



JAAP VAN ZWEDEN
MUSIC DIRECTOR

LUNAR NEW YEAR CONCERT & GALA
Celebrating the Year of the Dragon

Tuesday, February 20, 2024, 7:00 p.m.
17,003rd Concert

Long Yu, Conductor
Jamie Bernstein, Narrator
Clara-Jumi Kang, Violin
(New York Philharmonic debut)
Clayton Stephenson, Piano
(New York Philharmonic debut)
Serena Wang, Piano

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Home of the New York Philharmonic

This program will last approximately one and one-quarter hours. There will be no intermission.

Major support for this concert is provided by **Angela Chen**.



February 20, 2024

Long Yu, Conductor
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Elliot LEUNG
(b. 1995)

Lunar Overture (2023; World Premiere)

BRUCH
(1838–1920)

**Violin Concerto No. 1 in G minor,
Op. 26** (1864–66; rev. 1867)
Prelude: Allegro moderato
Adagio
Finale: Allegro energico
CLARA-JUMI KANG

ZHOU Tian
(b. 1981)

Selections from *Transcend* (2019;
New York Premiere)
I. Pulse
III. D-O-N-E

SAINT-SAËNS
(1835–1921)

Le Carnaval des animaux (Carnival of the Animals) (1886)

Introduction et Marche royale du lion
(Introduction and Royal March of the Lion)

Poules et coqs (Hens and Roosters)

Hémiones: Animaux véloce (Tibetan Mules: Fast Animals)

Tortues (Tortoises)

L'Éléphant (The Elephant)

Kangourous (Kangaroos)

Aquarium (Aquarium)

Personnages à longues oreilles
(Characters with Long Ears)

Le Coucou au fond des bois (The Cuckoo in the Depth of the Woods)

Volière (Aviary)

Pianistes (Pianists)

Fossiles (Fossils)

Le Cygne (The Swan)

Final (Finale)

JAMIE BERNSTEIN

SERENA WANG

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Notes on the Program

Elliot Leung

Lunar Overture

Born into a family with strong inclinations toward music and the visual arts, Elliot Ho Yat Leung began studying piano with his mother when he was two. Following his education in Hong Kong, he enrolled at the Conservatory of Music at Wheaton College in Illinois, where he graduated in 2016. While a student there, he was invited to orchestrate the score for the Chinese film *Infinity*, and began writing original music for a video game and a film. Leung had been an enthusiast of the *Halo* video games; he was mentored by Martin O'Donnell (a Wheaton alum), who had composed for multiple releases of the *Halo* franchise. Leung then embarked on graduate studies in composition at the University of Southern California, with an eye toward writing music for film and video games.

Leung's early work caught the attention of the noted Hong Kong director Dante Lam, who invited him to compose the music for the 2018 film *Operation Red Sea*, a Chinese–Hong Kong action movie about the evacuation of foreign nationals, including almost 600 Chinese citizens, from the port of Aden in 2015, during the Yemeni Civil War. The film, which Hong Kong submitted as its entry for Best Foreign-Language Film in the 91st Academy Awards, won a raft of honors in China, Japan, and the United States, including the 2019 ASCAP Screen Music Award — one of three ASCAP Awards he has won. He has since composed music for further films and series — *The Rescue* (2020), *The Battle at Lake Changjin* (2021), *Anita* (2021), *The Battle at Lake Changjin II* (2022) — and for a number of video games, including such

highly regarded mobile games as *Honor of Kings*, *Dragonheir: Silent Gods*, and *Mobile Legends: Bang Bang*. Since moving to Los Angeles in 2022 Leung has completed two projects: the “tactical first-person shooter video game” *Six Days in Fallujah* and the Hollywood action-comedy film *Freelance*. He is also working on his next collaboration with Dante Lam, *Operation Red Sea 2*, planned for release later this year.

He has also directed energy back to concert music. In May 2023 the Hong Kong Philharmonic Orchestra premiered his Symphony No. 1: *Metaverse*, with each movement (according to the composer) celebrating and capturing “the experience of progressive milestones regarding the advancements of the internet.” He continued:

While my symphony pushes the bounds of composition into modernity — exploring new sounds, instruments, and technologies — it remains faithful to the discipline and rigour of my heroes such as Bartók and Stravinsky.

A recording of the symphony was released by Sony Classical this past

In Short

Born: August 3, 1995, in Hong Kong

Resides: in Los Angeles, California

Work composed: 2023; dedicated to Long Yu (who commissioned the piece) and the New York Philharmonic

World premiere: this performance

Estimated duration: ca. 5 minutes

October. Further concert works under-way include an orchestral piece for the Guangzhou Symphony (to be premiered in July) and a composition to be premiered by the String Quartet of the Hong Kong Philharmonic this year.

Leung has also enriched the realm of chamber music with two quintets, which were introduced by the RTHK Chamber Soloists of Radio Television Hong Kong — his First (subtitled *I, Consciousness*, for clarinet, violin, viola, cello, and piano) in 2018, his Second (for piano and strings, subtitled *Gardiner Expressway*) in 2021. Many have heard Leung’s music regularly without realizing it, since he composed the identifying jingle broadcast every hour by Radio Television 1 Hong Kong.

Instrumentation: three flutes (one doubling piccolo), two oboes and English horn, three clarinets (one doubling bass clarinet), two bassoons and contrabassoon, four horns, three trumpets, four trombones, tuba, timpani, orchestra bells, xylophone, cymbals, Chinese opera gong, tam-tam, sleigh bells, tambourine, bell tree, mark tree, jam blocks (plastic blocks), field drum, bass drum, taiko drums (shime-daiko, miyadaiko, and odaiko or dago), harp, piano, and strings.

— James M. Keller, *former New York Philharmonic Program Annotator; San Francisco Symphony program annotator; and author of Chamber Music: A Listener’s Guide (Oxford University Press)*

In the Composer’s Words

Elliot Leung’s *Lunar Overture* displays the sonic richness familiar from his earlier symphonic and film scores. He has provided this comment:

Lunar Overture serves as a heartfelt celebration of the joyous occasion of a new year and the profound friendship that exists among all cultures. The piece unfolds with excitement, mirroring the anticipation and joy that accompany the arrival of a new year. The opening passages radiate optimism, with the orchestra painting a sonic landscape that evokes the spirit of *cǐjiùyíngxīn* (辞旧迎新), meaning to be out with the old, in with the new. The melodies soar, the harmonies shimmer, and the rhythms gleam, creating an atmosphere of hope and possibility. The “B” section of the piece expands the traditional pentatonicism into a nostalgic, lyrical melody capturing the spirit of community and warmth as families gather during Lunar New Year. At the end, the dance-like “A” section returns, and the piece finishes with a reprise of the opening celebratory motif. All of the motifs in the piece are derived from traditional pentatonic scales, particularly the 宫 or Gong pentatonic scale. The themes feature figures of pentatonicism with some ornaments and harmonic developments.



Violin Concerto No. 1 in G minor, Op. 26

Max Bruch

It would not quite be accurate to label Max Bruch a one-hit wonder, but his G-minor Violin Concerto does account for almost all of his presence in modern concert life. Two other Bruch pieces for solo instrument with orchestra appear occasionally on programs: the Kol Nidrei for cello, and the Scottish Fantasy for violin. In fact, he wrote quite a few pieces for violin and orchestra, including two further full-fledged violin concertos, and one might do well to revisit his three symphonies from time to time, in addition to his chamber works and choral compositions. Still, if Bruch's production were reduced to the single piece performed in this concert, his reputation would change hardly at all.

It was a relatively early work, begun tentatively in 1857 but composed mostly between 1864 and 1866, while Bruch was serving as music director at the court in Koblenz, Germany. The concerto was premiered in April 1866, with Otto von Königslow as soloist, but Bruch immediately decided to rework it. He accordingly sent his score to the more eminent violinist Joseph Joachim, who responded that he found the piece "very violinistic," but that didn't keep him from offering a good deal of specific advice pertaining to both the solo and the orchestral parts. Bruch adopted many of Joachim's suggestions, and the two soon tried out the piece in a private orchestral reading. Further emendation ensued, and finally the concerto was unveiled in its definitive form in Bremen in January 1868. Some years later Bruch wrote to his publisher:

Between 1864 and 1868 I rewrote my concerto at least a half dozen times,

and conferred with x violinists before it took the final form in which it is universally famous and played everywhere.

He may have been exaggerating, but not by much. Word started to circulate about the new concerto, and soon it made its way into the repertoires of other leading violinists of the day, including Ferdinand David (who had premiered Mendelssohn's E-minor Violin Concerto), Henri Vieuxtemps, and Leopold Auer, who not only performed the work himself but also championed it among such of his students as Mischa Elman, Efrem Zimbalist, and Jascha Heifetz.

The correspondence between Bruch and Joachim during the revisions makes interesting reading. Bruch expressed

In Short

Born: January 6, 1838, in Cologne, Germany

Died: October 2, 1920, in Friedenau, outside Berlin

Work composed: 1864–66, drawing on material produced as early as 1857; revised in 1867

World premiere: April 24, 1866, in Koblenz, with the composer conducting and Otto von Königslow as soloist; in its revised version, on January 5, 1868, in Bremen, with Joseph Joachim as soloist and Karl Martin Rheinthal conducting

New York Philharmonic premiere: February 3, 1872, Carl Bergmann, conductor, Pablo de Sarasate, soloist

Most recent New York Philharmonic performance: October 1, 2022, Jaap van Zweden, conductor, Bomsori Kim, violin

Estimated duration: ca. 26 minutes

insecurity about calling the piece a concerto at all, and he toyed with naming the work a “fantasy” instead. Joachim responded:

As to your doubts, I am happy to say that I find the title “concerto” fully justified; for the name “fantasy” the last

two movements are actually too completely and symmetrically developed.

In truth, the first movement is far from orthodox in the context of 19th-century concertos. It opens with a solemn prelude in which the soloist, playing in a somewhat improvisational style, alternates

Bad Business

Although Bruch’s G-minor Violin Concerto quickly became a concert hall evergreen, its composer profited little from it, as he had sold it to a publisher for a flat fee with no provision for royalties. He lived to the age of 82, and near the end of his life, after German currency had been eroded in the aftermath of World War I, he decided to raise some much-needed funds by selling the manuscript, which he had kept. In April 1920 Bruch gave the manuscript to a pair of American sisters, the Misses Sutro, who were supposed to sell it in the United States and send him the proceeds. Fifty years later Bruch’s son Ewald recalled what happened:

I was rather skeptical about the matter, but my father reassured me: “My boy, soon I shall be free of all worries when the first dollars arrive.” The unsuspecting man just smiled. My father sustained this good faith until his death in October 1920. He had neither received the promised dollars, nor had he seen the score of his G-minor Concerto again.

In December 1920 my brother, sister, and I received the ostensible proceeds from the score: we were paid out in worthless German paper money. Where from, we could not find out — some bank somewhere paid us the worthless money. For years experts tried to find out the whereabouts of the score in America, but in vain. The Sutro sisters abruptly rejected every request for information, and hindered any enquiries. About twelve years ago [i.e., ca. 1958] I received the address, through friends, of a German-American music publisher, who apparently knew the current owner of the manuscript. He replied politely that a short while before it had been sold through him, and the present owner had sworn him to silence regarding his possession of the score. The Sutro sisters are no longer alive. They took the secret of this outrageous deception, the victim of which was my poor father, with them to the grave. That is the fate of the score of the G-minor Violin Concerto by Max Bruch.

It turned out that the Sutro sisters had sold the manuscript in 1949, that it had ended up in the holdings of Mary Flagler Cary, and that upon her death in 1967 it was donated with the rest of her collection to The Morgan Library & Museum in New York, where it has resided ever since.



Opening page from Bruch’s manuscript (detail)

with the orchestra. Then the movement proceeds in more or less “proper” sonata-form fashion until the point where one would expect the development section to begin. There the movement ends — or rather, it elides without a break into the hushed, rapturous slow movement.

Bruch’s G-minor Concerto helps fill in a curious gap that exists in the understanding of 19th-century Germanic music, which stresses A-list composers at the total expense of lesser masters. (What have you heard recently by Hermann Goetz, Otto Nicolai, or Ferdinand Hiller — to pull the names of three very estimable composers out of the hat?) Bruch was inherently conservative, and it was accordingly his fate to remain in the shadow of Brahms, who was five years his elder. Brahms was surely the greater composer, but Bruch

was often inspired and, frankly, original. It is hard to miss the similarity between the openings of the third movements of Bruch’s G-minor and Brahms’s D-major Violin Concertos, but it is only fair to point out that the former preceded the latter by a full decade. Joachim premiered that work, too, but when he was asked to characterize the four most famous German concertos in his repertoire — by Beethoven, Mendelssohn, Bruch, and Brahms — he insisted that Bruch’s was “the richest and the most seductive.”

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings, in addition to the solo violin.

— J.M.K.

At the Time



From top: Submarine Torpedo Boat HL Hunley, by Conrad Wise Chapman, 1864; Louis Pasteur in his laboratory

In 1864, as Max Bruch began composing his Violin Concerto No. 1, the following events took place:

- In the United States, during the Civil War, the Confederate hand-propelled submarine *HL Hunley* sank the *USS Housatonic* in the harbor at Charleston.
- In Switzerland, the first Geneva Convention for the Amelioration of the Condition of the Wounded in Armies in the Field was signed by 12 European states.
- In England, what is thought to be London’s first fish-and-chips shop opened.
- In China, the first “Peking roast duck” restaurant opened in Peking (Beijing).
- In France, Louis Pasteur introduced the pasteurization process for wine.

— The Editors

Selections from *Transcend*

Zhou Tian

Zhou Tian hails from Hangzhou, the capital of China's eastern province of Zhejiang, not far southwest of Shanghai, and he grew up when China was increasingly engaging with the Western musical tradition. Embracing this international spirit, he pursued his advanced musical education in the United States, at the Curtis Institute of Music, The Juilliard School, and University of Southern California, which awarded him the Doctoral of Musical Arts degree. He studied with such eminent composers as Jennifer Higdon, Stephen Hartke, Richard Danielpour, and Christopher Rouse.

After teaching at Colgate University, in 2016 he moved to Michigan State University College of Music, where he is associate professor of composition. He held posts as composer-in-residence at Chicago's Music in the Loft, Green Bay (Wisconsin) Symphony, Reno (Nevada) Symphony, Tianjin Juilliard School, and Shanghai Symphony Orchestra, where he was the second composer to hold that title in the ensemble's 140-year history. In 2018 the recording of his Concerto for Orchestra was nominated for a Grammy Award for Best Contemporary Classical Composition, the first time a Chinese-born composer was so honored. In 2019 he was celebrated as the Beijing Music Festival's Artist of the Year, and in 2022 he became the first Asian American winner of the Sousa-ABA-Ostwald Award from the American Bandmasters Association and the John Philip Sousa Foundation, for his *Sinfonia*.

Zhou Tian draws inspiration from both Eastern and Western traditions. His large-scale piece *The Grand Canal*, for example, requires a full symphony orchestra

with chorus plus two traditional Chinese instrumentalists (erhu and ruan) and a Chinese opera singer; it was performed during a nationally televised celebration of the 60th anniversary of the founding of the People's Republic of China. He has written music for film and dance, and his jazz-inspired works have received honors from the Julius Hemphill International Jazz Composition Awards and the Henry Mancini Institute. His score for *Eternal Beloved* was widely praised at the 2009 Shanghai International Film Festival.

As a concert composer, at least some of Zhou Tian's musical DNA descends from Copland and Bernstein, recognizable in rhythmic vigor, "great open spaces" harmonies, and vibrant symphonic sound. Some of his pieces have been specifically inspired by American topics. *Sinfonia* includes a movement evoking the New York subway system, and *Rise*, an orchestral piece written to mark the centennial of Armistice Day, drew from diary entries by American soldiers during World War I.

In Short

Born: December 22, 1981, in Hangzhou, China

Resides: in Royal Oak, Michigan

Work composed: 2019, on commission from a consortium of 13 American orchestras

World premiere: April 27, 2019, at the Pioneer Center for the Performing Arts in Reno, Nevada, with Laura Jackson conducting the Reno Philharmonic

New York Philharmonic premiere: this performance, which marks the work's New York Premiere

Estimated duration: Movements I. Pulse and III. D-O-N-E, ca. 14 minutes

Le Carnaval des animaux (Carnival of the Animals)

Camille Saint-Saëns

Charles Gounod remarked of his fellow French composer:

Monsieur Saint-Saëns possesses one of the most astonishing musical organizations I know of. He is a musician armed with every weapon. He is a master of his craft as no one else is. ... He plays, and plays with the orchestra as he does the piano. One can say no more.

In marveling over his talents, Gounod might have noted that Camille Saint-Saëns was also a highly accomplished organist (who for two decades reigned in the loft at the Church of the Madeleine), a champion of forgotten earlier music and of contemporary composers, an inspiring teacher, a gifted writer, a world traveler, and an avid and informed aficionado of such disciplines as Classical languages, astronomy, archaeology, philosophy, and even the occult sciences.

Saint-Saëns started piano lessons at the age of two-and-a-half, soon began studying with a former pupil of both Kalkbrenner and Mendelssohn, and embarked on composition and organ instruction at seven (by which time he was already performing Bach, Handel, and Mozart in public). In 1846, when he was ten, he played his formal debut recital at the Salle Pleyel in Paris, with a program that included piano concertos by Mozart and Beethoven. The applause was resounding, so he topped off the event by offering to play any of Beethoven's 32 piano sonatas from memory, as an encore. "He knows everything, but lacks inexperience," lamented his friend Hector Berlioz.

From 1861 to 1865 Saint-Saëns taught piano at the École Niedermeyer in Paris,

where his pupils included such figures of later fame as the organist Eugène Gigout and the composers André Messager and, most important, Gabriel Fauré. One of his students observed:

Apart from the technical matters on which he was very strict — purity of execution, care for sonority, quality of sound, pianistic color, phrasing, accentuation, and the style appropriate to the composer — he liked to open our minds to all that was worthy of interest, even outside music, and he stimulated our imagination by leading us on to the other arts and arousing our curiosity about everything.

In Short

Born: October 9, 1835, in Paris, France

Died: December 16, 1921, in Algiers, Algeria

Work composed: February 1886

World premiere: March 9, 1886, at a private concert in Paris (with the composer appearing as pianist); the first public performance took place on February 26, 1922, with Gabriel Pierné conducting the Orchestre Colonne in Paris

New York Philharmonic premiere: The first complete performance was on October 29, 1922, with René Pollain conducting the New York Symphony (which would later merge with the New York Philharmonic), Walter Damrosch and Leopold Damrosch Mannes, soloists.

Most recent New York Philharmonic performance: March 7, 2020, Ankush Kumar Bahl, conductor, Eric Huebner and Steven Beck, soloists

Estimated duration: ca. 25 minutes

As an instructor, Saint-Saëns devised all sorts of clever teaching techniques, and one of his unrealized goals was to compose a group of musical portraits of animals that might amuse his charges. Not until 1886 did he realize his plan — a pity, since one can imagine the humbling amusement his pupils would have derived from finding pianists included among the various species of fauna, alongside hens and roosters, tortoises, elephants, kangaroos, and more. He wrote *Le Carnaval des animaux* (*Carnival of the Animals*) as a surprise gift to unveil at a private Mardi Gras gathering organized by the cellist Charles Lebouc, whom he spotlighted in the suite's most enduringly famous movement, *Le Cygne* (*The Swan*). While writing the suite, Saint-Saëns sent a letter to his publisher, August Durand, apologizing for spending time on these 14 short numbers when he really should be working

on his *Organ* Symphony, which was then in progress. He further informed Durand that *Le Carnaval des animaux* would not be for publication, but instead “will be one of my posthumous works.” He did allow *Le Cygne* to be published, but apart from that he held steadfastly to his prohibition, which was stipulated in his will. The complete *Carnaval* was therefore not heard publicly until it was presented in February 1922, on the first Mardi Gras after he died.

Instrumentation: flute (doubling piccolo), clarinet, orchestra bells, xylophone, two pianos, and strings, plus narrator.

— J.M.K.

Text from Jack Prelutsky's *The Carnival of the Animals* (Knopf, 2010) is performed with permission of the author.

Sources and Inspirations

In the form in which Saint-Saëns left *Le Carnaval des animaux*, the suite consisted simply of musical episodes with no texts apart from movement titles — though, in truth, a couple of those titles are informed with good humor that is practically poetic, such as “Characters with Long Ears” or “Fossils.” The piece is full of musical references that expand the work's irony, as when the tortoises trudge to a can-can Offenbach had used to riotous effect in *Orphée aux enfers*; when a lumbering elephant is portrayed in a slowed-down version of the “Dance of the Sylphs” from Berlioz's *La Damnation de Faust*; and when Saint-Saëns quotes his own *Danse macabre* to portray “Fossils.” Quite a few authors have been inspired to provide texts to accompany these delightful movements. In English-speaking lands the most frequently heard are those by Ogden Nash; this performance features those by Jack Prelutsky.

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The Artists



A prominent figure in China's classical music scene, conductor and impresario **Long Yu** has devoted his career to steering China's growing connection to classical

music while familiarizing international audiences with some of the country's most celebrated musicians and composers. Maestro Yu holds the top position in China's leading orchestras, serving as artistic director of the China Philharmonic Orchestra (CPO), music director of Shanghai Symphony Orchestra (SSO), and principal guest conductor of the Hong Kong Philharmonic Orchestra. After 20 years, he recently stepped down as music director of the Guangzhou Symphony Orchestra and is now honorary music director for life and chair of the artistic committee. He is co-director of Shanghai's Music in the Summer Air festival and chair of the artistic committee of the Beijing Music Festival, an annual autumn event that he founded in 1998 and served as artistic director for 20 years. He is currently vice president of the China Musicians Association and chairman of its recently established League of China Orchestras.

In the 2023–24 season Long Yu's international guest engagements include The Philadelphia Orchestra and New York Philharmonic. At home he performs with renowned artists including pianist Stephen Hough, violinist Leonidas Kavakos, baritone Matthias Goerne, and soprano Olga Peretyatko, among others. In November 2023 he led the world premiere of *Émigré* — composed by Aaron

Zigman with lyrics by Mark Campbell and Brock Walsh — with the SSO; later this month he will lead the work's US premiere with the New York Philharmonic, which co-commissioned the work with the SSO.

In 2014 he led the CPO at London's BBC Proms, marking the festival's first orchestral performance by a Chinese ensemble. He also founded the Shanghai Orchestra Academy — China's first postgraduate training program for orchestral musicians — in partnership with the Shanghai Conservatory of Music and New York Philharmonic, which he serves as an honorary member of the International Advisory Board. In 2016 he launched the biennial Shanghai Isaac Stern International Violin Competition.

Long Yu's honors include the Global Citizen Award from the Atlantic Council, Order of Merit of the Federal Republic of Germany, Samuel Simons Sanford Award from the Yale School of Music, a Chevalier dans L'Ordre des Arts et des Lettres, L'onorificenza di Commendatore dell'Ordine al Merito from the Italian government, and being elected a Foreign Honorary Member of the American Academy of Arts and Sciences.



Jamie Bernstein is a writer, narrator, broadcaster, and filmmaker who has transformed a lifetime of loving music into a career of sharing her knowledge and excitement with others. Inspired by her father, Leonard Bernstein, and his lifelong impulse to share and teach, she has devised multiple ways of communicating her own

excitement about orchestral music. Beginning 15 years ago with *The Bernstein Beat* — a family concert about her father’s music modeled after his own groundbreaking Young People’s Concerts with the New York Philharmonic — she designed, wrote, and narrated concerts for worldwide audiences of all ages about the music of Mozart, Copland, Stravinsky, and many others. In Spanish-speaking locations such as Madrid, Havana, and Caracas, she narrates in Spanish thanks to her Chilean-born mother, Felicia Montealegre, who raised her children to be bilingual.

As a broadcaster, Bernstein has produced and hosted shows for radio stations in the United States and Great Britain. She has presented the New York Philharmonic’s live national radio broadcasts, as well as live broadcasts from Tanglewood. She is the co-director of *Crescendo: The Power of Music*, a film documentary that focuses on children in struggling urban communities who participate in youth orchestra programs for social transformation, inspired by Venezuela’s groundbreaking El Sistema movement. The award-winning film is now viewable on iTunes.

Jamie Bernstein’s celebrated memoir, *Famous Father Girl*, was published by HarperCollins in 2018; the paperback was released in 2019. She writes articles and poetry, and is co-editor of *Prelude, Fugue & Riffs*, a monthly newsletter about issues and events pertaining to her father’s legacy.



Violinist **Clara-Jumi Kang** has received numerous accolades since winning First Prize at the Indianapolis International Violin Competition (2010), Sendai Violin

Competition (2010), and Seoul Violin Competition (2009). Her recent cycle of Beethoven’s violin sonatas, with pianist Sunwook Kim and released on Accentus, received outstanding reviews.

Kang’s 2023–24 season highlights include her Edinburgh Festival solo recital debut, and debuts with the Israel Philharmonic Orchestra as part of the Côte-Saint-André Festival and Budapest Festival Orchestra, both led by Lahav Shani; Los Angeles Philharmonic at the Hollywood Bowl; and the Cincinnati and Detroit Symphony Orchestras. She returns to the Rotterdam Philharmonic and Auckland Philharmonia, and tours South Korea with the Munich Philharmonic and Myung-whun Chung. This follows recent engagements including her BBC Proms debut, with the BBC National Orchestra of Wales and Ryan Bancroft, and performances with the Royal Stockholm and BBC Philharmonic orchestras; City of Birmingham, Melbourne, Tokyo Metropolitan, and Taipei symphony orchestras; and Gürzenich Orchestra Cologne and Deutsche Kammerphilharmonie Bremen. She has made two recordings for Decca, *Modern Solo* and a Brahms / Schumann album with pianist Yeol-Eum Son.

Born in Germany to a musical family, Clara-Jumi Kang took up the violin at the age of three and a year later enrolled as the youngest-ever student at the Mannheim Musikhochschule. She studied with Zakhar Bron at the Lübeck Musikhochschule and at age seven was awarded a full scholarship to The Juilliard School to study with Dorothy DeLay. Kang received her bachelor’s and master’s degrees from the Korean National University of Arts under Nam-Yun Kim before completing her studies at the Munich Musikhochschule with Christoph Poppen. Clara-Jumi Kang performs on the 1702 “Thunis” Stradivarius.



American pianist **Clayton Stephenson's** love for music is immediately apparent in his joyous charisma onstage, expressive power, and natural ease at the instru-

ment. He grew up in New York City, and credits the generous support of community programs with providing him musical inspiration and resources along the way — from Third Street Music School, Morning-side Music Bridge, and Boy's Club of New York to Juilliard's Music Advancement Program and its Pre-College program, to the Lang Lang International Music Foundation. Now, his commitment to making an impact on the world through his music-making helps define his artistic vision.

Over the past two years, Stephenson became the first Black finalist at the Van Cliburn International Piano Competition, was named a Gilmore Young Artist, won the first Nina Simone Piano Competition, and graduated from the Harvard–New England Conservatory dual degree program. His performance highlights include the Houston Symphony and North Carolina Symphony; Grand Teton and Tippet Rise Festivals; Fondation Louis Vuitton in Paris, France, and Weill Recital Hall at Carnegie Hall in New York City; and collaborations with violinists Nikki and Timothy Chooi in Europe and North America.



Pianist **Serena Wang**, born in 2004, has appeared with ensembles including the China, Hong Kong, Israel, and New York philharmonic orchestras, and the Singapore,

Shanghai, and Vancouver symphony orchestras. She has worked with eminent conductors including Zubin Mehta, Long Yu, and Charles Dutoit, and performed in Russia, Finland, Italy, Switzerland, Israel, United States, Singapore, Japan, mainland China, Taiwan, and Hong Kong.

Recent highlights include collaborating with pianist Martha Argerich in Saint-Saëns's *Carnival of the Animals*, with Charles Dutoit conducting the Shanghai Symphony Orchestra; touring with the China Philharmonic in Eastern Europe, with appearances in cities including Budapest, Sofia, Belgrade, and Bucharest; playing Mozart's Piano Concerto No. 23 with the Shanghai Symphony and Lu Zhang; and performing at the opening concert of DG Yellow Lounge in China with China's leading artists.

Serena Wang began her piano education at the age of four. Her formal training commenced in 2010 with Zhaoyi Dan, and at age nine she made her debut recording under Channel Classics. Wang continued piano studies with Meng-Chieh Liu and Yoheved Kaplinsky. She is pursuing her undergraduate studies at The Juilliard School under the guidance of Robert McDonald.

Jaap van Zweden and the New York Philharmonic



Jaap van Zweden became Music Director of the New York Philharmonic in 2018. In 2023–24, his farewell season celebrates his connection with the Orchestra's musicians as he leads performances in which six Principal players appear as concerto soloists. He also revisits composers he has championed at the Philharmonic, from Steve Reich and Joel Thompson to Mozart and Mahler. 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 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, broadcasts, streaming, education programs, and more. In the 2023–24 season — which builds on the Orchestra's transformation reflected in the new David Geffen Hall — the NY Phil honors Jaap van Zweden in his farewell season as Music Director, premieres 14 works by a wide range of composers including some whom van Zweden has championed, marks György Ligeti's centennial, and celebrates the 100th birthday of the beloved Young People's Concerts.

The Philharmonic has commissioned and / or premiered important works, from Dvořák's *New World* Symphony to Tania León's Pulitzer Prize-winning *Stride*. The NY Phil has released more than 2,000 recordings since 1917, and in 2023 announced a partnership with Apple Music Classical, the new streaming app designed to deliver classical music lovers the optimal listening experience. The Orchestra builds on a longstanding commitment to serving its communities — which has led to annual free concerts across New York City and the free online New York Philharmonic Shelby White & Leon Levy Digital Archives — through a new ticket access program.

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. Gustavo Dudamel will become Music and Artistic Director beginning in 2026 after serving as Music Director Designate in 2025–26.

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New York Philharmonic Guide

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David Geffen Hall



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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.

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For more information or to request additional accommodations, please contact Customer Relations at (212) 875-5656 and visit lincolncenter.org/visit/accessibility.

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For the latest on the **New York Philharmonic's health and safety guidelines** visit nyphil.org/safety.

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Automated external defibrillators (AEDs) and **First Aid kits** are available if needed during an emergency.

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