



JAAP VAN ZWEDEN
MUSIC DIRECTOR

ÉMIGRÉ, AN ORATORIO

**Presenting Sponsor
Linda and Mitch Hart**

Thursday, February 29, 2024, 7:30 p.m.
17,007th Concert

Friday, March 1, 2024, 8:00 p.m.
17,008th Concert

Long Yu, Conductor
Mary Birnbaum*, Director

Matthew White*, Tenor
Arnold Livingston Geis*, Tenor
Huiling Zhu*, Mezzo-Soprano
Meigui Zhang*, Soprano
Shenyang, Bass-Baritone
Diana Newman*, Soprano
Andrew Dwan*, Bass-Baritone
New York Philharmonic Chorus
Malcolm J. Merriweather, Director

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

This program will last approximately one and three-quarters hours, which includes one intermission.

Each performance is preceded by a pre-concert discussion: *W. Michael Blumenthal & Laurence Tribe* (February 29); *Forced Displacement and Immigration Today* (March 1)

Lead support for these concerts is provided by **Ling Tian and Diana Wang.**

Support for the commission of Aaron Zigman, Mark Campbell, and Brock Walsh's *Émigré* is provided by **Starr International Foundation.**



February 29 & March 1, 2024

ÉMIGRÉ, AN ORATORIO

Long Yu, Conductor
Mary Birnbaum*, Director

Aaron ZIGMAN /
(b. 1963)
Mark CAMPBELL
(b. 1953) &
Brock WALSH
(b. 1953)

Émigré, An Oratorio (2023; US Premiere—
Co-Commission by Maestro Long Yu,
Shanghai Symphony Orchestra, and
New York Philharmonic)

THERE WILL BE ONE INTERMISSION,
BETWEEN THE TWO ACTS.

Cast

MATTHEW WHITE	Otto Bader
ARNOLD LIVINGSTON GEIS	Josef Bader
HUILING ZHU	Li Song
MEIGUI ZHANG	Lina Song
SHENYANG	Wei Song
DIANA NEWMAN	Tovah Odesska
ANDREW DWAN	Yaakov Odesska
NEW YORK	
PHILHARMONIC CHORUS	Jewish refugees,
Malcolm J. Merriweather,	Shanghai citizens, etc.
Director	

Production

Kristen Robinson*, Scenic Designer
Oana Botez*, Costume Designer
Yuki Nakase Link*, Lighting Designer
Joshua Higgason*, Projection Designer
Krystal Balleza*, Will Vicari*, Hair and Makeup Design

Jen Pitt*, Assistant Director
Betsy Ayer*, Stage Manager
Samantha Greene* and Sam Benson*, Assistant Stage Managers
Matt Hudson*, Lighting Programmer
MB Productions*, Video Engineer
Avery Richards*, Wardrobe Assistant
Wigs provided by The Wig Associates*

* New York Philharmonic debut

Generous support for these concerts is provided by **Jane and Stuart Weitzman**.

Generous support for Long Yu's appearances is provided by the **US-China Cultural Institute**, in memory of **Shirley Young**.

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Songs

Act I

Prologue	Choir
Shanghai	Josef, Otto, Choir
Look Ahead	Josef, Otto, Choir
Dreaming Must Wait	Lina, Li, Choir
This House We Share	Lina, Li, Josef, Choir, Wei
My City	Wei, Choir
Recitative	Otto, Yaakov, Men's Choir, Tovah
No Word from Home	Otto, Choir, Tovah
In a Woman's Hands	Tovah, Choir, Otto
Scene: Yu Garden	Lina, Josef
In a Perfect World	Lina, Josef, Choir
One Magical Night	Choir
Our People	Lina, Tovah, Josef, Otto, Wei, Choir

Act II

Entr'acte	
Light a Flame	Lina, Li, Tovah, Josef, Otto, Yaakov, Wei, Choir
Scene: The Song Home	Lina, Josef, Wei
You Cannot Deny My Love	Lina, Choir
And Another Day	Choir
Forever	Monk, Lina, Josef, Choir
Once Upon a Night	Tovah, Otto, Choir
Where Is My Father?	Lina, Li, Josef, Wei, Choir
Scene: The Yeshiva in the Ghetto	Josef, Yaakov
Nowhere To Go	Tovah, Choir
The Streets Explode	
Through a Window (Requiem for Li and Tovah)	Lina, Josef, Otto, Wei, Choir

Notes on the Program

Émigré, An Oratorio

Aaron Zigman

In 1938 two brothers from Germany, barely out of their teens, board a ship in Trieste, Italy. Their destination: Shanghai, where they will join other European Jews fleeing persecution by the Nazi regime. They depart reluctantly, leaving behind family, but seeing a beacon of hope in their journey to a far-off place.

So begins *Émigré*, an oratorio that sets a dramatic tale against a lesser-known fact of 20th-century history — that, for a time, one of the largest populations of Jews outside of Europe could be found in Shanghai, China. As a city with a bustling, autonomous International Settlement controlled by British, American, and other foreign factions, Shanghai already had a substantial Jewish population. First arrivals in the late 1800s included merchants in the silk trade, who were followed by an influx in the aftermath of the Russian Revolution of 1917.

A new, urgent wave arrived in 1938 after *Kristallnacht* (Night of Broken Glass) in Germany, and the ensuing systematic internment of Jews in concentration camps. Immigrant quotas made it difficult to enter many countries around the world (including the United States), but Shanghai and its International Settlement were open, with little control over entrance visas. Between 1938 and 1941 almost 20,000 Jews emigrated to Shanghai.

Yet Shanghai — and China at large — was not without conflict, as the characters in *Émigré* discover. After arriving the Bader brothers, Otto and Josef, discover that their new home has been caught up in war with Japan. The previous year the

Battle of Shanghai had brought fighting into the center of the city over a three-month siege. Atrocities against the Chinese population during the Japanese occupation of the country, which lasted through the end of World War II, have been called the Asian Holocaust. Shanghai was filled with refugees like the Song family of *Émigré*. Father Wei and daughters Li and Lina had survived the Massacre of Nanjing, where his wife, their mother, was among the estimated 200,000 killed.

Like many Chinese refugees, Wei and Li resent what they see as preferential

In Short

Born: Aaron Zigman (music), January 6, 1963, in San Diego, California; Mark Campbell (lyrics), March 18, 1953, in Washington, DC; Brock Walsh (additional lyrics), February 24, 1953, in Poughkeepsie, New York

Reside: Zigman, in Los Angeles, California; Campbell, in New York City; Walsh, in Santa Monica, California

Work created: 2023; commissioned by Maestro Long Yu, the Shanghai Symphony Orchestra, and the New York Philharmonic

World premiere: November 17, 2023, at the Jaguar Shanghai Symphony Hall, Shanghai, China, by the Shanghai Symphony Orchestra, Long Yu, conductor, with the same soloists performing tonight and the Lanzhou Concert Hall Choir joined by members of the New York Philharmonic Chorus

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

Estimated duration: ca. 93 minutes

treatment of Westerners, including Jews, by the occupying Japanese forces. Lina, meanwhile, is more curious about members of the international community she encounters. So, too, is Josef Bader, a doctor who wanders into the Songs' herbal medicine shop, and is spellbound by her. There is some historical evidence of marriages between Jewish and Chinese residents of Shanghai in this period. *Émigré* follows the same trajectory through a tale of star-crossed lovers burdened by prejudices — some long-held, some resulting from the ravages of war — and families trying to hold on to traditions.

Émigré's Prologue sets Biblical text and lines from the Hebrew Kaddish next to Buddhist prayers, beginning, "Behold, how good and how pleasant for people to sit together" (Psalm 133:1). As Lina

explains to Josef in the Yu Garden scene, they are both "Shoulán tongbao" — "suffering comrades." Together, they dream of life "In a Perfect World." However, when Josef introduces Lina to Otto, the couple is rebuffed by his more conservative, religious brother, as they are by her father; the family members plead for the couple not to turn away from their own people. Act I ends with an announcement by the Japanese Army that Jewish residents will no longer be allowed to move throughout Shanghai, but will be confined to the Hongkew District. The Jews of Shanghai are corralled in a ghetto, not unlike that of Warsaw under German occupation.

As Act II begins, the now-confined Jewish residents of Shanghai recognize that they are like displaced people everywhere who must "Light a Flame" and

In the Composer's Words



To write a work about the cultural exchange between the Jews — who were welcomed by the Chinese people during World War II with open arms — and the people of China has such a compelling meaning for me. If not for Shanghai and the goodwill of China, some of my ancestors and someone very close to me would have perished at the hands of the Nazis during World War II.

The Chinese and the Jewish people both shared similar types of persecution, both before and after the war, and that in itself has always made me feel that the telling of this story in some way with music would be important. So I chose the idea of a multicultural love story to bridge the divide.

My aim was to write a piece that expressed the beauty, yet also the pain and hope for a better future, that both the Chinese and Jews experienced together during the 1930s and 1940s. The indomitable spirit of both cultures will live on for generations to come.

— Aaron Zigman

Troubled Times

Émigré draws attention to events that brought Jewish and Chinese refugees together in Shanghai in the years preceding and during World War II, including:

- 1933 Adolf Hitler became chancellor of Germany; the first German Jews arrived in Shanghai (26 families).
- 1935 Nuremberg Race Laws, segregating races and stripping Jews of citizenship, were enacted in Germany.
- 1937 The Battle of Shanghai (August 13–November 26) resulted in Japanese occupation, although the city's International Settlement remained autonomous under British and American control; an estimated 200,000 Chinese people were murdered in the Massacre of Nanjing, beginning December 13; it is also referred to as the Rape of Nanjing for the estimated 20,000–80,000 rapes that occurred.
- 1938 On November 9–10, which came to be called *Kristallnacht* (Night of Broken Glass), synagogues, Jewish homes, and businesses were attacked across Germany and Austria, lining streets with shattered glass; over the year 1,374 German Jews emigrated to Shanghai.
- 1939 *Shanghai Jewish Chronicle* began publication; 12,089 German Jews emigrated to Shanghai.
- 1940 1,988 German Jews emigrated to Shanghai.
- 1941 4,000 German Jews emigrated to Shanghai; the Japanese occupied Shanghai's International Settlement on December 8, following the attack on Pearl Harbor.
- 1943 Japanese occupiers began to move most Jews in Shanghai to the Hongkew Ghetto, under the Proclamation Concerning Restriction of Residence and Business of Stateless Refugees.
- 1945 The Japanese occupation ended.
- 1946 Shanghai Jews began moving back to Europe, to Israel, or to the United States



From top: shop damage inflicted during Kristallnacht in Magdeburg, Germany; a Jewish girl and her Chinese friends in the Hongkew Ghetto, a photo from the collection of the Shanghai Jewish Refugees Museum

hold on to hope. In “Forever,” Josef and Lina secretly marry, exchanging vows in Chinese and Hebrew. Lacking welcome from family members, they must seek yet another safe place to shelter.

Conductor Long Yu, music director of the Shanghai Symphony Orchestra and a longtime partner of the New York Philharmonic, initiated the commission of *Émigré* to bring attention to a forgotten chapter of Shanghai’s history. He called upon composer Aaron Zigman, whose own Jewish

heritage sparked a connection that helped shape the work’s narrative. Among his earlier symphonic pieces is the tone poem *Rabin*, honoring the late Israeli Prime Minister Itzhak Rabin. The two first collaborated when Yu conducted Zigman’s *Tango Manos*, a piano concerto written for Jean-Yves Thibaudet, at the Beijing Music Festival, which co-commissioned the work with Radio France and the San Francisco Symphony, which gave its US premiere. Zigman’s recent classical works, such as *Rhapsody*

Lasting Legacy

The Jewish community that developed in Shanghai in the early part of the 20th century left an indelible mark on the city’s culture. Not the least of its influences can be felt in music circles. Musicians among the Jewish refugees from Europe began offering lessons to Chinese children, which sparked an interest in Western classical music that continues today, and Shanghai Symphony Orchestra Music Director Long Yu points out that at the time half that ensemble’s players were Jewish.

A focal point of Shanghai’s Jewish community was the Ohel Moshe Synagogue, which opened in 1927 in the Hongkew District. The building is now the site of the Shanghai Jewish Refugees Museum, founded in 2007. Among its artifacts are photos and testimonials from Jews who lived in Shanghai during World War II, and a Wall of Names database of those who sought refuge in the city. The museum brought part of its collection to New York City in 2023, its first overseas exhibit, presenting *Shanghai, Homeland Once Upon a Time — Jewish Refugees and Shanghai* at Fosun Plaza in the Financial District.



Shanghai Jewish Refugee Museum

for cello and piano, premiered by Alisa Weilerstein and Inon Barnatan, join his scores for more than 70 films and television shows, including *The Notebook*, *Wakefield*, and the *Sex and the City* franchise. Zigman has also been a longtime orchestrator and producer for Quincy Jones and artists ranging from Aretha Franklin and Ray Charles to Sting and Tina Turner.

Mark Campbell came on board to contribute most of the lyrics. Campbell is a prolific presence in contemporary opera, as a creator of many important works, including crafting the librettos for Mason Bates's *The (R)evolution of Steve Jobs* (the recording of which received a Grammy Award) and the Pulitzer Prize-winning *Silent Night*, composed by Kevin Puts. He has also written lyrics for seven musicals, in addition to numerous song cycles and oratorios. Zigman also brought in a past collaborator, songwriter Brock Walsh, known for his work with Christina Aguilera, The Pointer Sisters, and Céline Dion, among others. Walsh contributed lyrics for 5 of the 17 songs: "In a Woman's Hands,"

"In a Perfect World," "Forever," "Once Upon a Night," and "Through a Window," plus additional lyrics for "Shanghai."

Instrumentation: three flutes (one doubling alto flute and piccolo), three oboes (one doubling English horn), three clarinets (one doubling bass clarinet), three bassoons (one doubling contrabassoon), four horns, four trumpets, three trombones, tuba, timpani, orchestra bells, vibraphone, xylophone, marimba, chimes, cymbals, suspended cymbals, lion cymbals, jing cymbals, finger cymbals, hi-hat, ride cymbal, tam-tams, wind gong, snare drums, field drums, bass drum, taiko drum, bongos, triangles, temple blocks, whips, claves, bell tree, shaker, mark tree, castanets, kick drum, two harps, piano, celesta, and strings, plus a cast including two soprano, one mezzo-soprano, two tenor, and two bass-baritone soloists, and mixed chorus.

— Rebecca Winzenried, *former
Program and Publications Editor
at the New York Philharmonic*

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Benjamin Adler

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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* with the SSO, which

co-commissioned the work with the New York Philharmonic.

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.



Mary Birnbaum has directed opera and music theater productions around the world, including staging critically acclaimed productions of Rossi's *L'Orfeo*, Missy Mazzoli's

Proving Up, and Britten's *The Rape of Lucretia*, all at The Juilliard School, and Stucky's *The Classical Style: An Opera (of Sorts)* at Carnegie Hall. She was nominated as best newcomer at The European Opera Awards in 2015. In 2019 her production of Puccini's *La bohème* opened Santa Fe Opera's season, and her production of

Purcell's *Dido and Aeneas* toured to Opera Holland Park and Opéra de Versailles. Birnbaum has also directed productions at Opera Philadelphia, Seattle Opera, Bard Music Festival, Virginia Opera, Virginia Arts Festival, Ojai Festival, Montclair Peak Performances, and Boston Baroque in the US, as well as in Taiwan (with the National Symphony Orchestra), Central America (with the National Theatre of Costa Rica and the National Theater of Guatemala), Australia, and Israel.

In demand for her skills as a collaborator on new works, Birnbaum has created world premieres of works by contemporary artists including Jeremy Denk, Steven Stucky, Frank London, Elise Thoron, Kristin Kuster, and Megan Levad. She most recently directed the world premiere of *In a Grove* by Christopher Cerrone and Stephanie Fleischmann at Pittsburgh Opera.

On the faculty of The Juilliard School since 2011, Birnbaum teaches acting to singers and serves as dramatic advisor to the master's degree candidates. She also coaches acting in the Lindemann Young Artists Program at The Metropolitan Opera. She was named general and artistic director of Opera Saratoga in Saratoga Springs, New York, in 2023.

A graduate of Harvard College, Mary Birnbaum trained professionally in physical theater at L'École Jacques Lecoq in Paris.



In the 2023–24 season American tenor **Matthew White** performs the role of Don José in Bizet's *Carmen* with Vancouver Opera, and appears in a series of Christmas concerts with Dallas Opera. Future seasons

include debuts with the Salzburg Easter Festival and Royal Danish Opera as well as his return to Opéra de Montréal. In the 2022–23 season White sang Alfredo in Verdi's *La traviata* with Houston Grand Opera, Pinkerton in Puccini's *Madama Butterfly* with Opéra de Montréal, Duca in Verdi's *Rigoletto* with Utah Opera, and Don José in *Carmen* with Oper im Steinbruch in Austria, marking his European debut. On the concert stage he sang the Shepherd in Stravinsky's *Oedipus Rex* with the Houston Symphony, and Handel's *Messiah* with both the Nashville Symphony and the US Naval Academy in Annapolis.

White's engagements in recent seasons have included role and house debuts including Don José with Santa Fe Opera and Arizona Opera, and Rodolfo in Puccini's *La bohème* with Detroit Opera, Spoleto Festival USA, and Opera Naples, and he was the tenor soloist in Handel's *Messiah* at the Florida Orchestra. He also made debuts as Roméo in Gounod's *Roméo et Juliette* with Cincinnati Opera, Duca in *Rigoletto* with Edmonton Opera, Pinkerton in *Madama Butterfly* with the Princeton Festival, Lancelot in Chausson's *Le Roi Arthus* with Bard SummerScape, and the title role in Boulanger's *Faust et Hélène* with the Houston Symphony.

A competition favorite, Matthew White was awarded the Grand Prize of the Gerda Lissner International Vocal Competition, First Place in the Deborah Voigt International Vocal Competition, and Grand Prize in the Mario Lanza Vocal Competition. He is also the recipient of the Alfonso Cavarliere Award.



In November 2023 tenor **Arnold Livingston Geis** created the role of Josef Bader in the world premiere of *Emigré* with the Shanghai Symphony Orchestra,

conducted by Long Yu. He also sings Orff's *Carmina burana* with the Phoenix and Erie Symphony Orchestras, and returns to the Los Angeles Philharmonic as Mormon / Housemate in Oliver Leith's *Last Days*.

Last season Geis joined LA Master Chorus at Walt Disney Hall for Haydn's *The Creation*, sang Rodolfo in Puccini's *La bohème* with Greensboro Opera and Pacific Opera Projects, returned to the Los Angeles Philharmonic as the Shepherd in Wagner's *Tristan und Isolde*, sang the title role in Berlioz's *La Damnation de Faust* with the Boston Youth Symphony Orchestra, and returned to Chautauqua Opera as Pirelli in Sondheim's *Sweeney Todd*. He sang *Carmina burana* with the Oregon Symphony and the Berkshire Choral International at the Moss Arts Center at Virginia Tech, and made his Lincoln Center debut creating the role of Mr. Marks in Ricky Ian Gordon's *Intimate Apparel*. Geis joined four-time Grammy Award winner esperanza spalding as Agamemnon in *Iphigenia* — the new opera composed by Wayne Shorter with a libretto by spalding — at the Kennedy Center, MassMOCA, and ArtsEmerson in Boston. Geis also joined Opera Lafayette in Philidor's *The Blacksmith*, New Amsterdam Opera as Georges in Boieldieu's *La Dame blanche*, and Opera Saratoga as the Beadle in *Sweeney Todd*, and he made his LA Phil debut in *Carmina burana* at the Hollywood Bowl, conducted by Gustavo Dudamel.

Arnold Livingston Geis is a graduate of the Cafritz Young Artist Program,

received his master's degree from the Thornton School of Music at USC, and his bachelor's from Biola University.



The Shanghai-born mezzo-soprano **Huiling Zhu** graduated from the high school affiliated with the Shanghai Conservatory of Music, Hochschule für Musik und The-

ater Hamburg, and Musikhochschule Stuttgart. As one of the most high-profile vocal artists in China, Huiling Zhu collaborates regularly with major orchestras and opera houses, performing operas including Wagner's *Tannhäuser*, Ravel's *L'Heure espagnole*, Bizet's *Carmen*, as well as Mahler's Symphonies Nos. 2, 3, and 8 and *Das Lied von der Erde*, the Verdi Requiem, and the world premiere of two works by Ye Xiaogang: Symphony No. 4, *Songs from the Steppe*, and Symphony No. 5, *Lu Xun*.

In 2017 Huiling Zhu was invited to participate in the gala concert tour of World Human Rights Day and The Silk Road Concert, organized by the United Nations in Geneva, Switzerland, and other countries. In 2018 she appeared in the world premiere of Tan Dun's *Buddha Passion* with the Munich Philharmonic, followed by performances of the work with the Los Angeles Philharmonic conducted by Gustavo Dudamel and on tour in Melbourne, Australia, and Hong Kong. In 2021 she toured China with a *Lieder* recital with pianists Xue Yingjia and Li Jian, and in the 2022–23 season she served as artist-in-residence with Shenzhen Symphony.

Huiling Zhu is artistic director of the charity association Stiftung Chinesische Nachwuchskünstler in Germany. Since August 2021 she has been on the faculty

of Shenzhen Conservatory of Music, and she serves as distinguished visiting professor at the College of Arts and Media, Tongji University.



In the 2023–24 season soprano **Meigui Zhang** creates the role of Lina Song in Aaron Zigman's *Émigré* in the world premiere, given by the Shanghai Symphony Orchestra in

November. She also can be heard on the work's recording on the Deutsche Grammophon label. Zhang also makes debuts at Los Angeles Opera, in Mozart's *Don Giovanni* (as Zerlina); Boston Symphony Orchestra at Tanglewood, in Mozart's *Così fan tutte* (Despina); Fort Worth Opera, in Puccini's *La bohème* (Musetta); and the National Centre for the Performing Arts Beijing, in the title role in Gounod's *Roméo et Juliette*. She also joins The Chamber Music Society of Lincoln Center for Fauré's *La Bonne chanson*. This follows her Carnegie Hall debut, in March 2023, with The Philadelphia Orchestra in John Luther Adams's *Vespers of the Blessed Earth*.

Zhang's recent highlights include her role debut as Euridice in Gluck's *Orfeo ed Euridice* at San Francisco Opera, Atlanta Opera debut as Zerlina, and return to The Metropolitan Opera covering Ilia in Mozart's *Idomeneo*. Other engagements include Verdi's *Don Carlos* (Thibault) and Mozart's *The Marriage of Figaro* (Barbarina) at The Metropolitan Opera, Bright Sheng's *The Dream of the Red Chamber* (Dai Yu) at San Francisco Opera, Mozart's *The Magic Flute* (Pamina) at the Verbier Festival, Zerlina at Opera National Bordeaux and Guangzhou Opera House, Britten's *The Rape of Lucretia* (Lucia) at the

Tianjin Grand Opera, and Beethoven's *Fidelio* (Marzelline) with Harbin Symphony Orchestra. Additional roles performed include the title role in Donizetti's *Lucia di Lammermoor* and Susanna in *The Marriage of Figaro*.



Bass-Baritone **Shenyang** rose to international attention as winner of the 2007 BBC Cardiff Singer of the World Competition, which led to a string of high-profile

debuts, including at the Glyndebourne Festival, Metropolitan Opera, Bavarian Staatsoper, Opernhaus Zürich, and Washington National Opera. While his early career focused principally on the operas of Rossini, Mozart, and Handel, recent seasons have seen a shift to a more dramatic repertoire. Recent debuts have included the roles of Don Pizarro in Beethoven's *Fidelio* with the Los Angeles Philharmonic and Gustavo Dudamel and with Zurich's Tonhalle Orchestra and Paavo Järvi; Jochanaan in Richard Strauss's *Salome* with the Polish National Radio Symphony Orchestra and Alexander Liebreich; Gunther in Wagner's *Götterdämmerung* with the Hong Kong Philharmonic Orchestra and Jaap van Zweden (released on Naxos), Klingsor in Wagner's *Parsifal* at Brussels's La Monnaie with Alain Altinoglu, and Kurwenal in Wagner's *Tristan und Isolde* at the Glyndebourne Festival and BBC Proms, conducted by Robin Ticciati. In 2023 Shenyang gave his first performances as Wotan in Wagner's *Das Rheingold* in concert with the Guangzhou Symphony Orchestra conducted by Sun Yifan.

Shenyang's 2023–24 season highlights include his Opéra national de Paris debut

as Heerufur in Wagner's *Lohengrin*, conducted by Alexander Soddy; a European tour of *Fidelio* with the Los Angeles Philharmonic and Dudamel; and a return to the Glyndebourne Festival as Kurwenal, conducted by Robin Ticciati. His concert appearances include Stravinsky's *Oedipus Rex* with Munich Philharmonic Orchestra and Santtu-Matias Rouvali, and *Émigré* in its world premiere, with the Shanghai Symphony Orchestra conducted by Long Yu.



American soprano **Diana Newman** brings fresh and intense performances to opera houses and concert stages across the United States and Europe. Highlights

of her 2023–24 season include the world premiere of *Émigré* with the Shanghai Symphony Orchestra conducted by Long Yu.

Newman began her 2022–23 season with the Baltimore Symphony Orchestra as the soprano soloist in Bernstein's *Kaddish* Symphony, before joining Dallas Opera as Woglinde in Wagner's *Das Rheingold*, and, later in the season, as Despina in Mozart's *Così fan tutte*. In 2021–22 Newman made her Metropolitan Opera debut as Papagena in Mozart's *The Magic Flute*, covered the role of Echo in Richard Strauss's *Ariadne auf Naxos*, joined the Alabama Symphony Orchestra for Beethoven's Ninth Symphony, and sang the leading role of Clara in Adam Guettel's *The Light in the Piazza* with Central City Opera.

The soprano began the 2019–20 season with her Dallas Opera debut as First Lady in *The Magic Flute*, conducted by music director Emmanuel Villaume, and joined The Metropolitan Opera roster for the first time, covering the role of Papagena. A

graduate of Lyric Opera of Chicago's Ryan Opera Center, Diana Newman returned for the company's production of Wagner's *Ring* Cycle, reprising her roles as Woglinde in *Götterdämmerung* and Woodbird in *Siegfried*, conducted by Andrew Davis. She was a soloist with the Los Angeles Philharmonic at the Hollywood Bowl for *America in Space* in celebration of the 50th anniversary of the *Apollo 11* moon landing.



Bass-baritone **Andrew Dwan** is a versatile performer, praised for his magnetic stage presence. An avid interpreter and advocate of contemporary works,

he recently appeared in the role of Prospero in the world premiere of Allen Shearer's *Prospero's Island* at the Herbst Theater in San Francisco. Other appearances included the title role in Miriam Gideon's *Fortunato*, Constantin Basica's *Knot an Opera*, Aldous Huxley in Anne LeBaron's *LSD: The Opera*, and Oulomenos in Jason Thorpe Buchanan's *Hunger*. Andrew Dwan is also known for his comedic roles, including the title character in Mozart's *The Marriage of Figaro*, Dulcamara in Donizetti's *The Elixir of Love*, Papageno in Mozart's *The Magic Flute*, and Dandini in Rossini's *La Cenerentola*. Dwan is a 2019 and 2021 alumnus of the Merola Opera Program.

The **New York Philharmonic Chorus** is an ensemble of New York-based, professional vocalists. The Chorus made its debut in David Geffen Hall's two Inaugural Galas in the 2022–23 season, both conducted by Music Director Jaap van Zweden, in which it sang selections by Bernstein and Handel as well as Beethoven's Ninth Symphony

and the World Premiere of Angélica Negrón's *You Are the Prelude*, which the NY Phil commissioned for the occasion. The Chorus returned later in the season for Adolphus Hailstork's *Done Made My Vow, A Ceremony* and the New York Premiere of John Luther Adams's *Become Desert*. In the 2023–24 season Malcolm J. Merriweather again directs the New York Philharmonic Chorus, preparing the ensemble for these performances of *Émigré* and van Zweden's season-concluding performances of Mahler's Symphony No. 2, *Resurrection*.

Grammy-nominated conductor and baritone **Malcolm J. Merriweather** — who has prepared the New York Philharmonic Chorus for appearances with the Orchestra since the choir was founded — is music director of The Dessoff Choirs. He also

serves as an associate professor at Brooklyn College and on the faculty at Manhattan School of Music. He has conducted ensembles in venues that include Carnegie Hall, Lincoln Center, The Metropolitan Museum of Art, and Madison Square Garden in New York City, as well as Westminster Abbey and at the Vatican before Pope Francis. His repertoire ranges from J.S. Bach to the world premiere recording of Margaret Bonds's *The Ballad of the Brown King* (AVIE Records). As a baritone, Merriweather studied with Rita Shane, has appeared as soloist throughout the United States, and has premiered dozens of contemporary solo works. He was a fellowship recipient at Tanglewood and has earned degrees from Eastman School of Music, Manhattan School of Music, and Syracuse University.

New York Philharmonic Chorus

SOPRANOS

Vianca Alejandra
Gloria Bangiola
Samara Bowden
Alicia Brozovich
Samantha Burke
Meg Dudley
Halley Gilbert
Jennifer Gliere
Olanna Goudea
Rebecca Hargrove
Laura Jobin-Acosta
Pamela Jones
Sylvia Maisonet
Barbee Monk
Mara O'Malley
Angela Owens
Alexis Rodda
Mithuna Sivaraman
Elisa Singer Strom
Michelle Trovato
Linda Tsatsanis
Cherissia Williams

ALTOS

Jeannette Blakeney
Jennifer Borghi
Linda Childs
Hai-Ting Chinn
Brooke Collins
Marissa Coté
Caitlyn Douglas
Patrice P. Eaton
Allison Gish
Lena Haleem
Erin Kemp
Michaela Larsen
Francesca Lunghi
Sarah Moga
Katherine Doe Morse
Natasha Nelson
Guadalupe Peraza
Michelle Repella
Mary Rice
Charlotte Small-Chestnut
Sara Trenner
Michelle Trinidad
Carla Wesby

TENORS

Justin E. Bell
Omar Bowey
Michael Celentano
Charles Curtis
Joseph Demarest
Vrushabh Doshi
Brian Dougherty
Alex Guerrero
Brandon Hornsby-Selvin
Christopher Isaiah
John Kawa
Chad Kranak
Wilson Nichols
Douglas Purcell
Rodari Simpson
Michael Steinberger
Thomas Wazelle

BASSES

Alan Briones
Blake Austin Brooks
Courtney Carey
Joe Chappel
Daniel Chiu
Jeffrey Gavett
Roderick Gomez
Martin Hargrove
Daniel Hoy
Dominic Inferrera
Blake Jennings
Angelo Johnson
Andrew Jurden
Tim Krol
Brian Linares
Mark E. Rehnstrom
Christopher Tefft
Brian Wong

Malcolm J. Merriweather, *Director*
Michele Kennedy, *Choral Associate*

(Current as of February 21, 2024)

Kristen Robinson is an award-winning designer, artist, and educator. Her work ranges from experimental opera to regional theater. Highlights among the projects that she has designed include *Drinking in America* (for Audible Theater), Mozart's *Don Giovanni* (Wolf Trap Opera), Heather Christian's *Oratorio for Living Things* (Ars Nova), *In the Green* (Lincoln Center Theater's LCT3), *Heart of Darkness* (Baryshnikov Arts Center), *Minor Character* (Under the Radar Festival), *Everybody Black*, *The Thin Place* (Humana Festival at Actors Theatre of Louisville), *graveyard shift* (Goodman Theatre), *Familiar* (Stepenwolf Theatre), and *Ethel* (Alliance Theatre). She is the assistant professor of scenic design at Purchase College. A Princess Grace Fellow, she received her MFA from Yale University and is a proud member of USA 829.

Oana Botez designs costumes for theater, opera, film, and dance, and has received the Princess Grace and Barrymore Awards, Henry Hewes Design and Lucille Lortel Award nominations, and NEA/TCG Career Development Program. In New York she has designed for BAM Next Wave, Bard SummerScape / Richard B. Fisher Center, Playwrights Horizons, Baryshnikov Arts Center, David H. Koch Theater, Lincoln Center's LCT3, Big Apple Circus, and Classic Stage Company. Her regional work includes *Ain't Misbehavin'* (Barrington Stage Company), *Macbeth* (Old Globe), *Angels in America* (Arena Stage), and *Man in a Case* (Hartford). She has designed for opera companies including Wolf Trap, Minneapolis Opera, Glimmerglass Festival, Portland Opera, Pittsburgh Opera, and BAM, as well as Alice Tully Hall. Abroad, she has designed for Bucharest National Theatre, Château de Versailles, Théâtre

National de Chaillot, Les Subsistances, The Old Vic, Cluj Hungarian National Theatre, Le Quartz, La Filature, Exit Festival / Maison des arts de Créteil, Tanz im August Festival Hebbel am Ufer-HAU1, Edinburgh International Festival, and Singapore Arts Festival. She teaches in the Design Department at Yale University's David Geffen School of Drama.

Lighting designer **Yuki Nakase Link** has designed works directed by Mary Birnbaum, including Christopher Cerrone's *In a Grove* (at Pittsburgh Opera) and Missy Mazzoli's *Proving Up* (Juilliard Opera). Recent and upcoming projects include Cage's *Europerras 3 & 4* (Detroit Opera), Purcell's *Dido and Aeneas* and Britten's *The Rape of Lucretia* (The Shepherd School of Music-Rice University), Huang Ruo's *Angel Island* (Brooklyn Academy of Music / Prototype Festival), Puccini's *Madama Butterfly* (co-produced by Cincinnati Opera, Detroit Opera, Pittsburgh Opera, and Utah Opera), Gluck's *Orpheus and Eurydice* (San Francisco Opera), Beethoven's *Fidelio* (Canadian Opera Company), Tod Machover's *VALIS* (MIT Center for Art, Science & Technology), Monteverdi's *L'Orfeo* (Santa Fe Opera), and Garrett Fisher's *Blood Moon* (Baruch Performing Arts Center). Born in Tokyo, Japan, Yuki Nakase Link grew up in Kyoto, and received her MFA from New York University.

Joshua Higgason is a video, scenic, lighting, and interactive designer who creates experiences for theater, opera, and events. He recently designed augmented reality and projections for Wagner's *Parsifal* at Bayreuth Festival 2023. Other recent video designs include Rhianon Giddens and Michael Abels's *Omar* (presented at LA Opera, San Francisco

Opera, Boston Lyric, and Spoleto); *Orpheus in the Underworld* (Vienna Volksooper); Humperdinck's *Hansel and Gretel* and Richard Strauss's *Die Ägyptische Helena* (at Milan's Teatro alla Scala); Verdi's *Falstaff* and Mozart's *Così fan tutte* (Florence's Maggio Musicale); Purcell's *King Arthur* (Berlin Staatsoper, Theater an der Wien); Michael Gordon's *Acquanetta* (Bard Summerscape); Jeanine Tesori's *Blue* (Detroit Opera); Weill's *The Three-penny Opera* (Salzburg Festival); and Michael R. Jackson's *White Girl in Danger* (Off-Broadway). He has also designed for projects by Sufjan Stevens, Zvidance, Radiolab, Ira Glass, Daniel Fish, Lucinda Childs, Windmill Factory, and Big Dance Theater, as well as Christine Jones's *Theatre for One*. Higgason's work has been presented at Brooklyn Academy of Music, Carnegie Hall, The Kennedy Center, Edinburgh Festival, TED, SXSW, Museum of Modern Art, London's Barbican, The Beacon, and MassMoCA. He teaches performance design at Massachusetts Institute of Technology.

Krystal Balleza and her design partner, Will Vicari, are co-owners of The Wig Associates. Her work in opera includes Opera Theatre of Saint Louis in the 2023–24 season. Her Off-Broadway credits include *The Connector* (at the Manhattan Class Company), *The Tempest* (The Public Theater), *At the Wedding* (Lincoln

Center Theater), *Americano!* (New World Stages), and *King of the Jews* (Here ARTS). Regional productions to which she has contributed include *the ripple, the wave that carried me home* and *Mojada: A Medea* (Yale Repertory Theatre), *Ain't Misbehavin'* (Barrington Stage Company), *Angels in America, Part One* (Arena Stage), and *Real Women Have Curves* (American Repertory Theater). Balleza is head of the hair and makeup department at *Six: The Musical* on Broadway. She holds a BFA in wig and makeup design from Webster Conservatory,

Will Vicari and his design partner, Krystal Balleza, are co-owners of The Wig Associates. His Broadway credits include *Parade* (in the 2023 revival), *Harmony*, and *Spamalot* (where he was associate wig and makeup design). His work in opera includes Opera Theatre of Saint Louis in the 2023–24 season. Off-Broadway credits include *The Connector* (at the Manhattan Theatre Club), *At the Wedding* (Lincoln Center Theater), and *Mrs. Warren's Profession* and *Candida* (both for Gingold Theatrical Group). His regional productions have included *the ripple, the wave that carried me home* and *Mojada: A Medea* (Yale Repertory Theatre), *Ain't Misbehavin'* (Barrington Stage Company), and *Angels in America, Part One* (Arena Stage). Vicari holds a BFA in wig and makeup design from Webster University.

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 became 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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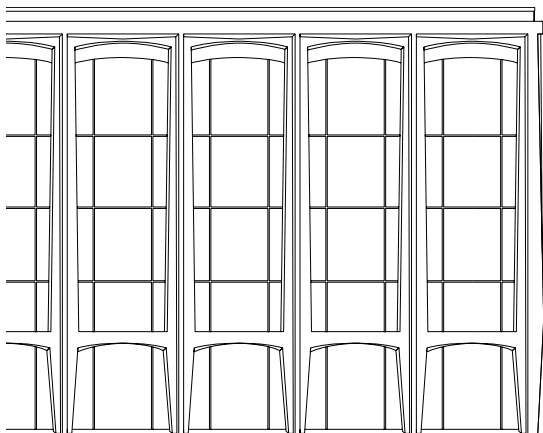
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