

Merkin Hall at Kaufman Music Center  
Sunday, February 4, 2024 at 3 pm

New York Philharmonic  
presents

# NEW YORK PHILHARMONIC ENSEMBLES

Jaap van Zweden, *Music Director*

MOZART  
(1756–91)

**Divertimento in D major, K.251** (1776)  
Allegro molto  
Menuetto  
Andantino  
Menuetto and Variations  
Rondo: Allegro assai  
Marcia alla francese  
  
ROBERT BOTTL, oboe  
LEELANEE STERRETT, R. ALLEN SPANJER, horns  
SOOHYUN KWON, KYUNG JI MIN, violins  
SOFIA BASILE, viola; SATOSHI OKAMOTO, bass

Ellen Taaffe ZWILICH  
(b. 1939)

**Piano Quintet** (2010)  
Quarter note = 60  
*Fantasy. Die launische Forelle (The Moody Trout)*  
Quarter note = 120  
  
AUDREY WRIGHT, violin; PETER KENOTE, viola  
QIANG TU, cello; TIMOTHY COBB, bass  
JEAN SCHNEIDER\*, piano

*Intermission*

BRAHMS  
(1833–97)

**Piano Quartet No. 1 in G minor, Op. 25** (1861)  
Allegro  
Intermezzo: Allegro ma non troppo  
Andante con moto  
Rondo alla Zingarese: Presto  
  
ALINA KOBIALKA, violin; REBECCA YOUNG, viola  
RU-PEI YEH, cello; HELEN HUANG\*, piano

\*Guest artist

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## ABOUT THE ARTISTS

Violist **Sofia Basile** joined the New York Philharmonic in 2023, having previously been a member of the Colorado Symphony, which she joined in 2019. An avid chamber musician and orchestral player, Basile has performed with ensembles including the Minnesota Orchestra and the Pittsburgh Symphony Orchestra, and in venues including Symphony Hall, Carnegie Hall, Alice Tully Hall, Royal Albert Hall in London, and the Musikverein in Vienna. Originally from Boston, Basile went to high school at the Walnut Hill School for the Arts in Natick, Massachusetts, where she was a full scholarship student. She received her bachelor’s degree from the New England Conservatory, under the tutelage of Dimitri Murrath, and her master’s from The Juilliard School, studying with Carol Rodland. Basile plays a viola made by Douglas Cox through a generous scholarship.

Oboist **Robert Botti**, The Elizabeth and Frank Newman Chair, joined the New York Philharmonic in 1992, after having been principal oboe of the New York City Opera Orchestra. He has appeared as soloist with the New York Symphonic Ensemble and performed in the Grand Teton, Bach Stony Brook, and Music from Colorado festivals. He has collaborated and recorded with Gunther Schuller and Wynton Marsalis as a guest artist with Jazz at Lincoln Center, and is a member of the Sylvan Winds, with whom he has given many premieres. He can be heard on recordings with New York Philharmonic Principal Bassoon Judith LeClair, Sylvan Winds, Philharmonia Virtuosi, New York Kammermusiker, Amadeus Ensemble, and Harmonie Ensemble, and is featured on the premiere recording of Arnold Sturm’s Suite for Oboe and Piano. A native of New York, Botti holds bachelor’s and master’s degrees from The Juilliard School. He is on the faculties of New York University and Manhattan School of Music, and has given master classes at Yale, Princeton, and Indiana universities.

Principal Bass **Timothy Cobb** joined the New York Philharmonic in 2014, after serving in that role at The Metropolitan Opera and Mostly Mozart Festival Orchestras. His international chamber music festival appearances have included the Marlboro Music Festival, including on tour. Cobb is a UNESCO Artist for Peace, an honor achieved through his role as principal bass for the World Orchestra for Peace, an invited group of musicians who donate their time to promote international harmony. He has an ongoing collaboration with actor Stephen Lang, including performing the solo bass soundtrack for the animated short film *The Wheatfield*. Cobb can be heard on all Metropolitan Opera recordings released after 1986, and performing Giovanni Bottesini’s duo bass music with bassist Thomas Martin (Naxos). A native of Albany, New York, and a graduate of the Curtis Institute of Music, Timothy Cobb serves as chair of the bass department at The Juilliard School and on the faculties of the Manhattan School of Music, Purchase College, and Rutgers University, and he is faculty member of the Sarasota Music Festival and the Killington (Vermont) Music Festival.

Born in Japan to Taiwanese parents, **Helen Huang** has enjoyed a multifaceted career as a soloist and chamber musician, performing with many major orchestras. She is one of the youngest recipients of the Avery Fisher Career Grant. Early in her career, Huang made several recordings with Kurt Masur and the New York Philharmonic. She also recorded a solo album, *For Children*, and an album with violinist Cho-Liang Lin of the works of Georg Tintner and Zhou Long. More recently, Huang released an album with her longtime collaborator, violinist Paul Huang, of works by Respighi and Saint-Saëns under the Naïve label. Huang graduated from The Juilliard School and Yale School of Music, studying with Yoheved Kaplinsky and Peter Frankl. Huang previously taught at Juilliard Pre-College. She currently resides in New Jersey with her family.

Violist **Peter Kenote** has been a member of the New York Philharmonic since 1983. He was born in Seattle, and received his undergraduate degree from the University of Washington, going on to earn master’s and doctoral degrees in music performance from The Juilliard School. In February 2008 he performed Berio’s *Sequenza VI* for solo viola at Jazz at Lincoln Center’s Rose Theater as part of the New York Philharmonic’s Day of Berio. With the South Dakota Symphony in the 2009–10 season he played the premieres of a viola concerto written for him by Neal Harnly, and *Moto Perpetuo*, a new work for viola and percussion ensemble by Braxton Blake. He especially enjoys performing in concert with his daughters, soprano Rebekah and mezzo-soprano Ruth. He plays on a viola made for him by David Wiebe in 1977.

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 with Wei He at the San Francisco Conservatory of Music’s preparatory program, and with Robert Lipsett and Danielle Belen at the Colburn School’s Music Academy. She received her master’s degree from the Cleveland Institute of Music, studying with Ilya Kaler.

Violinist **Soohyun Kwon**, The Joan and Joel I. Picket Chair, joined the New York Philharmonic in 2001. She has performed as a soloist with the Vienna Symphony Chamber, Prague Symphony Chamber, Vienna Mozart, Shanghai Symphony, and Seoul Philharmonic orchestras; the Tchaikovsky Society; and the Korea Chamber Ensemble. She made her New York debut at Carnegie Hall’s Weill Recital Hall, and has given other recitals at The Juilliard School’s Paul and Morse Halls, Amsterdam’s Royal Concertgebouw and Beurs van Berlage, and the Seoul Arts Center. She was a founding member of the Alma Piano Trio, and with Quartet 94 toured California, performing at the University of Southern California and at the inauguration of the Korean-American Museum in Los Angeles. Born in Seoul, South Korea, Kwon began studying violin at age six. She won several top prizes, and, as an academic scholarship student at Seoul National University, she transferred to The Juilliard School, earning bachelor’s and master’s degrees as a student of retired Philharmonic Concertmaster Glenn Dicterow.

Violinist **Kyung Ji Min** joined the New York Philharmonic in 2019. Born in South Korea, she began playing the violin at age seven, studying with Hyuna Kim and graduating from Yewon School, where she was concertmaster of the school orchestra. She received top prizes in national competitions and gave solo and chamber concerts as part of the Kumho Prodigy Concert series. She came to the United States to study at the Curtis Institute of Music, where she served as assistant concertmaster of the Curtis Symphony Orchestra, and subsequently studied at The Juilliard School, where she served as concertmaster of the Juilliard Orchestra. She has performed with the Verbier Chamber Orchestra and with conductors including Alan Gilbert, Rossen Milanov, and Yannick Nézet-Séguin. She won prizes in the Long Thibaud International Competition and Munetsugu Angel Violin Competition. She has performed as soloist with the Orchestre national des Pays de la Loire, Shanghai Symphony Orchestra, and Yewon Orchestra, and at Berlin Philharmonic Hall, Théâtre des Champs Élysées, Shanghai Concert Hall, and The Kennedy Center.

Bassist **Satoshi Okamoto** joined the New York Philharmonic in 2003. Previously he was an assistant principal double bassist in the San Antonio Symphony for eight years and a member of the New York City Ballet Orchestra for one year. He received a master’s degree from The Juilliard School and a bachelor’s degree from Tokyo University of Fine Arts. An eight-time Aspen Music Festival participant, he won the festival’s bass competition twice, in 1993 and 1997. He was a finalist at the International Society of Bassists Solo Competition in 1997, and at the Izuminomori International Double Bass Competition in 2001. His teachers have included former Philharmonic Principal Bass Eugene Levinson, Paul Ellison, Al Laszlo, Bruce Bransby, Yoshio Nagashima, and Osamu Yamamoto.

**Jean Schneider** began her piano studies in Philadelphia at age seven, and by fifteen had performed three times as soloist with The Philadelphia Orchestra. In addition to other orchestral appearances, she has been heard in concert throughout the United States and Europe both in solo recitals and as an active chamber musician. In the summers she is associate piano faculty at the Sarasota Music Festival and a guest artist and faculty member at the Apple Hill Center for Chamber Music in New Hampshire. During the year she teaches piano at two private schools in New York City. Schneider earned her bachelor’s and master’s degrees from the University of Southern California, a doctorate from Stony Brook University, and was a Fulbright Scholar to the Mozarteum in Salzburg, Austria.

**R. Allen Spanjer** joined the New York Philharmonic as second horn, The Rosalind Miranda Chair, in 1993. His appearances with the Orchestra as a featured soloist have included several performances of Schumann’s *Konzertstück* for Four Horns, Vivaldi’s Concerto for Two Horns in 1996, and J.S. Bach’s *Brandenburg* Concerto No. 1 in 2008. Before joining the Philharmonic, Spanjer was a full-time freelance musician, serving as a frequent substitute with the Orchestra as well as with the Pittsburgh Symphony, and he spent one season as second horn of the Orquesta Filarmónica de la UNAM in Mexico. Spanjer, a Georgia native, began horn lessons at age 13. He studied at the Interlochen Arts Academy; The Juilliard School; the Tanglewood, Aspen, and Waterloo music festivals; and at SUNY–Purchase. As a certified teacher of the Alexander Technique, Spanjer maintains an active teaching studio in New York City. He is on the faculty of the Manhattan School of Music and performs frequently as a chamber musician.

**Leelanee Sterrett** joined the New York Philharmonic horn section in 2013. She was previously a member of the New Haven Symphony Orchestra and a regular substitute with the Philharmonic. She is an alumna of The Academy, Carnegie Hall’s collective of young professionals and music advocates, and a former member of its Ensemble ACJW. A northern-Michigan native, Sterrett attended Interlochen Arts Academy. She received her bachelor’s degree from the University of Wisconsin–Madison and a master’s degree from the Yale School of Music. She has spent summers at the Tanglewood Music Center, Pacific and Sarasota music festivals, National Orchestral Institute, and Banff Centre for the Arts. She is a past prizewinner in the International Horn Competition of America and the Yamaha Young Performing Artists Program. Sterrett has made solo appearances at Carnegie Hall, with the New Haven Symphony Orchestra, and at the 2015 International Horn Symposium with Philharmonic colleagues. She serves on the horn faculties of Rutgers University and New York University.

Cellist **Qiang Tu** made his solo debut at age 13 in Beijing. He received his bachelor of arts degree from China’s Central Conservatory, where he later served as associate professor of cello, and master’s degree from Rutgers University. Before joining the New York Philharmonic in 1995, he served as principal cellist of the China Youth Symphony and Princeton Chamber Orchestra. His honors have included England’s Menuhin Prize, Sydney’s Parlings Award for Music, and prizes in the San Angelo (Texas) Symphony Young Artist Competition and Los Angeles’s Downey Symphony Orchestra Young Artist Competition. He has performed in Chicago, St. Louis, and New York;

on a live broadcast on WNYC; and in recital with Helen Huang. He has been an active recitalist, and his chamber music appearances have included performances at Weill Recital Hall and in Maine and South Korea. His solo album, *Meditation*, was distributed by the China Record Company. He is an alumnus of Music Academy of the West.

Violinist **Audrey Wright** joined the New York Philharmonic in 2022, having previously served as associate concertmaster of the Baltimore Symphony Orchestra. She has performed at Carnegie Hall, Boston Symphony Hall, and London’s Royal Albert Hall; appeared as soloist with the Baltimore Symphony Orchestra, Baltimore Chamber Orchestra, New World Symphony, and Cape Symphony Orchestra; and been concertmaster under the direction of Gábor Takács-Nagy, Michael Tilson Thomas, Kent Nagano, Iván Fischer, and Charles Dutoit. Her debut album, *Things In Pairs*, with pianist Yundu Wang, was released on Navona Records in 2022. Wright has been a recurring participant in the Verbier Festival since 2012, and has performed on such chamber music series as the Meeting House, Jackson Hole, and Great Lakes chamber music festivals. Wright was a violin fellow in the New World Symphony in 2013–14, and a member of the Excelsa Quartet from 2014 to 2016. She holds bachelor’s and master’s degrees from the New England Conservatory of Music and a doctoral degree from the University of Maryland. Her primary teachers have included David Salness, Lucy Chapman, Bayla Keyes, and Magdalena Richter.

Cellist **Ru-Pei Yeh**, The Credit Suisse Chair in honor of Paul Calello, joined the New York Philharmonic in 2006. A founding member of the Formosa Quartet, she has served as acting principal cello of the San Diego Symphony and the San Diego Opera, in addition to performing with a string quartet of principal players from the San Diego Symphony. She has made solo appearances with the Hudson Valley Philharmonic, National Taiwan Symphony, Taiwan’s Evergreen Symphony Orchestra, Jacksonville Symphony Orchestra, North Carolina School of the Arts’s International Music Program Orchestra, and Kuan-Jen School Orchestra. A winner of numerous competitions, she has performed regularly as a recitalist in her native Taiwan and the United States. Yeh, who has been performing professionally since the age of 10, moved to the US at age 13 to study at the Temple Preparatory School. She received her bachelor’s degree from New England Conservatory, under the tutelage of Laurence Lesser, and received her master’s degree and artist diploma from The Juilliard School, studying with Joel Krosnick.

Violist **Rebecca Young** joined the New York Philharmonic in 1986 as its youngest member, and in 1991 was named the Orchestra’s Associate Principal Viola, The Joan and Joel Smilow Chair. After serving as principal viola of the Boston Symphony Orchestra in 1992–93, she resumed her Philharmonic Associate Principal position in 1994. She has performed at the Boston Chamber Music Society, Boston Symphony Chamber Players, and The Chamber Music Society of Lincoln Center, and she recorded Schubert’s *Trout* Quintet with Yo-Yo Ma, Emanuel Ax, Pamela Frank, and Edgar Meyer (on Sony Classical). Her Philharmonic solo performances include the 1999 World Premiere of Sofia Gubaidulina’s *Two Paths*, a concerto for two violas commissioned by the Philharmonic and underwritten by then Music Director Kurt Masur’s wife, Tomoko, for Young and Philharmonic Principal Viola Cynthia Phelps. The two reprised the work with the Philharmonic on several of the Orchestra’s tours and in New York in April 2011. She also gave the World Premiere of Oscar Bettison’s *Threaded Madrigals* for solo viola during the 2014 contemporary music festival. She is a graduate of The Juilliard School and host of the Philharmonic’s popular Very Young People’s Concerts.