday, March 7, 2023, 7:30 p.m.

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Hilary Hahn, Violin

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

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



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Hilary Hahn, Violin

J.S. BACH
(1685–1750)

Sonata No. 1 in G minor for Violin,
BWV 1001 (1720)

Adagio
Fuga (Allegro)
Siciliana
Presto

Partita No. 1 in B minor for Violin,
BWV 1002 (1720)

Allemande
Courante
Sarabande
Tempo di Borea

Intermission

**Partita No. 2 in D minor for Violin,
BWV 1004 (1720)**

Allemande

Courante

Sarabande

Gigue

Chaconne

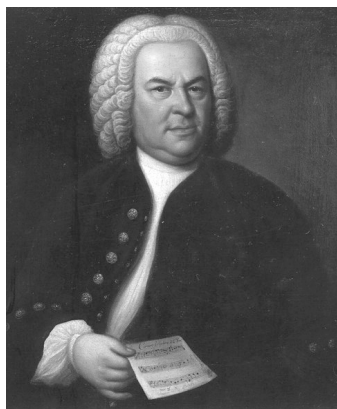
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About the Program



Johann Sebastian Bach

"Sei solo" — "You are alone," in Italian — proclaims the title page of Johann Sebastian Bach's autograph manuscript of his Sonatas and Partitas for Solo Violin. Not "Sei soli," the correct phrase for "Six solos." This intriguing wordplay is thought to refer to the composer's solitude following the death of his first wife, Maria Barbara. It also works as a message to the performer, utterly exposed except her instrument and the music.

These works, as lyrical as they are virtuosic, demonstrate the same godlike powers of creation as *The Art of Fugue* and *Musical Offering*. Fueled by what his obituary called his "desire to try every possible artistry," Bach defies and transforms the seeming limitations of composing for violin without harmonic

accompaniment. With a single melodic instrument he fashions polyphony and counterpoint, conjuring a kaleidoscopic array of characters and textures. He honors numerous formal traditions (church sonatas, dance forms, even fugue), reimagining them with such extraordinary vision that these works still sound irrepressibly fresh today. Extrapolating Bach's guiding principle of "all from one and all in one" to the broader historical plane — just as one instrument inspired such a wealth of musical ideas, and as a simple theme becomes a dizzying fugue — Bach's Sonatas and Partitas have been a point of reference for violin solo repertoire across more than two and a half centuries.

— Patrick Castillo, Vice President, Artistic Planning

The Artist



Three-time Grammy Award-winning violinist **Hilary Hahn** melds expressive musicality and technical expertise with a diverse repertoire guided by artistic curiosity. She is

currently artist-in-residence at both the Chicago Symphony Orchestra and London's Wigmore Hall, and is co-founder and vice president of artistic partnerships of the AI-music initiative Deepmusic.AI.

This season Hahn performs concertos by Brahms, Sibelius, Dvořák, Tchaikovsky, and Prokofiev, as well as Rautavaara's *Deux Sérénades* in its US premiere. She gives recitals of works by Lera Auerbach and Prokofiev in London and Berlin, she performs J.S. Bach's solo works in London, San Francisco, Los Angeles, and Chicago, as well as New York.

Hahn has championed and commissioned works by an array of contemporary composers. Her 2021 recording *Paris* features the world premiere recording of Rautavaara's *Deux Sérénades*, written for Hahn and completed posthumously by Kalevi Aho. Other recent commissions include Michael Abels's *Isolation Variation*, Barbara Assiginaak's *Sphinx Moth*, Lera Auerbach's Sonata No. 4: *Fractured Dreams*, and Antón García Abril's *6 Partitas*. García Abril, Auerbach, and Rautavaara were contributing composers to *In 27 Pieces: the Hilary Hahn Encores*, Hahn's Grammy-winning multiyear

commissioning project to revitalize the duo encore genre.

Hahn has released 22 feature albums on the Decca, Deutsche Grammophon, and Sony labels that have opened in the top ten of the *Billboard* charts, and three have received Grammy Awards. Her most recent recording, 2022's *Eclipse*, celebrates her return after two seasons away with works by Dvořák, Ginastera, and Sarasate.

Committed to connecting with her fans, Hahn's "Bring Your Own Baby" concerts create opportunities for parents of infants to share their enjoyment of live classical music with their children. And her Instagram-based practice initiative, #100daysofpractice, helped transform practicing into a community-oriented celebration of artistic development. A former Suzuki student, she released new recordings of the first three books of the Suzuki Violin School in 2020, in partnership with the International Suzuki Association and Alfred Music.

Hilary Hahn's numerous awards and recognitions include the 11th Annual Glasshütte Original Music Festival Award, which she donated to the Philadelphia-based music education nonprofit Project 440; the Herbert von Karajan Award and delivering the keynote speech of the Second Annual Women in Classical Music Symposium, both in 2021; and *Musical America's* 2023 Artist of the Year. She was the 2022 Chubb Fellow at Yale University's Timothy Dwight College, and holds honorary doctorates from Middlebury College and Ball State University, where there are three scholarships in her name.

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.

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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.

Donate Your Concert Tickets

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.