



Lincoln Center Juilliard

New York Philharmonic, Lincoln Center, and The Juilliard School Present

CHINEKE! ORCHESTRA (US Debut)

Monday, March 20, 2023, 7:30 p.m.

Andrew Grams, Conductor
Anthony McGill, Clarinet
The Edna and W. Van Alan Clark Chair
of the New York Philharmonic

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

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

This concert is part of the
Wu Tsai Series Inaugural Season.



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CHINEKE! ORCHESTRA

(US Debut)

Andrew Grams, Conductor

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Carlos SIMON

(b. 1986)

Fate Now Conquers (2019)

MOZART

(1756–91)

**Concerto in A major for Clarinet and
Orchestra, K.622** (1791)

Allegro

Adagio

Rondo: Allegro

ANTHONY MCGILL

Intermission

PRICE
(1887–1953)

Symphony No. 1 in E minor (1932)
Allegro ma non troppo
Largo, maestoso
Juba Dance
Finale

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About Chineke!



CHINEKE!
FOUNDATION

The Chineke! Foundation was founded in 2015 by the double bass player Chi-chi Nwanoku CBE to provide career opportunities for Black and ethnically diverse classical musicians in the UK and Europe. Chineke!'s mission is "championing change and celebrating diversity in classical music." Chineke! (which means god in the Igbo language) is fulfilling this mission through concerts by the majority-Black and ethnically diverse professional Chineke! Orchestra, by the creation of the Chineke! Junior Orchestra for 11 to 22-year-old diverse musicians, and through a Learning & Participation program that takes the joy and stimulation of creative music-making into schools across the UK and farther afield. Chineke! Voices was launched in 2022, and the first majority Black and ethnically diverse consort of a cappella voices shone a spotlight on the extraordinary 16th-century composer Vicente Lusitano, with a recording to be released in 2023.

The past seven years have seen an extraordinary increase in Chineke!'s activities and impact. The Orchestra now gives around 40 concerts each year in the UK, including the Aldeburgh, BBC Proms, Brighton, and Cheltenham festivals and in concert series in Basingstoke and Birmingham. Chineke! also performs regularly at St George's Bristol and Warwick Arts Centre in Coventry, where it has residencies. In London, Chineke! is a Resident Orchestra at Southbank Centre, performing regularly at Queen Elizabeth Hall and Royal Festival Hall, and in late 2022 Chineke! began a close association with Woolwich Works in the Royal Borough of Greenwich, where Chineke!'s offices are located.

Since 2019, Chineke! Orchestra has undertaken several major tours across Europe, and the Chineke! Junior Orchestra made its debut European tour in 2022, beginning with the opening concert of the Lucerne Festival. Chineke! Chamber Ensemble made its Australian debut, playing two concerts at the Adelaide Festival and giving educational workshops. Tonight's performance is part of Chineke! Orchestra's North America debut tour. Several recordings have been released since 2017, and in 2022 Chineke! Records was launched in association with Decca Records.

The Chineke! Orchestra includes works by Black and ethnically diverse composers in every concert program, championing composers from the past who have been unjustly neglected — including Ignatius Sancho, Joseph Bologne, Samuel Coleridge-Taylor, Florence B. Price, Avril Coleridge-Taylor, William Grant Still, William Dawson, and George Walker — and performing, commissioning, and recording the music by living Black composers, including Valerie Coleman, Stewart Goodyear, Philip Herbert, Julian Joseph, Hannah Kendall, Daniel Kidane, Jessie Montgomery, Brian Nabors, Carlos Simon, Errollyn Wallen, Roderick Williams, and James B. Wilson.

Another phenomenon of Chineke! is the audiences, which are far more ethnically diverse than at most classical concerts.

Nwanoku says:

My aim is to create a space where Black and ethnically diverse musicians can walk on stage and know that they belong, in every sense of the word. If even one child feels

that their color is getting in the way of their musical ambitions, then I hope to inspire them, give them a platform, and show them that music, of whatever kind, is for all people. And I want audiences to feel welcome, regardless of ethnicity.

The Chineke! Junior Orchestra gives its players experience, encouragement, and confidence, with the hope of increasing the numbers of Black and ethnically diverse candidates studying music at third level and eventually entering the music profession. Several of the Juniors have already won national competitions, gained places at top music schools, and been admitted to elite conservatories and institutions. Some of the Juniors are also being nurtured with invaluable experience in the professional Chineke! Orchestra.

Many cultural organizations — such as the BBC, Association of British Orchestras, Royal Philharmonic Society, and Arts Council England — have supported Chineke!. After its launch concert at Queen Elizabeth Hall in September 2015, the Chineke! Orchestra was appointed an Associate Orchestra of Southbank Centre and became a Resident Orchestra in 2022. Starting in 2023, Chineke! will be an Arts Council England National Portfolio Organization, with significant grant support that enables Chineke! to continue its work across England.

Chineke! has been covered extensively by national and international press and broadcast media, and the Foundation's work was featured prominently in the UK Government's Department of Culture, Media and Sport's White Paper on Culture published in 2016. The Orchestra was shortlisted for Royal Philharmonic Society Awards in both 2016 and 2017, and in 2019 won the inaugural RPS Game Changer Award. In 2017 the Orchestra made its BBC Proms debut at the Royal Albert Hall, to much critical acclaim, with further BBC Proms concerts in 2020, 2021, and 2022, all televised to audiences of millions. In 2018 the Chineke! Orchestra gave the concert that reopened the newly refurbished Queen Elizabeth Hall.

The aims of the Chineke! Foundation and Orchestra are ambitious. In the words of conductor Sir Simon Rattle, "Chineke! is not only an exciting idea but a profoundly necessary one. The kind of idea which is so obvious that you wonder why it is not already in place. The kind of idea which could deepen and enrich classical music in the UK for generations. What a thrilling prospect!"

Notes on the Program

Fate Now Conquers

Carlos Simon

The son of a minister, Carlos Simon began playing the organ at the age of 12 in his father's church. "That's where my interest in music was born, and I decided to keep pursuing it through high school and into college," he explained in an interview at Georgetown University, where he is on the faculty. "I noticed that there is something that music can say that words cannot, and I wanted to continue exploring that medium." What he wants to say in music often has to do with social justice. "The projects I have been drawn to," he said, "have always been about telling the stories of people who aren't often heard or are misrepresented or marginalized."

Simon holds degrees from Georgia State University and Morehouse College, and earned his doctorate at the University of Michigan. In 2015 he was cited by the American Society of Composers, Authors and Publishers (ASCAP) as one of its Composers to Watch. The next year he was honored with the Underwood Emerging Composer Commission by the American Composers Orchestra, and in 2018 he was named a Sundance / Time Warner Composer Fellow as part of the Sundance Institute. In 2021 he was awarded the Sphinx Medal of Excellence, which — as the Sphinx Organization describes it — recognizes "extraordinary classical Black and Latinx musicians ... who, early in their career, demonstrate artistic excellence, outstanding work ethic, a spirit of determination, and an ongoing commitment to leadership and their communities."

He rose quickly from the ranks of "emerging composer" to become a widely



Carlos Simon

acclaimed figure of concert music. He is in the midst of a three-year appointment as composer-in-residence of the Kennedy Center. He has fulfilled commissions from the New York Philharmonic, Los Angeles Philharmonic, Philadelphia Orchestra, National Symphony Orchestra, and Washington National Opera, and this season his works will be premiered by the Boston and Detroit Symphony Orchestras, among other organizations. In May,

In Short

Born: 1986, in Atlanta, Georgia

Resides: in Washington, DC

Work composed: 2019, on commission from The Philadelphia Orchestra

World premiere: October 8, 2020, in a digital broadcast by The Philadelphia Orchestra, Yannick Nézet-Séguin, conductor

Estimated duration: ca. 5 minutes

the Minnesota Orchestra will introduce his *brea(d)th*, an oratorio with a libretto by Marc Bamuthi Joseph, intended (as they explain) to promote “the aspiration of racial equity through music-centered community healing.” The work memorializes George Floyd, whose murder by a police officer in Minneapolis, in May 2020, ignited international protests against racial injustice.

Other recent compositions include *Amen!*, a work for orchestra or “symphony band” celebrating the African American Pentecostal Church; *Profiles* (co-commissioned by the New York Philharmonic and the Bravo! Vail Music Festival), inspired by artworks of the Harlem artist Romare Bearden; *Breathe*, honoring writings by theologian Howard Thurman; and *Sweet Chariot*, in which the famous spiritual rubs elbows with Gregorian chant. Last year he unveiled *Requiem for the Enslaved*, a multi-genre “rap opera” (for spoken word, ensemble, and piano) inspired by the revelation that, in 1838, the Jesuits at Georgetown University sold 272 enslaved people to settle the school’s debts. Recorded by the Decca label, the work was nominated for a 2023 Grammy Award for Best Contemporary Classical Composition.

Fate Now Conquers, commissioned by The Philadelphia Orchestra, is a more strictly musical conversation. As an adult Beethoven developed a passion for reading German poetry and the classics. Johann Reinhold Schultz, a Londoner who visited Beethoven in 1823, wrote of that encounter:

He is a great admirer of the ancients. Homer, particularly his *Odyssey*, and Plutarch he prefers to all the rest; and of the native poets, he studies Schiller and Goethe, in preference to any others; this latter is his personal friend.

“This piece,” Simon writes, “was inspired by a journal entry from Ludwig van Beethoven’s notebook written in 1815”:

Iliad. The Twenty-Second Book
But Fate now conquers; I am hers; and
yet not she shall share
In my renown; that life is left to every
noble spirit
And that some great deed shall beget
that all lives shall inherit.

Simon continues:

Using the beautifully fluid harmonic structure of the second movement of Beethoven’s Seventh Symphony, I have composed musical gestures that are representative of the unpredictable ways of fate. Jolting stabs, coupled with an agitated groove with every persona. Frenzied arpeggios in the strings that morph into an ambiguous cloud of free-flowing running passages depict the uncertainty of life that hovers over us. We know that Beethoven strived to overcome many obstacles in his life and documented his aspirations to prevail, despite his ailments. Whatever the specific reason for including this particularly profound passage from the *Iliad*, in the end, it seems that Beethoven relinquished to fate. Fate now conquers.

Instrumentation: two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, 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)

Concerto in A major for Clarinet and Orchestra, K.622

Wolfgang Amadeus Mozart

As a performer, Wolfgang Amadeus Mozart was most famous as a keyboard player; indeed, he was widely acknowledged as one of the finest pianists of his day, and his works for the piano — particularly his concertos — show rare insight into that instrument's possibilities. He was also a very accomplished string player, having been tutored on the violin by his father — one of the most highly esteemed violin teachers of the Classical period, whose extensive violin treatise stands as an essential historical document — and after Wolfgang left Salzburg for Vienna, in 1781, he seems to have preferred playing the violin's alto cousin, the viola. In general, Mozart was strongly drawn to mid-range instruments (or to the lower ranges of treble-clef instruments), reveling in rich sonorities for their own sake and for their almost vocal qualities of expression. This accounts, to no small extent, for Mozart's love affair with the clarinet and its lower-pitched sibling the basset horn, which he came to appreciate late in his brief career through the artistry of Anton Stadler.

Anton Stadler (1753–1812) and his brother Johann (also a clarinetist) performed as soloists in Vienna as early as 1773 and at about that time entered the service of the Russian ambassador in that city. They started playing as freelancers at the Viennese Court in 1779, were granted salaried positions in the Imperial Wind Band three years later, and in 1787 were appointed as the regular clarinetists in the Court Orchestra. Anton Stadler belonged to the same Masonic lodge as Mozart and became one of the composer's closest friends. It seems Stadler's character may have strayed sometimes toward



Anton Stadler

the unsavory, and it is true that the final accounting of Mozart's estate made note of a sizable unpaid debt owed to him by Stadler. In any case, Mozart seems to have enjoyed him greatly, and he created for Stadler a handful of supernal works: the Clarinet Trio (from 1786), the Clarinet Quintet (1789), obbligato parts to arias in *La clemenza di Tito* (1791), and the Clarinet Concerto you hear this evening.

Mozart wrote the Clarinet Concerto for what should be called the basset clarinet, essentially a standard clarinet to which

In Short

Born: January 27, 1756, in Salzburg, Austria

Died: December 5, 1791, in Vienna

Work composed: mostly in early October 1791, although he apparently began it in 1789 or 1790 — and possibly as early as 1787

World premiere: October 16, 1791, in Prague, Bohemia, probably with Anton Stadler as soloist

Estimated duration: ca. 27 minutes

Stadler affixed an extension that provided four additional notes in the lowest register, down to written C (sounding “concert-pitch” A, since the basset clarinet was a so-called transposing instrument). This is not to be confused with the basset horn, a tenor version of the standard clarinet. Mozart employed that instrument a good deal and even began to sketch a Basset Horn Concerto in G major for Stadler, perhaps as early as 1789. The fragment of that work (K.621b/584b) corresponds for the most part to the first 199 measures of what would become this A-major Clarinet Concerto.

Basset clarinets failed to catch on, and by the time this work first appeared in print, in 1801, the publisher felt it would be wise to effect alterations that would make it entirely playable on clarinets without the extension. Because Mozart’s autograph is lost, a certain amount of speculation is involved in reconstructing his original version. Nonetheless, this piece is far more commonly heard as a vehicle for the standard clarinet, as it is here, with a number of low-lying passages presumably transposed up an octave or otherwise reworked to bring them within the instrument’s reach.

A chamber-music quality reigns over the entire concerto, thanks in part to the close integration of soloist and orchestra — the clarinet sometimes serves as an accompanist to the violins, and it never plays an extended cadenza — and also to the restrained sound of the orchestra itself. The trumpets and timpani of Mozart’s most brilliant piano concertos are not found here, and even oboes, the most penetrating of the woodwinds, are absent.



Wolfgang Amadeus Mozart

The Clarinet Concerto was the last major piece Mozart completed. What time remained for him was spent on the short Masonic Cantata (K.623), a separate Masonic song (K.623a), and his poignant and powerful Requiem, which he left far from finished. In retrospect, this concerto can be viewed as Mozart’s swan song, but he could not have envisioned it as such when he penned it in October 1791. Mozart did not fall ill until about November 20, when he took to his bed with fever, a rash, and swelling of his hands and feet. He died at approximately one o’clock in the early morning of December 5. Not until a week or so before his death would he have had any serious reason to suppose that the end was near, at the age of 35.

Instrumentation: two flutes, two bassoons, two horns, and strings, in addition to the solo clarinet.

— J.M.K.

Symphony No. 1 in E minor

Florence B. Price

Florence Beatrice Price (née Smith) was raised in Little Rock, Arkansas, a town with a flourishing Black middle class. Growing up in this well-connected community exposed her to the heights of possibility for African Americans at the turn of the 20th century, as well as the political precarity of that community's existence. Her father, James Smith, had worked against the odds to become a highly respected dentist, and was regarded as a pillar of the community by both Black and white residents. Owing to the lack of suitable hotel accommodation for African Americans in Little Rock, leading figures of the Black elite were frequently hosted in the Smith family home. It was common for young Florence to meet the likes of W.E.B. Du Bois, Booker T. Washington, and Frederick Douglass as house guests. Little Rock's Black community was consistently vocal in its intention to promote African American cultural pride through education and civic leadership, which left an enduring impression on Price's future ambitions.

Price thrived in Little Rock and beyond. She graduated as valedictorian of her high school, then flourished at the New England Conservatory of Music (1903–06), where she double majored in organ and music education. She gained a scholarship to study composition with George Chadwick, and became set on pursuing composition professionally. But composing would not take a front seat until she moved to Chicago in 1927; after graduating, she built an impressive reputation as an educator, channelling many of her energies into writing instructional pieces for her piano students. With the exception of a now-lost symphony she wrote



Florence B. Price

while a student in Boston, she composed no major orchestral works until she was in her mid-40s, a delay due in part to financial necessity, in part to societal (and internalized) expectations that, as a woman, she would dedicate herself primarily to teaching.

Often noted as a hotbed of jazz, blues, and gospel, early-20th-century Chicago was also a hub for Black classical music. But it was safety rather than professional ambition that drove Price to the city. An expansion of Jim Crow laws had escalated already worsening racial tensions in her hometown. By 1927 Little Rock —

In Short

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

Died: June 3, 1953, in Chicago, Illinois

Work composed: 1932

World Premiere: June 15, 1933, at the Chicago World's Fair, by the Chicago Symphony Orchestra, Frederick Stock, conductor

Estimated duration: ca. 40 minutes

previously known as a “paradise” for the Black middle class — had become a community bearing grim witness to the fallacy of linear social progress. Tensions culminated in a public lynching in the city center, after which Price fled with her husband and two children. After financial pressures during the Great Depression led to marital conflict, Florence Price divorced her husband, keeping his name for professional purposes. A new chapter in her life, both personal and professional, had begun.

Price began her First Symphony in January 1931, the same month in which her divorce was finalized. She found humor and opportunity in a physical injury — writing to a friend, “when shall I ever be so fortunate again as to break a foot!” — and took the time to focus exclusively on composing. Rooted in African American musical traditions, the work draws from Dvořák’s Symphony No. 9, *From the New World*, and follows in the footsteps of the British Black composer Samuel Coleridge-Taylor, whose posthumous legacy and reputation for incorporating spirituals into his compositions left a deeper impression in the United States than in his birth country.

After a weighty first movement, the symphony incorporates a sure-footed, harmonically rich ten-part brass chorus in the second. An exuberant *Juba Dance* takes the place of what in European symphonies is often a *scherzo* (a

playful interlude), as Price harkens to an African-derived folk dance popular with enslaved people in the antebellum South. The *Finale* brims with brisk vitality while remaining grounded in the pentatonic scales that are woven into the work’s fabric throughout, bringing the traditions of jazz and blues into the concert hall.

Price was propelled to national prominence after winning multiple awards in the 1932 Rodman Wanamaker Competition. Along with successes for her piano compositions, her Symphony No. 1 received the \$500 First Prize. It also gained the attention of Frederick Stock, then conductor of the Chicago Symphony Orchestra, who was searching for a work for his concert at the 1933 Chicago World’s Fair. Price became the first African American woman to have her work played by a major American orchestra, and the concert won her and her work resounding critical acclaim.

Instrumentation: two flutes and two piccolos, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, and strings.

— Charlotte Barbour-Condini,
a musician, writer, and
speaker who is program annotator
for the Chineke! Orchestra and guest
presenter of BBC Radio 3’s Inside Music

Chineke! Orchestra

Violin 1

Samson Diamond
Laura Ayoub
Ronald Long
Betania Johnny
Julian Azkoul
Eunsley Park
Soong Choo
Robert Miller
Laure Chan
Teddy Truneh

Violin 2

Julian Gil Rodriguez
Zahra Benyounes
Steven Crichlow
Aaliyah Booker
Blaize Henry
Raye Harvey
Rebekah Reid
Evelyn Abiodun

Viola

Lena Fankhauser
Stephen Upshaw
Natalia Senior-Brown
Audrey Monfils
Wei Wei Tan
Peter Fenech

Cello

Jakob Nierenz
Adi Tal
David Kadumukasa
Elliott Bailey
Lindsey Sharpe
Benedict Swindells

Double Bass

Chi-chi Nwanoku
CBE
Roberto Carrillo
Garcia
Thea Sayer
Fabián Galeana

Flute

Meera Maharaj
Shantanique Moore
Deronne White (Pic 1)
Rianna Henriques
(Pic 2)

Oboe

Myfanwy Price
Banita Wheatley-
Holmes

Clarinet

Benjamin Pinto
Anton Clarke-Butler

Bassoon

Linton Stephens
Daria Phillips

French Horn

Francisco Gomez
Isaac Shieh
Derryck Nasib
Jonathan Hassan

Trumpet

Gabriel Dias
Bradley Wilson

Trombone

Jake Durham
Simon Chorley

Bass Trombone

Michaias Berlouis

Tuba

Hanna Mbuya

Timpani

Jauvon Gilliam

Percussion

Sacha Johnson
Jason Chowdhury
Donnie Johnson

The Artists



With a unique combination of intensity, enthusiasm, and technical clarity, American Bi-Racial conductor **Andrew Grams** has steadily built a reputation for his

dynamic concerts, ability to connect with audiences, and long-term orchestra building. Named Illinois Council of Orchestras Conductor of the Year in 2015, he has led American orchestras including the Chicago, Detroit, National, St. Louis, Cincinnati, Baltimore, Dallas, and Houston symphony orchestras, as well as The Philadelphia Orchestra. He became music director of the Elgin Symphony Orchestra after an international search in 2013, and recently concluded his tenure there after eight seasons.

Grams has worked extensively with orchestras abroad, including the Toronto, Montreal, Vancouver, Sydney, Melbourne, Adelaide, and Barcelona symphony orchestras, and the Orchestre National de France, Hong Kong Philharmonic, BBC Symphony Orchestra London, New Zealand Symphony Orchestra, and Het Residentie Orchestra in The Hague, Netherlands. He has led multiple performances of New York City Ballet's *George Balanchine's The Nutcracker* and the premiere of a new production of Tchaikovsky's *The Nutcracker* for Oslo's Norwegian National Ballet.

As an educator, Andrew Grams has worked with orchestras at institutions such as the Curtis Institute of Music, Cleveland Institute of Music, Indiana University, Roosevelt University,

National Orchestral Institute at the University of Maryland, and Amsterdam Conservatorium.

Born in Severn, Maryland, he began studying violin at age eight. In 1999 he received a bachelor of music in violin performance from The Juilliard School, and in 2003 he received a conducting degree from the Curtis Institute of Music, where he studied with Otto-Werner Mueller. He was selected to spend the summer of 2003 studying with David Zinman, Murry Sidlin, and Michael Stern at the American Academy of Conducting at Aspen, and returned there in 2004. Grams served as assistant conductor of The Cleveland Orchestra, 2004-07, working under the guidance of Franz Welser-Möst, and has since returned for several engagements.

An accomplished violinist, Grams was a member of the New York City Ballet Orchestra from 1998 to 2004, serving as acting associate principal second violin in 2002 and 2004. Additionally, he has performed with ensembles including the Orpheus Chamber Orchestra, Orchestra of St. Luke's, Brooklyn Philharmonic, and New Jersey Symphony Orchestra.



Anthony McGill joined the New York Philharmonic as Principal Clarinet, The Edna and W. Van Alan Clark Chair, in September 2014, becoming the Philharmonic's

first African American Principal player. He received the 2020 Avery Fisher Prize, one of classical music's most significant awards, given to musicians who

represent the highest level of excellence. McGill is an ardent advocate for helping music education reach underserved communities and for addressing issues of diversity, equity, and inclusion in classical music. He took part in the inauguration of President Barack Obama, premiering a piece written for the occasion by John Williams alongside violinist Itzhak Perlman, cellist Yo-Yo Ma, and pianist Gabriela Montero.

Anthony McGill's regular solo appearances include the New York Philharmonic, The Metropolitan Opera, Baltimore Symphony, San Diego Symphony, and Kansas City Symphony orchestras. His chamber music collaborations include the Brentano, Daedalus, Guarneri, JACK, Miró, Pacifica, Shanghai, Takács, and Tokyo Quartets, as well as Emanuel Ax, Inon Barnatan, Gloria Chien, Yefim Bronfman, Gil Shaham, Midori, Mitsuko Uchida, and Lang Lang. He has toured with Musicians from Marlboro and regularly performs for The Chamber Music Society of Lincoln Center and the Philadelphia Chamber Music Society. Festival appearances include Tanglewood, Marlboro, Mainly Mozart, and Music@Menlo, as well as the Santa Fe, Seattle, and Skaneateles Chamber Music Festivals.

McGill's discography includes Nielsen's Clarinet Concerto with the New York Philharmonic on Dacapo Records, three chamber music albums on Cedille

Records, *Winged Creatures*, recorded with his brother, Seattle Symphony principal flute Demarre McGill and the Chicago Youth Symphony Orchestras led by Allen Tinkham, and a collaboration with Gloria Chien.

Anthony McGill premiered Richard Danielpour's *From the Mountaintop* in 2014, written for him and commissioned by the New Jersey Symphony Orchestra, Kansas City Symphony, and Orchestra 2001. In 2021 he joined the Pacifica Quartet to perform the world premiere of *James Lee III: Quintet for Clarinet and String Quartet*. He was the 2015–16 Artist-in-Residence at WQXR, and has appeared on *Performance Today*, MPR's *Saint Paul Sunday*, and *Mister Rogers' Neighborhood*. He has appeared on *NBC Nightly News* and MSNBC in stories about the McGill brothers. In 2020 his #TakeTwoKnees campaign protesting the death of George Floyd and historic racial injustice went viral.

A graduate of the Curtis Institute of Music, Anthony McGill previously served as principal clarinet of The Metropolitan Opera Orchestra and associate principal clarinet of the Cincinnati Symphony Orchestra. He serves on the faculty of The Juilliard School and the Curtis Institute of Music; as artistic director of Juilliard's Music Advancement Program; on the Board of Directors of the Harmony Program; and on the advisory council of the InterSchool Orchestras of New York.

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Lincoln Center for the Performing Arts is the steward of the world’s leading performing arts center, an artistic and civic cornerstone for New York City comprising 11 resident companies on a 16-acre campus. The nonprofit’s strategic priorities include supporting the arts organizations that call Lincoln Center home to realize

their missions and fostering opportunities for collaboration across campus; championing inclusion and increasing the accessibility and reach of Lincoln Center’s work; and reimagining and strengthening the performing arts for the 21st century and beyond, helping ensure their rightful place at the center of civic life.

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The Juilliard School

Founded in 1905, The Juilliard School is a world leader in performing arts education. The school’s mission is to provide the highest caliber of artistic education for gifted musicians, dancers, and actors, composers, choreographers, and playwrights from around the world so that they may achieve their fullest potential as

artists, leaders, and global citizens. Led by President Damian Woetzel since 2018, Juilliard is guided in all its work by the core values of excellence; creativity; and equity, diversity, inclusion and belonging (EDIB). Juilliard is committed to enrolling the most talented students regardless of their financial background.

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.