



JAAP VAN ZWEDEN
MUSIC DIRECTOR

Wednesday, March 29, 2023, 7:30 p.m.
16,874th Concert

Thursday, March 30, 2023, 7:30 p.m.
16,875th Concert

Friday, March 31, 2023, 2:00 p.m.
16,876th Concert

Susanna Mälkki, Conductor
Claire Chase, Flute
(New York Philharmonic debut)
esperanza spalding, Bass
(New York Philharmonic debut)

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

This program will last approximately two hours,
which includes one intermission.



March 29–31, 2023

Susanna Mälkki, Conductor

Claire Chase, Flute (New York Philharmonic debut)

esperanza spalding, Bass (New York Philharmonic debut)

IVES

(1874–1954)

The Unanswered Question

(1906–ca. 1941)

Felipe LARA

(b. 1979)

Double Concerto (2019; New York
Premiere)

CLAIRE CHASE

ESPERANZA SPALDING

Intermission

STRAVINSKY
(1882–1971)

Petrushka (1947 version)
Tableau I: The Shrove-tide Fair
The Crowds; The Showman's Booth;
Russian Dance
Tableau II: *Petrushka's* Room
Tableau III: The Moor's Room
Entrance of the Ballerina; Waltz: The
Ballerina and the Moor
Tableau IV: The Shrove-tide Fair
(Evening)
Dance of the Nuns; Dance of the
Peasant and Bear; Dance of the Gypsy
Girls; Dance of the Coachmen; The
Masqueraders; Conclusion — Death
of *Petrushka*

ERIC HUEBNER, Piano

Susanna Mälkki's appearance is made possible through the **Charles A. Dana Distinguished Conductors Endowment Fund**.

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Notes on the Program

The Unanswered Question

Charles Ives

Charles Ives went to college at Yale, where he managed to graduate in 1898 after holding on with a D-plus grade-point average. He then sensibly took a position with an insurance firm. He proved exceptionally adept in that field, and in 1906 began planning the creation of his own company, the eventual Ives & Myrick, in New York City. Toward the end of the first decade of the 20th century he began to let loose a succession of wildly adventurous compositions, including his *Three-Page Sonata* and *Set for Theatre Orchestra*. The most enduring of his pieces from that period is *The Unanswered Question*; along with *Variations on America*, it is probably his most frequently performed instrumental work.

Throughout his career, Ives jotted memos to himself to capture thoughts on his music, his intended projects, his experiences, and a plethora of other topics. From time to time he would go through these to pluck out items appropriate to some current enterprise, with the result that many became misplaced. After the composer's death, his acolyte John Kirkpatrick managed to reassemble a great many of the memos, and he published them in 1972. Here's what Ives jotted down at some point about *The Unanswered Question*:

Around this time, running from say 1906 ... up to about 1912–14 or so, things like *All the Way Around and Back*, *The Gong on the Hook and Ladder*, *Over the Pavements*, *Tone Roads*, *The Unanswered Question*, etc. were made. Some of them were played — or better tried out — usually ending in a fight or hiss ... I must say that many of those

things were started as kinds [of] studies, or rather trying out sounds, beats, etc., usually by what is called politely “improvisations on the keyboard” — what classmates in the flat called “resident disturbances.”

In a list of works included with the memos, Ives identified the piece performed here as *The Unanswered Question, A Cosmic Landscape*. Originally it was paired with another short tone poem, *Central Park in the Dark Some 40 Years Ago*, a work Ives described, in a musical sketch, as follows: “Runaway smashes into fence ... heard at 65 CPW, July — finit Dec ... 1906.”

In Short

Born: October 20, 1874, in Danbury, Connecticut

Died: May 19, 1954, in New York City

Work composed: sketched in 1906, developed in the 1930s, completed by 1941, when it was published (without authorization) in the *Boletín Latino-Americano de Música*, under the title *La Pregunta Incontestada*

World premiere: May 11, 1946, at Columbia University in New York City, by a chamber orchestra from The Juilliard School, conducted by Edgar Schenkman (on-stage) and Theodore Bloomfield (off-stage)

New York Philharmonic premiere: August 25, 1959, in Moscow, USSR, Leonard Bernstein, conductor

Most recent New York Philharmonic performance: February 13, 2021, in a virtual performance from St. Bartholomew's Church, New York City, Tito Muñoz, conductor

Estimated duration: ca. 6 minutes

In its first incarnation, *The Unanswered Question* took the form of a one-page sketch. Nonetheless, its essential character was already well in place: three distinct sonic levels, each with its own unvarying instrumentation and melodic style, overlapping in a way that is both loosely controlled and fraught with programmatic implications. In the mid-1930s Ives took up his early sketch and fashioned it into completed form, in which guise it was published (without authorization) in the October 1941 edition of the *Boletín Latino-Americano de Música*, out of Montevideo, Uruguay, under the title *La Pregunta Incontestada*. In 1953 it was finally released in a more broadly available format by Southern Music Publishing Co. In an extensive forward, Ives provided this description:

The strings play *ppp* throughout with no change in tempo. They are to represent “The Silences of the Druids — Who Know, See, and Hear Nothing.” The trumpet intones “The Perennial Question of Existence,” and states it in the same tone of voice each time. But the hunt for “The Invisible Answer” undertaken by the flutes and other human beings, becomes gradually more active, faster and louder through an *animando* to a *con fuoco*. This part need not be played in the exact time position indicated. It is played in somewhat of an impromptu way; if there be no conductor, one of the flute players may direct their playing. “The Fighting Answers,” as the time goes on, and after a “secret conference,” seem to realize a futility, and begin to mock “The Question” — the strife is over for the moment. After they disappear, “The Question” is asked for the last time, and “The Silences” are heard beyond in “Undisturbed Solitude.”

At the Time

What was happening in the musical world in 1906, when Charles Ives first sketched *The Unanswered Question*? Nineteenth-century symphonic grandeur was beginning to cede its place to the various strands of modernism that would rule over ensuing decades. Richard Strauss got to work on his opera, *Elektra*. Gustav Mahler conducted the premiere of his tragic Sixth Symphony, completed his Seventh, and started work on his monumental Eighth. Igor Stravinsky was hard at work on his first major orchestral piece, the Symphony in E-flat (Op. 1), and Sergei Rachmaninoff was immersed in his Second Symphony. Arnold Schoenberg produced his Chamber Symphony (Op. 9) and inspired a passel of students, including Alban Berg (who was working on his *Seven Early Songs*) and Anton Webern (who composed his Piano Quintet in 1906).

Nothing in that list is as startling in its modernity as *The Unanswered Question*, a rather simple and unassuming — but absolutely unforgettable — work by a figure who was then an obscure American insurance agent.

The score states that the piece lasts about eight minutes, though performances frequently clock in at around six. In either case, it’s surprising to think that this work occupies only five far-from-dense pages of full orchestral score.

Instrumentation: four flutes, trumpet, and strings, with each instrumental group placed apart from the other.

— 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)

Double Concerto

Felipe Lara

Felipe Lara's Double Concerto was commissioned by two orchestras, but the slow-burning fuse that ignited its creation was the relationships among four people.

Lara was a doctoral student at New York University when he met Claire Chase. The flutist, also the scrappy leader of the International Contemporary Ensemble (ICE), had come to read some student pieces and immediately recognized a promising new voice. It took her only slightly longer to realize she had also found a "long-lost musical sibling." Chase championed Lara's work, in part through the ICElab commissioning program, and Lara wrote extensively for her, including *Parábolas na Caverna* (2014) for amplified flute and *Meditation and Calligraphy* (2014) for amplified bass flute, which she has performed hundreds of times.

The composer's relationship with bassist and singer esperanza spalding began even earlier, when they were students at Berklee College of Music. He formed close ties with spalding's bandmates, watched in awe as she opened for Prince on his *Welcome 2 America* tour, and cheered her Grammy win as Best New Artist of 2011. When Lara returned to the Boston area as a Radcliffe Institute for Advanced Study Fellow at Harvard in 2015, he asked spalding and Chase if he could write a duo for them. They said yes, but they had not met, and Lara did not write the piece.

Instead, the two performers' paths crossed soon after in Lara's living room, at a celebration for the birth of his eldest child. They hit it off, and spalding invited Chase to come to a jam session — leaving Lara at home with the baby. Chase messaged Susanna Mälkki, who had a rare

night to herself in New York. She joined them. The conductor had just begun her tenure with the Helsinki Philharmonic, and it wasn't long before Lara received a call to discuss a commission for the ensemble with these unusual soloists.

Lara faced a formidable problem: how to write a piece for two radically different performers, whose instruments could so easily be swallowed up by an orchestra? He likens the Double Concerto to a bespoke suit for spalding and Chase, to whom (along with conductor Susanna Mälkki) the work is dedicated. Whereas the virtuosic soloist in the 19th-century classical concerto is often seen as representing the individual in society, Lara combines many facets of the two soloists' musicianship into a single, hydra-like entity suspended within and between flows of orchestral sound. In this single-movement piece, musical materials resurface and dissolve to echo patterns of

In Short

Born: February 23, 1979, in Sorocaba, Brazil

Resides: in Jersey City, New Jersey

Work composed: 2019; co-commissioned by the Helsinki Philharmonic Orchestra and Los Angeles Philharmonic; dedicated to esperanza spalding, Claire Chase, and Susanna Mälkki

World premiere: September 10, 2021, by the Helsinki Philharmonic, Susanna Mälkki, conductor, with esperanza spalding and Claire Chase, soloists, at Musiikkitalo Concert Hall, Helsinki, Finland

New York Philharmonic premiere: these performances, which mark the work's New York premiere

Estimated duration: ca. 30 minutes

presence and absence in its makers' friendships. Fully notated sections blend seamlessly with spaces for improvisation, further terrain for memory's circular paths — and a return to Lara's musical origins.

Raised in São Paulo, Brazil, Lara had never picked up an instrument until he found a guitar in his grandfather's basement at the age of 12. He played in bands as a teenager, gravitating toward rock, *bossa nova*, *choro*, and jazz. An audition for Berklee led to a guitar scholarship, but within weeks of arriving the young musician had an epiphany. A friend had invited him to a Boston Symphony Orchestra rehearsal of Messiaen's *Turangalila-Symphonie* — and Lara was thunderstruck. The next morning he bought an orchestration book and set out to change his major, never looking back.

In addition to the Radcliffe Fellowship, Lara has been awarded residencies

at the Hermitage Artist Retreat, Civitella Ranieri, and the Hindemith Institute, among others. His most recent commissions include works funded by Chamber Music America for the Parker String Quartet, the Ernest von Siemens Foundation for *loadbang*, and the São Paulo Symphony for a celebration of its 70th anniversary. Lara serves as Chair of Composition at the Peabody Institute of Johns Hopkins University.

His humility about his success, and gratitude for his good fortune, are woven into the fabric of the *Double Concerto*. Its cadenza is initiated by Chase on the contrabass flute as spalding intones a Portuguese text: “Dádiva Vera / Dádiva divina dá / dádiva da vida / dá devagar...” A play on words, it was written by Lara in his early 20s, as he started on his new musical path: “True blessing / divine blessing gives / life's blessing / gives slowly...”

In the Composer's Words



I started my career as a jazz and Brazilian popular musician. After 23 years of composing, I've come back to working with improvisation through this piece with these two special people I've known for such a long time. Claire improvises but not in the same tradition as *esperanza*. How can they each navigate the other's world?

I wondered what would happen if I asked Claire to improvise in a context that she's not used to, and *esperanza* to interpret written gestures and improvise within the framework of the orchestra. I was hoping that these challenges would give them a heightened sensorial experience that will take the music to a different place every time.

With the orchestra, I thought about how to control the greatest amount of sound with the most intimacy; improvisation is all about intimacy. The flute is fragile, the pizzicato bass more so. I didn't want to be walking on eggshells, afraid the orchestra would cover these soloists. Yes, they have amplification, but it's also okay to let them be submerged. The contrabass flute, the softest instrument despite its massive size, enters during the most intimate moment: when a song emerges in the cadenza.

The ensemble may seem huge — it's really two medium-sized string orchestras tuned a quarter tone apart, which creates a bright, kaleidoscopic sound. They sit opposite each other on the stage, so they don't adjust to each other's pitch. I could only take risks like this because Susanna Mälkki is such a meticulous musician. It's really her piece, too.

— Felipe Lara

Instrumentation: four flutes (one doubling piccolo, and two tuned a quarter-tone higher), two string sections of violins, violas, cellos, and five-string basses with one group tuned a quarter-tone higher than the other, and soloists spalding (amplified voice and amplified bass) and Chase (amplified flutes: glissando headjoint, flute in C, contrabass flute in C, alto flute in G).

two amplified harps (one tuned a quarter-tone higher), two string sections of violins, violas, cellos, and five-string basses with one group tuned a quarter-tone higher than the other, and soloists spalding (amplified voice and amplified bass) and Chase (amplified flutes: glissando headjoint, flute in C, contrabass flute in C, alto flute in G).

— *Lara Pellegrinelli, a Harvard Ph.D.
in music and a contributor to
National Public Radio*

In the Artists' Words

I don't feel like a soloist in the piece; I'm more like a vein in the middle of a thick, undulating body.

When I used to play bass in orchestras growing up, I could feel myself on the outside of the sound being the feet of the dance. *I'm placing this note here so that movement can happen.* In the Double Concerto, everything I'm doing is interwoven with the orchestra, or it's in an extemporaneous dialogue with Claire.

She's a force of nature. There are moments when we are composing in real time simultaneously, and we don't know what is going to happen next. I can't really say what is going through my head. I hope not much, so that I can be present and responsive!

I feel altered by the landscape of Felipe's orchestration. There's a flush to my nervous system that I can't quite explain. One of the challenges for me is not getting swept up in that sensation. I just want to stop and listen.

— **esperanza spalding**

Together, esperanza and I are like an octopus. Between our instruments and voices, we create a many-tentacled creature. The deep challenge is to be absolutely in sync with one another. It's a totally different approach to the concerto that feels more like chamber music.

When I first read Felipe's flute music, I remember thinking that this person absolutely understands the vocal nature of instruments, particularly wind instruments. He's inviting you to crawl inside and explore.

In the first part of the piece, you can't distinguish my flute from esperanza's voice. And you don't necessarily know that I'm singing into the instrument. The resulting frequencies are a rich composite. Felipe also incorporated my glissando head joint, which elongates the flute via an internal slide. We found all kinds of juicy, unstable pitch material from overblowing in the middle and high registers.

Some sections of the piece are left entirely to me and esperanza. My definition of classical music is music that outlasts its maker, which includes spontaneous creations made on the spot and never heard again. When esperanza improvises, it leaves an imprint on the body of every person in that room.

— **Claire Chase**

Petrushka (1947 Version)

Igor Stravinsky

Igor Stravinsky's breakthrough to fame arrived when he embarked on a string of collaborations with the ballet impresario Serge Diaghilev, whose Ballets Russes, launched in Paris in 1909, quickly became identified with the cutting edge of the European arts scene. Stravinsky's first project for Diaghilev was modest: a pair of orchestrations for the 1909 Ballets Russes production of Chopin's *Les Sylphides*. The production was a success, but some critics complained that the troupe's choreographic and scenic novelty was not matched by its conservative musical score. Diaghilev set about addressing this by commissioning new ballet scores, of which the first was Stravinsky's *Firebird*, premiered in 1910. Thus began a collaboration that would include some of the most irreplaceable items in the history of the early 20th-century stage: *Petrushka* (1911), *Le Sacre du printemps* (*The Rite of Spring*, 1913), *Le Rossignol* (*The Nightingale*, 1914), *Pulcinella* (1920), *Mavra* (1922), *Reynard* (1922), *Les Noces* (*The Wedding*, 1923), *Oedipus Rex* (1927), and *Apollon* (*Apollon musagète*, 1928).

Stravinsky, who worked on *Petrushka* from August 1910 to May 1911, later wrote of how the idea for the piece coalesced:

I had in my mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggi. The orchestra in turn retaliates with menacing trumpet-blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet. ... *Petrushka*, the immortal and unhappy hero of every fair in all countries.

At first the score seemed to be taking the form of a concert work. Diaghilev noted this with distress when he visited Stravinsky to check on the status of their collaboration, which he thought was to be about springtime celebrations in pagan Russia. But once Stravinsky played him the first two movements, with their evocative quotations and bitonal bite, Diaghilev immediately sensed the choreographic possibilities in *Petrushka* and was happy to postpone *The Rite of Spring*.

The scenario for *Petrushka* unrolls through four scenes set in St. Petersburg

In Short

Born: June 17, 1882, in Oranienbaum, now Lomonosov, Russia

Died: April 6, 1971, in New York City

Work composed: the complete ballet, August 1910 to May 26, 1911; dedicated to Alexandre Benois, who prepared the scenario; Stravinsky revised his score in 1947, with changes that made the piece more conducive to concert performance

World premiere: the complete ballet, June 13, 1911, by the Ballets Russes at the Théâtre du Châtelet in Paris, Pierre Monteux, conductor

New York Philharmonic premiere: the 1911 version, February 4, 1923, with Albert Coates conducting the New York Symphony (which would merge with the New York Philharmonic in 1928); the first complete performance of the 1947 version, on November 15, 1959, Eleazar De Carvalho, conductor

Most recent New York Philharmonic performance: the 1911 version, May 6, 2015, Alan Gilbert, conductor; the 1947 version, February 26, 2000, Fabio Luisi, conductor

Estimated duration: ca. 34 minutes

in the 1830s. In the first, crowds stroll through the Shrove-tide Fair on a sunny winter day as musicians compete to entertain them. A showman introduces the characters of a puppet show he is going to present: *Petrushka*, the Ballerina, and the Moor. The puppets astonish everyone by stepping out from their little box theater and dancing all on their own. The second scene takes place in *Petrushka*'s cell, where the principal puppet, now imbued with human feelings, bemoans his awkwardness. He loves the Ballerina, but she finds him repellent, and *Petrushka* hurls himself against the wall in despair. Scene Three is set in the Moor's cell, where that brutal character, decked out in his finery, proves irresistible to the Ballerina. *Petrushka* rushes in on their love scene, insanely jealous, but the Moor throws him

News and Reviews

The critic M.D. Calvocoressi, an early champion of Stravinsky's music, reported on *Petrushka*'s premiere in the *Comœdia Illustré* of July 11, 1911:

Even better than *The Firebird*, *Petrushka* is the work which continues the series of the most characteristic masterpieces of the Russian school ... Very refined yet bold even to the smallest detail, the music of *Petrushka* is at the same time quite muscular, of a remarkable sureness of line, of an intensity, of matchless color. There is nothing tentative, nothing unnecessary, nothing forced in the humor or emotion; in short, it is a masterful work and a delightful one.

At the Creation

In 1911 Pierre Monteux was assistant conductor of the Concerts Colonne Orchestra, which had been engaged to play for the productions of Serge Diaghilev's Ballets Russes. He was assigned to lead the orchestra during rehearsals of their new ballet, *Petrushka*. In his memoir, *It's All in the Music* (authored with his wife, Doris Monteux), he recalled:

At first, I wasn't the least bit interested, I must say. However, as the rehearsals proceeded, I felt a certain fascination for the score, which presented great difficulties to the orchestra. ... I think the composer, Igor Stravinsky, interested me as much as his music. He spoke perfect French, which facilitated matters, and knew exactly what he wanted to hear. ... This very slight, dynamic man, twenty-nine years of age, darting like a dragonfly from one end of the foyer to the other, never still, listening, moving to every part of the orchestra, landing at intervals behind my back, and hissing semi-voce instructions in my ears, intrigued me. I should add that he in no way annoyed me, as I was by that time completely subjugated by the music and the composer. ... After a few rehearsals ... Igor Stravinsky declared to Diaghilev: "Only Monteux will conduct my work."



Stravinsky, with Vaslav Nijinsky as *Petrushka*, in 1911

out. In the concluding tableau we are back at the fair, in the evening, where colorful characters again roam about. A commotion breaks out in the puppetmaster's little theater; in another jealous encounter, Petrushka is slain by the Moor, and the latter escapes with the Ballerina. Petrushka dies in the snow, but the puppetmaster assures the onlookers not to worry — it was nothing more than a puppet made of wood and sawdust. The crowds withdraw, but in the end Petrushka's ghost gets the final word, jeering sardonically from the roof of the little theater.

In 1947, after *Petrushka* had long been established as a classic of the ballet repertoire, with music that was inventive and colorful to the point of extravagance, Stravinsky revised his score, making its orchestration smaller and otherwise refining the piece in ways that seem biased more toward concert performance than toward the descriptive style of the ballet stage. In essence, what

he initially conceived as a concert piece evolved back into one.

Instrumentation: four flutes (two doubling piccolo), four oboes (one doubling English horn), four clarinets (one doubling bass clarinet), four bassoons (one doubling contrabassoon), four horns, two trumpets (both doubling piccolo trumpet), two cornets, three trombones, tuba, timpani, bass drum, cymbals, tam-tam, orchestra bells, triangle, tambourine, snare drum, xylophone, two harps, piano, celesta (four hands), and strings.

Stravinsky's *Petrushka* (1947 version) is presented under license from Boosey & Hawkes, copyright owners.

— J.M.K.

An earlier version of this note appeared in the programs of the New World Symphony.
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The New York Philharmonic Connection

Igor Stravinsky was a familiar figure at the New York Philharmonic as both composer and conductor. He led the Orchestra in performances of his works on nearly 40 occasions over four decades, beginning with his first American conducting appearance on January 8, 1925 (which included a suite from another of his ballets, *The Firebird*). Two days later he conducted a Philharmonic program of his works that included selections from *Petrushka*, which he returned to with the Orchestra on a dozen occasions, including five complete performances of the 1911 version of the ballet score.



Stravinsky backstage at the Philharmonic, July 23, 1966

The Philharmonic feted its long relationship with the composer in 1966 with *A Festival of Stravinsky: His Heritage and His Legacy*. Stravinsky attended the festival and conducted the Philharmonic one last time, at the final concert of the monthlong festival, on July 23, 1966. Visit the New York Philharmonic Shelby White & Leon Levy Digital Archives at archives.nyphil.org to see programs, photos, and planning papers for the 1966 Stravinsky festival, along with thousands of other items dating back to the Orchestra's founding in 1842.

— The Editors

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Pascual Martínez

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Principal

Sara Griffin**

ORCHESTRA

PERSONNEL

DeAnne Eisch

Orchestra Personnel
Manager

STAGE

REPRESENTATIVE

Joseph Faretta

AUDIO DIRECTOR

Lawrence Rock

* Associate Principal

** Assistant Principal

*** Acting Associate

Principal

+ On Leave

++ Replacement / Extra

The New York Philharmonic uses the revolving seating method for section string players who are listed alphabetically in the roster.

HONORARY

MEMBERS OF THE SOCIETY

Emanuel Ax

the late Stanley

Drucker

Zubin Mehta

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The Artists



Susanna Mälkki is sought after by symphony orchestras and opera houses at the highest level worldwide. In her final season as chief conductor of the Helsinki Phil-

harmonic Orchestra, she concludes a seven-year tenure with a distinctive dynamism and imaginative flair to her programming. She appears regularly with top orchestras throughout Europe and North America, including the Los Angeles Philharmonic (where she was principal guest conductor, 2017–22), The Philadelphia Orchestra, The Cleveland Orchestra, New York Philharmonic, Chicago Symphony Orchestra, Boston Symphony Orchestra, London Symphony Orchestra, Munich Philharmonic, Vienna Philharmonic, Bavarian Radio Symphony Orchestra, and Berlin Philharmonic.

Equally in demand with major opera houses, past notable appearances include the Opéra national de Paris, Milan's Teatro alla Scala, Vienna Staatsoper, and The Metropolitan Opera. This season she visits the Royal Opera House, Covent Garden, with Kaija Saariaho's *Innocence*, which Mälkki premiered in 2021 at the Festival d'Aix-en-Provence, and Barcelona's Gran Teatre del Liceu for Puccini's *Il trittico*. Future operatic titles include Debussy's *Pelléas et Mélisande* and Beethoven's *Fidelio*.

Recognized for her significant contribution to the art form, Mälkki was awarded the Pro Finlandia Medal of the Order of the Lion of Finland — one of Finland's highest honors — in 2011. She has

been awarded as Officier (2014) and Commandeur (2022) de l'Ordre des Arts et des Lettres of France, and in 2016 was made a Chevalier of the Légion d'honneur in France. She is a Fellow of the Royal Academy of Music in London and a member of the Kungliga Musikaliska Akademien in Stockholm. She was named *Musical America's* 2017 Conductor of the Year, and was awarded the Nordic Council Music Prize in 2017.



Claire Chase is a musician, interdisciplinary artist, and educator. Passionately dedicated to the creation of new ecosystems for the music of our time, Chase has given the

world premieres of hundreds of new works by a new generation of artists. She was awarded a MacArthur Fellowship in 2012, and in 2017 was awarded the Avery Fisher Prize from Lincoln Center for the Performing Arts. She is the Debs Creative Chair at Carnegie Hall for the 2022–23 season, where she is curating concerts, organizing interactive educational events, and presenting multiple new commissions.

In 2013 Chase launched the 24-year commissioning project *Density 2036*. Now in its tenth year, *Density 2036* reimagines the solo flute literature over a quarter of a century through commissions, performances, recordings, education, and an accessible archive at density2036.org. From May 18 to 25, 2023, she will perform all ten *Density* programs to date in events co-produced by The Kitchen and Carnegie Hall.

As an undergraduate at Oberlin Conservatory, Chase co-founded the International Contemporary Ensemble, a collective of musicians, digital media artists, producers, and educators creating collaborations built on equity and cultural responsiveness. Under Chase's artistic and executive leadership from 2001 to 2016, the ensemble premiered more than one thousand new works on five continents, and developed an artist-driven organizational model that

earned the group the American Music Center's Trailblazer Award in 2010 and *Musical America's* Ensemble of the Year Award in 2014.

A deeply committed educator, Claire Chase is professor of the practice in the department of music at Harvard University, where she teaches courses on contemporary music, interdisciplinary collaboration, nonprofit arts organizations, and social justice through the arts. She lives in Brooklyn.



esperanza spalding

(also known as irma nejando, or, i.e.) is a being who has grown to recognize love in the abstract and aspirational, and is now fully dedicated to learning

how she can serve and embody actualized love through honor for and receptivity to fellow humans, teachers, and practitioners of various regenerative arts. Bass, piano, composition, performance, voice, and lyrics are tools and disciplines she is engaged in deeply to cultivate her own channel for transmitting care and beauty through vibration / sound / presence.

She has written an opera with Wayne Shorter, which was premiered in the fall of 2021. She is currently developing a mockumentary in collaboration with brontë velez and the San Francisco Symphony; researching liberation technologies in jazz and black dance; and continuing a lifelong collaboration with practitioners in various fields relating to music, healing, and cognition to develop music with enhanced therapeutic potential.

esperanza spalding is presently engaged by Harvard University to co-create and learn with students enrolled there, working on developing creative practices that serve the restoration of people and land.

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 and began his conducting career almost 20 years later. He was named *Musical America*’s 2012 Conductor of the Year, was profiled by CBS *60 Minutes* on arriving at the NY Phil, and has received the prestigious Concertgebouw Prize. 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, following titans including Bernstein, Toscanini, and Mahler; he will be succeeded by Gustavo Dudamel (as Music Director Designate in 2025–26, Music and Artistic Director beginning in 2026–27).