

Merkin Hall at Kaufman Music Center  
Sunday, January 14, 2024 at 3 pm

New York Philharmonic  
presents

# NEW YORK PHILHARMONIC ENSEMBLES

Jaap van Zweden, *Music Director*

E. GOOSSENS  
(1893–1962)

*Pastorale et Arlequinade* for Flute, Oboe, and Piano,  
**Op. 41** (1924)  
Pastorale  
Arlequinade  
  
MINDY KAUFMAN, flute  
SHERRY SYLAR, oboe  
ERIC HUEBNER, piano

FOSS  
(1922–2009)

*Time Cycle* for Soprano, Clarinet, Cello, Percussion,  
and Piano / **Celesta** (1960)  
We’re Late (Auden)  
When the Bells Jostle (A.E. Housman)  
“Sechzehnter Januar” (“January 16”) from Kafka’s *Diaries*  
“O Mensch, gib Acht” (“O Man! Take heed!”), from Nietzsche’s  
*Thus Spake Zarathustra*  
  
JAMIE JORDAN\*, soprano  
PASCUAL MARTÍNEZ FORTEZA, clarinet  
CARTER BREY, cello  
DANIEL DRUCKMAN, percussion  
ERIC HUEBNER, piano / celesta

*Intermission*

SCHUBERT  
(1797–1828)

**Octet in F major, D.803** (1824)  
Adagio – Allegro  
Adagio  
Allegro vivace – Trio  
Andante and Variations  
Menuetto: Allegretto – Trio  
Andante molto – Allegro

PASCUAL MARTÍNEZ FORTEZA, clarinet  
JULIAN GONZALEZ, bassoon  
RICHARD DEANE, horn  
HANNAH CHOI, ALINA KOBIALKA, violins  
VIVEK KAMATH, viola  
SUMIRE KUDO, cello  
BLAKE HINSON, bass

\*Guest artist

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TEXTS

*Time Cycle* by Lukas Foss

**“We’re Late”**

W.H. Auden

Clocks cannot tell our time of day  
For what event to pray  
Because we have no time, because  
We have no time until  
We know what time we fill,  
Why time is other than time was.  
Nor can our question satisfy  
The answer in the statue’s eye:  
Only the living ask whose brow  
May wear the Roman laurel now;  
The dead say only how.  
What happens to the living when we die?  
Death is not understood by death; nor you, nor I.

**“Sechzehnter Januar” from *Diaries***

Franz Kafka; translation by the composer

January 16. This last week was like a total breakdown — Impossible to sleep, impossible to wake, impossible to bear life, or more accurately, to bear the continuity of life. The clocks do not synchronize; the inner one chases in a devilish, or demoniac, or at any rate inhuman manner; the outer one goes haltingly at its usual pace. What else can happen than that the two different worlds separate, and they separate, or at least tear at one another in a terrifying manner. The solitude, forced upon me to the greater extent, sought by me to some extent (but what else is this than being forced?) is taking an unmistakable course toward the extreme limit. Where will it lead? It can (this seems most plausible) lead toward madness. Nothing further can be said about this, the chase goes through me and tears me apart. — But then again I may, I may, be it only the smallest degree, hold myself up, let the chase “carry” me. Then where does this bring me? “Chase” is but an image — one might say instead: onslaught against the last frontier...

**“O Mensch, gib Acht” (“O Man! Take Heed!”), from *Thus Spake Zarathustra***

Friedrich Nietzsche; translation by the composer

One ! — O Man! Take heed!  
Two ! — What speaks the deep midnight?  
Three ! — “I slept, I slept —  
Four ! — “From deep dream I awoke:  
Five ! — “The world is deep,  
Six ! — “And deeper than the day.  
Seven ! — “Deep is its woe —  
Eight ! — “Joy† deeper than heartache.  
Nine ! — “Woe speaks; begone!  
Ten ! — “But joy† desires eternity.  
Eleven ! — “Desires deep, deep, eternity.”  
Twelve ! —

†From the German word *Lust*, a composite of joy, pleasure, lust, and ecstasy

## ABOUT THE ARTISTS

**Carter Brey** was appointed New York Philharmonic Principal Cello, The Fan Fox and Leslie R. Samuels Chair, in 1996. He has since appeared as soloist almost every season, most recently performing Haydn's Cello Concerto in C major at David Geffen Hall in February 2020 and at the Bravo! Vail Music Festival in July 2021; he was also featured in *The Bach Variations*: A Philharmonic Festival, performing all six Bach cello suites. His honors include the Rostropovich International Cello Competition, Gregor Piatigorsky Memorial Prize, Avery Fisher Career Grant, and Young Concert Artists' Michaels Award; he was the first musician to win the Arts Council of America's Performing Arts Prize. Brey has appeared as soloist with virtually all of the major American orchestras, performing under conductors Claudio Abbado, Semyon Bychkov, Sergiu Comissiona, and Christoph von Dohnányi. He is a member of the New York Philharmonic String Quartet, has collaborated regularly with the Tokyo and Emerson String Quartets, and has appeared at the Spoleto, Santa Fe, and La Jolla chamber music festivals. His recordings include Chopin's complete works for cello and piano with pianist Garrick Ohlsson. Brey studied at the Peabody Institute and Yale University, where he was a Wardwell Fellow and Houghton Scholar. His cello is a rare J.B. Guadagnini made in Milan in 1754.

Violinist **Hannah Choi** joined the New York Philharmonic in November 2014. Previously, she was a member of the Grant Park Festival Orchestra in Chicago and a substitute violinist in The Philadelphia Orchestra, and she has appeared as concertmaster with the Haffner Symphony, Tanglewood Festival Orchestra, and Pacific Music Festival Orchestra. As a soloist, she has performed with The Philadelphia Orchestra, as winner of the Albert M. Greenfield Competition; the New England Conservatory Philharmonia, as winner of the New England Conservatory Concerto Competition; the Seoul, Daejeon, and Poland National philharmonic orchestras; and the Atlantic, Korean, and Haffner symphony orchestras. Choi has performed recitals at the Seoul Arts Center and Kumho Arts Hall in South Korea, and in various venues in the United States and abroad. Born in Lubbock, Texas, Hannah Choi received her bachelor of music degree from the Curtis Institute of Music and her master of music degree and graduate diploma from the New England Conservatory; she concluded her studies with a professional studies certificate in the Orchestral Performance program at the Manhattan School of Music.

**Richard Deane** joined the New York Philharmonic as Associate Principal Horn in September 2014. Previously, he served as third horn of the Atlanta Symphony Orchestra, performed with the Atlanta Chamber Players, and was a member of the Atlanta Symphony Brass Quintet. Deane has also served as principal horn with the Colorado Philharmonic and the Concerto Soloists of Philadelphia, and in 1987 he earned First Prize in the American Horn Competition. In addition to teaching master classes at The Juilliard School, Manhattan School of Music, University of Cincinnati College–Conservatory of Music, Georgia State University, Cleveland State University, and Eastern Kentucky University, he was also visiting professor of horn at the University of Georgia from 2006 to 2014. He has also served as principal horn of the Brevard Music Festival in North Carolina. A native of Richmond, Kentucky, Richard Deane began his horn studies with Stanley Lawson. He received a master of music degree

from The Juilliard School, and a bachelor of music degree, summa cum laude, from the University of Cincinnati College–Conservatory of Music.

**Daniel Druckman**, Associate Principal Percussion, The Mr. and Mrs. Ronald J. Ulrich Chair, joined the New York Philharmonic in 1991. His solo engagements have included the Los Angeles Philharmonic, American Composers Orchestra, New York Philharmonic's *Horizons* festivals, San Francisco Symphony's *New and Unusual Music Series*, and recitals in New York, Los Angeles, San Francisco, and Tokyo. He has performed frequently with ensembles including The Chamber Music Society of Lincoln Center, Group for Contemporary Music, Orpheus Chamber Orchestra, Steve Reich and Musicians, and Philip Glass Ensemble, and has appeared at the major summer music festivals in the United States. As soloist and a member of the New York New Music Ensemble and Speculum Musicae, Druckman has premiered works by composers from Babbitt to Wuorinen. He is a faculty member of The Juilliard School, where he received his bachelor's and master's degrees and where he serves as chairman of the percussion department and director of the percussion ensemble. His solo recordings include Elliott Carter's *Eight Pieces for Four Timpani* on Bridge Records and Jacob Druckman's *Reflections on the Nature of Water* on Koch International.

**Julian Gonzalez** joined the New York Philharmonic as Associate Principal Bassoon in 2023, at age 22. He completed his bachelor of music degree in bassoon performance at The Juilliard School, studying with NY Phil Principal Bassoon Judith LeClair, and was a recipient of the Kovner Fellowship. Gonzalez previously played with the Baltimore and Fort Worth Symphony Orchestras, and spent three summers at the Music Academy of the West. An avid freelancer, he can be heard on television soundtracks such as *Only Murders in the Building* and *The Marvelous Mrs. Maisel*, and played in the pit for the third Broadway revival of Sondheim's *Sweeney Todd*. Also a clarinetist and flutist, he has had the opportunity to play many woodwind parts in other local productions of musicals including *Bye Bye Birdie*, *Sweet Charity*, and *In the Heights*. Born in Miami, Florida, Gonzalez began playing music at age nine, beginning with alto saxophone and adding bassoon at age eleven. He attended New World School of the Arts for high school, where he studied with Dr. Carlos Felipe Viña.

Assistant Principal Bass **Blake Hinson** joined the New York Philharmonic in September 2012. Previously he served as principal bass of the Grand Rapids Symphony for two seasons, played with the New World Symphony as a fellow, and performed with The Philadelphia Orchestra. A native of West Des Moines, Iowa, Hinson was accepted at age 16 to the Curtis Institute of Music, where he studied with Philadelphia Orchestra principal bass Harold Robinson and Edgar Meyer. He spent three summers at the Aspen Music Festival and School on fellowship, where he played in the Aspen Chamber Symphony and Aspen Festival Orchestra and won the 2006 low strings competition. Hinson won Third Prize in the 2009 International Society of Bassists Double Bass Competition and made his solo debut at Boston's Symphony Hall.

Pianist **Eric Huebner** has drawn worldwide acclaim for his performances of new and traditional music since making his debut with the Los Angeles Philharmonic at age 17. In January 2012 he was appointed pianist of the New York Philharmonic, where he holds The Anna-Maria and Stephen Kellen Piano Chair. From 2001 through 2012, Huebner was a member of Antares, a quartet comprising clarinet, violin, cello, and piano. First-Prize winner of the 2002 Concert Artists Guild International Competition, Antares appeared regularly in major chamber music venues throughout the United States and worked closely with many composers on the commissioning of new works for its combination. A passionate interpreter of the music of our time, Huebner has premiered countless new works and has appeared as soloist and chamber musician across North America, Germany, Japan, and Brazil. A devoted teacher as well as performer, Huebner is professor of music and chair of the music department at the University at Buffalo (SUNY), where he maintains a studio of graduate and undergraduate piano majors and minors and teaches courses in 20th-century piano music and piano literature. Since the fall of 2014, he has been a member of the adjunct faculty of The Juilliard School, where he teaches a course in orchestral keyboard performance. Two recent solo releases on New Focus Recordings feature Huebner in works by Schumann, Carter, Stravinsky, and Ligeti. Huebner holds bachelor's and master's degrees from The Juilliard School.

**Jamie Jordan** devotes herself to music of the 20th and 21st centuries. In addition to collaborating with NY Phil musicians — including on the Orchestra's new-music series — she has worked with ensembles including American Composers Orchestra, Bob Becker Ensemble, Ensemble Signal, Experiments in Opera, LA Phil New Music Group, Mantra Percussion, New York New Music Ensemble, Talea Ensemble, and Talujōn. Jordan has appeared at the American Academy in Rome, Cornell University, Eastman School of Music, Ithaca College, University of Notre Dame, New York University, Syracuse University, University of Maryland, and University of Pennsylvania, among many others. She has performed with Alia Musica Pittsburgh, Baltimore Lieder Weekend, Bargemusic, Bang on a Can Marathon, Brooklyn Philharmonic Chamber Music Series, CAMP (Contemporary Art Music Project, Tampa, Florida), FeNAM (Festival of New American Music, Sacramento State University), Music on the Edge (University of Pittsburgh), NYCEMF (New York City Electroacoustic Music Festival), NOCCO (Seattle), Resonant Bodies Festival, String Orchestra of Brooklyn, and Unruly Music Festival (University of Milwaukee). Jordan has studied with Judith Kellock, Lauralyn Kolb, and Susan Davenney-Wyner.

Violist **Vivek Kamath** joined the New York Philharmonic in 1997. He earned his bachelor's degree at the Cleveland Institute of Music, studying with Donald Weilerstein. He has appeared as soloist with the Rochester Philharmonic Orchestra, Metamorphosen Chamber Orchestra, The Amarillo Symphony, and other orchestras in New York State. An avid chamber musician, he has performed at many festivals, including Marlboro, Bridgehampton, Ravinia, Arcady, Sun Valley, Sarasota, Kent Blossom, and Bowdoin. He was a top prize-winner in several prestigious competitions, including the Washington International String Competition and the Irving M. Klein International String Competition.

**Mindy Kaufman**, The Edward and Priscilla Pilcher Chair, joined the New York Philharmonic as flute and solo piccolo in 1979 at the age of 22, after performing for three seasons with the Rochester Philharmonic Orchestra. She received a bachelor of music degree from the Eastman School of Music. Kaufman has appeared as a soloist with the Orchestra under former Music Directors Zubin Mehta, Kurt Masur, and Lorin Maazel. For one season she substituted as principal flute with the Milwaukee Symphony Orchestra. As a chamber musician, she has performed at the Mt. Desert Festival of Chamber Music, Moab Music Festival, Hudson Valley Performing Arts Foundation's Chamber Music Series, Grand Teton Music Festival, Concordia Chamber Players, Brightstar Music Festival, Benifaió Music Festival, and Colorado Music Festival. Kaufman teaches at the Shanghai Orchestra Academy, gives master classes around the world, and has taught at Columbia University, Mannes Prep, and as a substitute teacher at Juilliard Pre-College. She can be heard on dozens of film soundtracks, including *The Cotton Club*, *The Untouchables*, *Aladdin*, *Julie & Julia*, and *Moonrise Kingdom*.

Violinist **Alina Kobialka** joined the New York Philharmonic in 2022. She made her solo debut at age 14 with the San Francisco Symphony, and has since performed with various American orchestras, including the Las Vegas Philharmonic, ProMusica Chamber Orchestra, and California Symphony. In 2015 she made her performance debut in Asia with the Macau Youth Symphony for its New Year's concert. In 2016 she toured Japan with the Kagawa International Youth Orchestra, and in 2017 performed in the Shanghai International Arts Festival gala concert. Kobialka was awarded Second Prize at the 2017 Elmar Oliveira International Violin Competition; was named a laureate of the 2016 Irving M. Klein International Competition; and received the Grand Prize at the Mondavi Center National Young Artists Competition. An avid chamber musician, Kobialka has been an artist at the Marlboro Music Festival, where she performed with pianist Mitsuko Uchida. Kobialka studied at the San Francisco Conservatory of Music's preparatory program, and at the Colburn School's Music Academy. She received her master's degree from the Cleveland Institute of Music.

Cellist **Sumire Kudo** joined the New York Philharmonic in 2006. Previously, she taught at Indiana University–South Bend and was the cellist of the Avalon String Quartet. Born in Tokyo, Kudo began musical studies at age four with her father, cellist Akiyoshi Kudo. She came to the United States in 2000, after establishing herself in Japan through solo performances and recordings. Her honors have included the Hideo Saito Memorial Fund Award, which she received from the Sony Music Foundation after being chosen by Seiji Ozawa and Tsuyoshi Tsutsumi as the most promising cellist in 2005, and prizes at the Sapporo Junior Cello Competition and 62nd Japan Music Competition. Kudo is a graduate of Tokyo's Toho School and The Juilliard School. She has participated in the Nagano-Aspen, Aspen, Santa Fe, and Marlboro music festivals. *Record Geijutsu*, Japan's leading classical music magazine, named her second solo CD, *Love of Beauty*, as Best Recording.

Clarinetist **Pascual Martínez Forteza**, The Honey M. Kurtz Family Chair, joined the New York Philharmonic in 2001, after holding tenure with the Cincinnati Symphony Orchestra. At age 18 he was appointed assistant principal of the Balears Symphony Orchestra in his native Spain, later becoming acting principal. He has performed as guest principal clarinet with the Berlin Philharmonic, under Simon Rattle. Martínez Forteza appears regularly as a soloist, recitalist, and master class teacher at festivals and conservatories worldwide, including the International Clarinet Festival of Chanchung (China) and The Juilliard School, among others. Since 2003 he and pianist Gema Nieto have played throughout Asia, Europe, and the United States as Duo Forteza-Nieto; he is also founder of Vent Cameristic, a wind ensemble of Spanish musicians. Martínez Forteza earned his master's degree from the Balears and Liceo de Barcelona Music Conservatories and pursued advanced studies at the University of Southern California, where he won First Prize in the university's 1998 Concerto Competition. He is a faculty member at New York University and teaches orchestral repertoire at Manhattan School of Music.

**Sherry Sylar**, Associate Principal Oboe, joined the New York Philharmonic in 1984. She has also served as guest principal oboe for the Chicago, Boston, and St. Louis symphony orchestras, Orpheus Chamber Orchestra, and Philharmonique de Radio France. With the Philharmonic, she has performed as soloist in Haydn's Sinfonia concertante in B-flat major, and J.S. Bach's Concerto for Violin and Oboe, with Principal Associate Concertmaster Sheryl Staples. Also the Orchestra's oboe d'amore player, Sylar was spotlighted during *The Bach Variations*: A Philharmonic Festival in 2013. In March 2016 she performed the World Premiere of Pablo Furman's Concerto for Oboe and Strings with the San Jose Chamber Orchestra. Sylar has participated in the Aspen and Grand Teton Music Festivals; gives master classes internationally; and was invited to China as a judge for the Beijing National Orchestra's first-ever auditions. A native of Chattanooga, Tennessee, she earned her bachelor's degree from Indiana University and master's degree from Northwestern University. She currently serves on the faculty of Manhattan School of Music. Her CD *Oboe Dolce* includes solo oboe and chamber music.