YOUNG PEOPLE'S CONCERT
New Voices: Composing Inclusion

Saturday, May 6, 2023, 2:00 p.m.
16,890th concert

Paolo Bortolameolli, Host / Conductor
(New York Philharmonic debut)
Juilliard Music Advancement Program Orchestra
The Juilliard School Preparatory Division, Creative Partner
American Composers Forum, Creative Partner

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

This concert will last approximately one hour; there will be no intermission. It is preceded by YPC Overtures, beginning at 1:00 p.m. on the Leon and Norma Hess Grand Promenade and Hearst Tier 1, and in the Kenneth C. Griffin Sidewalk Studio.

Lead support for Young People’s Concerts is provided by Evalyn E. and Stephen E. Milman.
Paolo Bortolameolli, Host / Conductor  
(New York Philharmonic debut)  
Juilliard Music Advancement Program Orchestra  
The Juilliard School Preparatory Division, Creative Partner  
American Composers Forum, Creative Partner

COPLAND  
(1900–90)  

Selections from *Appalachian Spring* Suite (1943–44/rev. 1945)

Jordyn DAVIS  
(b. 1995)  

*As I Am* (2023; World Premiere–New York Philharmonic Co-Commission with The Juilliard School Preparatory Division and American Composers Forum)

James DÍAZ  
(b. 1990)  

*and does the Moon also fall?* (2023; World Premiere–New York Philharmonic Co-Commission with The Juilliard School Preparatory Division and American Composers Forum)
Trevor WESTON  
(b. 1967)

Subwaves (2023; World Premiere–New York Philharmonic Co-Commission with The Juilliard School Preparatory Division and American Composers Forum)

THIS CONCERT WILL BE PERFORMED WITHOUT AN INTERMISSION.

Support for Young People’s Concerts is provided by The Theodore H. Barth Foundation and The Brodsky Family Foundation.

Jordyn Davis’s and James Díaz’s commissions are part of Composing Inclusion: a collaboration between the New York Philharmonic, American Composers Forum, and The Juilliard School’s Preparatory Division, made possible with funding from the Sphinx Venture Fund.

Trevor Weston’s work was co-commissioned by American Composers Forum, The Juilliard School’s Preparatory Division, and the New York Philharmonic. It was funded, in part, with support from the National Endowment for the Arts.

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PLEASE SILENCE YOUR ELECTRONIC DEVICES.  
PHOTOGRAPHY AND VIDEO RECORDING ARE ONLY PERMITTED DURING APPLAUSE.
This two-year partnership between the Juilliard School Preparatory Division, the New York Philharmonic, and American Composers Forum, powered by the Sphinx Venture Fund, aims to support composers from backgrounds historically underrepresented in classical music to develop new pieces through a collaborative process with performers and artistic advisers. Composing Inclusion offers a new approach for side-by-side learning opportunities. The commissions are specifically created with the goal of bringing student and professional musicians together to perform. Rather than altering parts of pre-existing works for less experienced musicians, new pieces have been created with multiple part options that allow musicians at various levels of technical development to play together seamlessly.

About These Composers

Jordyn Davis is an award–winning bassist, composer, songwriter, vocalist, and multi-instrumentalist from Detroit. In 2019 she became the first African American woman to receive a bachelor’s degree in music composition from Michigan State University as well as the first Michigan State student to receive a bachelor’s in music composition and jazz studies concurrently. She has performed and worked with artists such as Michael Dease, Brian Stokes Mitchell, Wycliffe Gordon and the Black Excellence Trombone Choir, Ingrid Jensen, Etienne Charles, Dee Dee Bridgewater, Craig Harris, Maria Schneider, Jerome Jennings, and William Delisfort. Davis is also the proud leader of her own band, Composetheway. Since completing a master’s in jazz studies at Michigan State, she moved to Brooklyn. She is one of two inaugural Jazz Leader Fellowship recipients from the Brooklyn Conservatory of Music, has been featured on Music for Social Justice (PBS), and is a teaching artist for the Detroit Symphony Orchestra.
James Díaz is a Colombian-born composer and sound maker who strives to create unique sonic textures, sound masses, and interactive environments. Deeply influenced by the concept of psychedelia, his music also draws from elements of graphic design, Latin-American landscapes, and photography.

Serving as the 2019 composer in residence for the Medellin Philharmonic, Díaz premiered RETRO, his concerto for orchestra and electronics. His music has been performed by orchestras such as the WDR Sinfonieorchester, Basel Sinfonietta, National Symphony of Colombia, American Composers Orchestra, Medellin Philharmonic, Xalapa Symphony Orchestra, Nashville Symphony, Bogotá Philharmonic, Orchestra of St. Luke’s, and EAFIT Symphony, and by ensembles such as Longleash, Yarn/Wire, Sō Percussion, and National Sawdust Ensemble. He is working on a studio album, [speaking in a foreign language], with violinist Julia Suh.

Trevor Weston’s honors include the George Ladd Prix de Paris from the University of California, Berkeley; a Goddard Lieberson Fellowship and the Arts and Letters Award in Music from the American Academy of Arts and Letters; and residencies from the Virginia Center for the Creative Arts and the MacDowell Colony. Carnegie Hall co-commissioned Weston’s Flying Fish with the American Composers Orchestra for its 125 Commissions Project. Bang on a Can All-Stars premiered Weston’s Dig It for the Ecstatic Music Festival in New York City. Weston’s work Juba for Strings won the 2019 Sonori/New Orleans Chamber Orchestra Composition Competition.

Weston won the first Emerging Black Composers Project, sponsored by the San Francisco Conservatory of Music and the San Francisco Symphony. He is a professor of music and chair of the music department at Drew University in Madison, New Jersey, and an instructor for Juilliard’s MAP and Pre-College programs.
New York Philharmonic

2022–2023 SEASON

JAAP VAN ZWEDEN, Music Director

Leonard Bernstein, Laureate Conductor, 1943–1990

Kurt Masur, Music Director Emeritus, 1991–2015

VIOLINS

Frank Huang
Concertmaster
The Charles E. Culpeper Chair

Sheryl Staples
Principal Associate Concertmaster
The Elizabeth G. Beinecke Chair

Michelle Kim
Assistant Concertmaster
The William Petschek Family Chair

Quan Ge

Hae-Young Ham
The Mr. and Mrs. Timothy M. George Chair

Lisa GiHae Kim
Kuan Cheng Lu
Kerry McDermott
Su Hyun Park
Anna Rabinova

Fiona Simon
The Shirley Bacot Shamel Chair

Sharon Yamada
Elizabeth Zeltser
The William and Elfriede Ulrich Chair

Yulia Ziskel
The Friends and Patrons Chair

Qianqian Li
Principal

Lisa Eunsoo Kim*
In Memory of Laura Mitchell

Soohyun Kwon
The Joan and Joel I. Picket Chair

Duoming Ba

Hannah Choi
Marilyn Dubow
The Sue and Eugene Mercy, Jr. Chair

I-Jung Huang
Dasol Jeong
Alina Kobialka
Hyunju Lee
Kyung Ji Min
Marie Schwalbach
Na Sun
The Gary W. Parr Chair

Audrey Wright
Jin Suk Yu
Andi Zhang

VIOLAS

Cynthia Phelps
Principal
The Mr. and Mrs. Frederick P. Rose Chair

Rebecca Young*
The Joan and Joel Smilow Chair

Cong Wu**
The Norma and Lloyd Chazen Chair

Dorian Rence

Leah Ferguson
Katherine Greene
The Mr. and Mrs. William J. McDonough Chair

Vivek Kamath
Peter Kenote
Kenneth Mirkin
Robert Rinehart

The Mr. and Mrs. G. Chris Andersen Chair

CELLOS

Carter Brey
Principal
The Fan Fox and Leslie R. Samuels Chair

Patrick Jee***
The Paul and Diane Guenther Chair

Elizabeth Dyson
The Mr. and Mrs. James E. Buckman Chair

Alexei Yukanqui
Gonzales

Maria Kitsopoulos
The Secular Society Chair

Sumire Kudo
Qiang Tu
Nathan Vickery
Ru-Pei Yeh

The Credit Suisse Chair
in honor of Paul Calello

BASSES

Timothy Cobb
Principal

Max Zeugner*
The Herbert M. Citrin Chair

Blake Hinson**
Satoshi Okamoto

Randall Butler

The Ludmila S. and Carl B. Hess Chair

David J. Grossman
Isaac Trapkus+
Rion Wentworth

FLUTES

Robert Langevin
Principal
The Lila Acheson Wallace Chair

Alison Fierst*
Yoobin Son
Mindy Kaufman

The Edward and Priscilla Pitler Chair

PICCOLO
Mindy Kaufman

OBOES

Liang Wang
Principal
The Alice Tully Chair

Sherry Sylar*
Robert Botti
The Elizabeth and Frank Newman Chair

Ryan Roberts

ENGLISH HORN
Ryan Roberts

CLARINETS

Anthony McGill
Principal
The Edna and W. Van Alan Clark Chair

Pascual Martinez
Forteza***
The Honey M. Kurtz Family Chair

E-FLAT CLARINET
Pascual Martinez
Forteza


The Digital Organ is made possible by Ronnie P. Ackman and Lawrence D. Ackman.

Steinway is the Official Piano of the New York Philharmonic and David Geffen Hall.
BASS CLARINET
Judith LeClair
Principal
The Pels Family Chair
Kim Laskowski*

BASSOONS
Roger Nye
The Rosalind Miranda Chair
in memory of Shirley and Bill Cohen

CONTRABASSOON

HORNS
Richard Deane*
R. Allen Spanjer
The Rosalind Miranda Chair
Leelanee Sterrett
The Ruth F. and Alan J. Broder Chair

TRUMPETS
Christopher Martin
Principal
The Paula Levin Chair
Matthew Muckey*
Ethan Bensdorf
Thomas Smith

TROMBONES
Joseph Alessi
Principal
The Gurnee F. and Marjorie L. Hart Chair
Colin Williams*
David Finlayson
The Donna and Benjamin M. Rosen Chair

BASS TROMBONE
George Curran
The Daria L. and William C. Foster Chair

TUBA
Alan Baer
Principal

TIMPANI
Markus Rhoten
Principal
The Carlos Moseley Chair
Kyle Zerna**

PERCUSSION
Christopher S. Lamb
Principal
The Constance R. Hoguet Friends of the Philharmonic Chair
Daniel Druckman*
The Mr. and Mrs. Ronald J. Ulrich Chair
Kyle Zerna

HARP
Nancy Allen
Principal

KEYBOARD
In Memory of Paul Jacobs

HARPSICHORD
Paolo Bordignon

PIANO
Eric Huebner
The Anna-Maria and Stephen Kellen Piano Chair

ORGAN
Kent Tritle

LIBRARIANS
Lawrence Tarlow
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

Programs are supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, the National Endowment for the Arts, the National Endowment for the Humanities, and the New York State Council on the Arts, with the support of the Office of the Governor and the New York State Legislature.
Paolo Bortolameolli is music director of the Orquesta Sinfónica Nacional Juvenil (in Chile) and Sinfónica Azteca (México), principal guest conductor of Filarmónica de Santiago (Ópera Nacional de Chile), and associate conductor of the Los Angeles Philharmonic. In addition to these regular conducting relationships, he has led ensembles such as the Orquesta Sinfónica Simón Bolívar (Caracas) and Orquesta Filarmónica de Buenos Aires; the Kansas City, Charlotte, Houston, and San Francisco symphony orchestras; and the Los Angeles Philharmonic. In Europe, he is a regular guest at the Polish National Radio Symphony Orchestra, Orchestra Haydn (Bolzano), Helsinki Philharmonic, and the Orchestra della Toscana (Florence).

Passionately committed to education, as artistic director of the Sinfónica Azteca Bortolameolli leads the educational residency run by the Fundación Azteca from Grupo Salinas in Mexico every year. He has developed several new media initiatives with the Esperanza Azteca in Mexico, and his now legendary “Ponle Pausa,” a project that seeks to rethink the concept of music education through the implementation of short videos and concerts targeting social network users, has received wide acclaim.

His insatiable artistic curiosity brings him in equal measure to the opera stage, with recent projects including the Opéra de Paris (for Puccini’s Tosca), Gran Teatre del Liceu (Mozart’s The Magic Flute), and Ópera Nacional de Chile for concerts with the Filarmónica of Mahler’s Symphony No. 2, Resurrection, and Symphony No. 8, Symphony of a Thousand, with Orquesta Sinfónica Nacional Juvenil. He makes his Michigan Opera Theater debut leading Osvaldo Golijov’s Ainadamar in 2023.

Paolo Bortolameolli holds a master of music degree from Yale School of Music (2013), a graduate performance diploma from Peabody Institute (2015), a piano performance diploma from Universidad Católica de Chile (2006), and a conducting diploma from Universidad de Chile (2011).

Founded in 1905, The Juilliard School is a leader in performing arts education. The school’s mission is to provide the highest caliber of artistic education for gifted musicians, dancers, 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), and strongly encourages applications from students of diverse backgrounds. Juilliard is committed to enrolling the most talented students regardless of their financial background. The cornerstones of Juilliard’s Preparatory Division are two Saturday music programs for students ages 8 to 18: Pre-College and the Music Advancement Program (MAP). Financial aid, up to and including full-tuition scholarships, is available for both programs. MAP is a Saturday program for intermediate and advanced music students from New York City’s five boroughs and the tristate area who demonstrate a commitment to artistic excellence. The program actively seeks students from diverse backgrounds underrepresented in
the classical music field. Through a rigorous curriculum, performance opportunities, and guidance from an accomplished faculty, MAP students (all of whom receive full-tuition scholarships) gain the necessary skills to pursue advanced music studies while developing their talents as artists, leaders, and global citizens. Approximately 70 students are enrolled in MAP, which is led by artistic director Anthony McGill. MAP is generously supported through an endowed gift in memory of Carl K. Heyman.

American Composers Forum (ACF) supports and advocates for individuals and groups creating music today by demonstrating the vitality and relevance of their art. ACF connects artists with collaborators, organizations, audiences, and resources. Through storytelling, publications, recordings, hosted gatherings, and industry leadership, ACF activates equitable opportunities for artists. It provides direct funding and mentorship to a broad and diverse field of music creators, highlighting those who have been historically excluded from participation.

Founded in 1973 by composers Libby Larsen and Stephen Paulus as the Minnesota Composers Forum, the organization continues to invest in its Minnesota home while connecting artists and advocates across the United States, including its territories and the sovereign Native nations. ACF frames its work with a focus on racial equity and includes within that scope, but does not limit it to, diverse gender identities, musical approaches and perspectives, religions, ages, (dis)abilities, cultures, backgrounds, sexual orientations, and broad definitions of “American.”

Juilliard Music Advancement Program Orchestra
Catherine Birke, Music Director

Violin 1
Emma Hong
Kylie Nakash
Catalin Wong
Fiona Kuo
Sayuri Deshmukh
Gizelle Jimenez

Violin 2
Myla Larmond
Richard Celiceo
Marlene Meyo-Hernandez
Sasha Kirby

Cello
Nicholas Herrera
Storm Allen
Ariel Alejandro
Emma Damdinsuren
Andrew Wu
Rachelle Romero
Daae

Bass
Ben Diemoz
Malcolm Melendez
Quadiar Dunn

Flute
Terry Li
Haley Hamers
Anaya Torrence

Oboe
Marina Li
Sylvia Li
James Sun

Clarinet
Surya Krishnan
Bianca Quddus
Olivia Gü

Bassoon
Maxwell Belfor

Trombone
Demetri Resto
Lev Estevez
Hairo Cesar (Bass Trombone)

Tuba
Raphael Zhu

Percussion
Gloria Kim
Phineas Lee
Ehloany Negron
Jacob Treat

Horn
Angelique Brewinton
Christian Buonopane
Corinne Montenora

Trumpet
Austin Benedict
Marlon Teruel
MAP Administration
Weston Sprott, Dean and Director, Preparatory Division
Anthony McGill, Artistic Director
Catherine Birke, Music Director
Rebecca Reuter, Administrative Director
Mason Kinkead, Administrative Manager
Adrian Rodríguez, Manager of Curriculum and Student Advisement
Megan Zhang, Administrative Manager, Preparatory Division
Elaine Li, Principal Librarian, Preparatory Division
Ava Traum, Administration Apprentice
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. Season highlights include musical explorations of SPIRIT, featuring epic works by Messiaen and J.S. Bach, and EARTH, featuring premieres of works by Julia Wolfe and John Luther Adams. 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 in the spring of 2023 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, which has released more than 2,000 recordings since 1917, recently announced a partnership with Apple Music Classical, the new standalone music streaming app designed to deliver classical music lovers the optimal listening experience. The NY Phil shares its extensive history free online through the 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).
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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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 Guest Experience 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.
Support the Orchestra and enhance your concert experience in the new David Geffen Hall by becoming a member. Everything we do — from concerts to educational programs and more — is made possible by our community of members.

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Exclusive passes to Donor Rehearsals, to experience the NY Phil up close and personal in the new hall.

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Discounted and advance access to tickets (select concerts, subject to availability) throughout the year.

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JAAP VAN ZWEDEN MUSIC DIRECTOR

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In our final performances of the season, Music Director Jaap van Zweden conducts a series of concerts that address our ecological emergency and consider how we might survive on planet Earth.

JULIA WOLFE’S unEarth
Julia Wolfe’s unEarth is a World Premiere, multimedia event that, in the composer’s words, “digs deep into the stories and science of our planet … singing our fears and hoping for a way forward.”

Thursday, June 1, 7:30pm
Friday, June 2, 8:00pm
Saturday, June 3, 8:00pm

SIBELIUS Violin Concerto
Julia WOLFE unEarth (World Premiere—New York Philharmonic commission)
Wu Tsai Theater, David Geffen Hall

FROM WATER TO DESERT
John Luther Adams’s Become Desert dramatizes one of the many ramifications of human activity on our planet.

Thursday, June 8, 7:30pm
Friday, June 9, 11:00am
Saturday, June 10, 8:00pm

BRITTEN Four Sea Interludes from Peter Grimes
TAKEMITSU I hear the water dreaming
Wu Tsai Theater, David Geffen Hall

Julia Wolfe’s unEarth is part of the Wu Tsai Series Inaugural Season. These performances of Julia Wolfe’s unEarth are made possible with generous support from the Francis Goelet Charitable Lead Trusts. Programs are made possible, in part, by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature. Conductors, programs, soloists, prices, and sale dates are correct at the date of printing and are subject to change. All concerts are at the Wu Tsai Theater, David Geffen Hall, unless otherwise noted. © 2023 New York Philharmonic. All rights reserved. Indian Ocean And Plastic Trash by Artem Firsov, Julia Wolfe by Peter Serling, John Luther Adams by Cass Madeline.