

Merkin Hall at Kaufman Music Center

Sunday, April 7, 2024 at 3 pm

New York Philharmonic
presents

NEW YORK PHILHARMONIC ENSEMBLES

Jaap van Zweden, *Music Director*

Melinda WAGNER
(b. 1957)

Elegy Flywheel (2019; World Premiere—New York Philharmonic Commission, Part of *Project 19*)

GERALD KARNI*, conductor
KYUNG JI MIN, violin; NATHAN VICKERY, cello
MAX ZEUGNER, bass; PASCUAL MARTÍNEZ FORTEZA, clarinet
DANIEL DRUCKMAN, percussion; ERIC HUEBNER, piano

JANÁČEK
(1854–1928)

String Quartet No. 1, Kreutzer Sonata (1923)

FIONA SIMON, SHARON YAMADA, violins
ROBERT RINEHART, viola; ALEXEI YUPANQUI GONZALES, cello

Intermission

I. YUN
(1917–95)

Together (1989)

I.
II.

KUAN CHENG LU, violin; RION WENTWORTH, bass

ARENSKY
(1861–1906)

Piano Trio No. 1 in D minor, Op. 32 (1894)

Allegro moderato – Adagio
Scherzo: Allegro molto
Elegia: Adagio
Finale: Allegro non troppo – Andante – Adagio –
Allegro motlo

LISA EUNSOO KIM, violin; MATTHEW CHRISTAKOS, cello
HANNA HYUNJUNG KIM*, piano

*Guest artist

The New York Philharmonic Ensembles concerts are funded, in part, by the **Zubin Mehta Fund for the Orchestra**, an endowment fund created to honor the accomplishments of the Philharmonic’s former Music Director, Zubin Mehta.

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ABOUT THE PREMIERE OF MELINDA WAGNER’S *ELEGY FLYWHEEL*

In February 2020 the New York Philharmonic premiered the first works the organization had commissioned through *Project 19*, the multi-season initiative to commission and premiere 19 new works by 19 women composers — the largest women-only commissioning initiative in history — to mark the centennial of the ratification of the 19th Amendment, which established American women’s right to vote. The project’s objective was to give women composers a platform and catalyze representation in classical music and beyond. Today is the latest World Premiere of a *Project 19* work; later this season works by Olga Neuwirth and Mary Kouyoumdjian will be unveiled.

Melinda Wagner’s catalog embodies music of exceptional beauty, power, and intelligence. She received widespread attention when her Concerto for Flute, Strings, and Percussion earned the Pulitzer Prize in 1999. Since then, major works have included her Concerto for Trombone, for Principal Trombone Joseph Alessi and the New York Philharmonic, and a piano concerto, *Extremity of Sky*, commissioned by the Chicago Symphony Orchestra (CSO) for Emanuel Ax. Championed early on by Daniel Barenboim, Wagner has received three commissions from the CSO; the most recent, *Proceed, Moon*, was premiered under the baton of Susanna Mälkki in 2017. Wagner has received a Guggenheim Foundation Fellowship and awards from the American Academy of Arts and Letters and ASCAP. She received an honorary doctorate from Hamilton College and a Distinguished Alumni Award from the University of Pennsylvania, and was elected to the American Academy of Arts and Letters in 2017. A passionate and inspiring teacher, Wagner has given master classes at Harvard, Yale, Eastman, Juilliard, and UC Davis. She has held faculty positions at Brandeis and Smith, and has served as a mentor at the Atlantic Center for the Arts, the Atlantic Music Festival, and Yellow Barn. She serves on the faculty of The Juilliard School of Music.

Of the work she composed for *Project 19*, premiered today, Wagner wrote:

Many composers find the task of starting a new piece — of confronting the empty page — to be quite stressful, even terrifying. I often find the first few days (or weeks) to be the most arduous, maddeningly slow part of the process of composing. I long ago discovered, however, that composing a simple melody *first* — a kind of ice-breaker — can provide a gateway into the body of the work. Sometimes such a melody is no longer useful once I’ve learned what the music wants to do, and it’s put on the shelf for another day. But in the case of *Elegy Flywheel*, my rather melancholic melody survived, and I realized, midstream, that its sadness reflected my own feelings after the death of my colleague Christopher Rouse, in 2019. Rather than lingering in this mood for very long, the piece quickly turns on its heels, shifting its momentum with music that is mischievous, playful, and mercurial. I am deeply indebted to the New York Philharmonic for inviting me to compose this music, and to its incomparable players, who will bring it to life.

Lead support for *Project 19* is provided by the **Howard Gilman Foundation**, the **Donald A. Pels Charitable Trust**, and **Oscar L. Tang and H.M. Agnes Hsu-Tang**.

These performances of Melinda Wagner’s *Elegy Flywheel* are made possible with generous support from the **Francis Goelet Charitable Lead Trusts**.

Generous support for *Project 19* is also provided by **Arthur F. and Alice E. Adams Charitable Foundation**; **Sheree A. and Gerald L. Friedman**; **Francis Goelet Charitable Lead Trusts**; **The Hauser Foundation**; **Daniel M. Healy**; **The Gerald L. Lennard Foundation**; **Margaret Morgan and Wesley Phoa**; **Kimberly V. Strauss, The Strauss Foundation**; the **Virginia B. Toulmin Foundation**; and an anonymous donor.

Project 19 is supported in part by a generous grant from the **American Orchestras’ Futures Fund**, a program of the League of American Orchestras made possible by funding from the **Ann and Gordon Getty Foundation**.

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ABOUT THE ARTISTS

Matthew Christakos joined the New York Philharmonic as Associate Principal Cello, The Paul and Diane Guenther Chair, in January 2024. Originally from Toronto, he studied with Peter Wiley and Gary Hoffman at the Curtis Institute of Music, and has served as principal cello of the Curtis Symphony Orchestra, National Youth Orchestra of Canada, and Toronto Symphony Youth Orchestra. Christakos's recent honors include the 2019 Canada Council for the Arts's Michael Measures Prize, Second Prize in the Canadian Music Competition's 2019 Stepping Stone, and First Prize in the 2017 Toronto Kiwanis Music Festival President's Trophy Competition. Before attending Curtis, Christakos studied in Toronto at the Royal Conservatory of Music's Phil and Eli Taylor Performance Academy for Young Artists, where he won the concerto competition and performed as soloist with the Academy Chamber Orchestra. In 2019 he toured Canada and Spain as a featured soloist with the National Youth Orchestra of Canada. Christakos is an alumnus of the Morningside Music Bridge program. He previously studied with David Hetherington and Hans Jørgen Jensen.

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

Cellist **Alexei Yupanqui Gonzales** joined the New York Philharmonic in November 2012, after having served as principal cello of the Rhode Island Philharmonic and Boston Lyric Opera. He has also been a member of the Boston Ballet Orchestra and has performed with the Boston Symphony Orchestra, Boston Pops, A Far Cry Chamber Orchestra, Emmanuel Music, and Bach Ensemble with harpsichordist John Gibbons. Gonzales has performed chamber music in venues including Boston's Jordan Hall, the Isabella Stewart Gardner Museum, Seattle Town Hall, Currier Museum of Art, and the Library of Congress in Washington, DC. He won First Prize in the Coleman International Chamber Competition with the Azure Trio, and he received the Borromeo String Quartet Artist Award. Gonzales taught chamber music at the New England Conservatory Preparatory School. He was a Tanglewood Music Center Fellow for three summers, where he received the Samuel Mayes Memorial Prize and participated in the Bach Institute Seminar. He has performed at the Schleswig-Holstein Music Festival, Banff, International Music Arts Institute, and Killington Music Festival. Gonzales studied at the New England Conservatory of Music.

Pianist **Eric Huebner** has drawn worldwide acclaim for his performances of new and traditional music since making his debut with the Los Angeles Philharmonic at age 17. In January 2012 he was appointed pianist of the New York Philharmonic and holds the Anna-Maria and Stephen Kellen Piano Chair. From 2001 through 2012, Huebner was a member of Antares, a quartet comprised of clarinet, violin, cello, and piano. First Prize winner of the 2002 Concert Artists Guild International Competition, Antares appeared regularly in major chamber music venues throughout the United States and worked closely with many composers on the commissioning of new works for its combination. A passionate interpreter of the music of our time, Huebner has premiered countless new works and has appeared as soloist and chamber musician across North America, Germany, Japan, and Brazil. A devoted

teacher as well as performer, Huebner is professor of music and chair of the music department at the University at Buffalo (SUNY), where he maintains a studio of graduate and undergraduate piano majors and minors and teaches courses in 20th-century piano music and piano literature. Since the fall of 2014, he has been a member of the adjunct faculty of The Juilliard School, where he teaches a course in orchestral keyboard performance. Two recent solo releases on New Focus Recordings feature Huebner in works by Schumann, Carter, Stravinsky, and Ligeti. Huebner holds a B.M. and M.M. from The Juilliard School, where he studied with Jerome Lowenthal.

Conductor **Gerald Karni** is the recipient of the 2023 Georg Solti Career Assistance Award and a Silver Medal at the Third International Antal Dorati Conducting Competition in Budapest. He has worked with the Orchestra Svizzera Italiana, Lucerne Symphony Orchestra, Sønderjyllands Symfoniorkester, and Verbier Festival Chamber Orchestra, among others. Karni was invited to be a conducting fellow at the Verbier Festival in 2022 and had the honor of assisting Sir Simon Rattle, Gábor Takács-Nagy, and Gianandrea Noseda. He continued his fellowship in 2023, assisting Klaus Mäkelä, James Gaffigan, and Mikhail Pletnev. Highlights from the 2022–23 season included conducting Hamburger Camerata at the Elbphilharmonie and Mahler's *Das Lied von der Erde* as part of the Mozartfest Augsburg and Traunsteiner Sommerkonzerte in Germany, working with musicians such as Maximilian Hornung and Vilde Frang. Karni resides in Berlin and is represented by Arabella Arts.

Pianist **Hanna Hyunjung Kim** has won top prizes at several international piano competitions, including Gina Bachauer, Asia Chopin, Taipei Chopin, Hamamatsu International, Rhodes International, and Seoul International. She also received both Second Prize and the special jury award at the 2010 Paderewski International Piano Competition. In 2016 she won First Prize at Japan's Sendai International Music Competition. As part of this prize she recorded and released performances of Brahms's Piano Concerto No. 1 and Mozart's Piano Concerto No. 19 with the Sendai Philharmonic Orchestra. Kim has collaborated with conductors such as Kazuki Yamada, Shao-Chia Liu, and Tatsuya Shimono; with orchestras such as the Osaka Philharmonic, Japan Philharmonic, and Hiroshima Symphony; and performed at venues such as Tokyo Metropolitan Hall, Tokyo Hamarikyū Asahi Hall, and Taiwan National Concert Hall. She completed her bachelor's degree at Korea National University of Arts and later received a full scholarship to attend the Peabody Institute of The Johns Hopkins University, where she earned her master's of music degree and artist diploma. In September 2022 Kim joined the New York City Ballet Orchestra as principal pianist.

Lisa Eunsoo Kim joined the New York Philharmonic in 1994 and in 2003 was named Associate Principal, Second Violin Group, In Memory of Laura Mitchell. She teaches in South Korea and the United States, and has performed with the Seoul National Philharmonic Orchestra and the SooWon, North Carolina, Winston-Salem, and Durham symphony orchestras. She has performed chamber music with the Philharmonic Ensembles series, Brooklyn's Bargemusic, Hofstra Chamber Ensemble series, and Lyric Chamber Music Society of New York; with Ani Kavafian, Yo-Yo Ma, Garrick Ohlsson, and the late Lukas Foss and Lynn Harrell; in Europe, under the International Music Program; and at Jordan's Jurash Festival at the invitation of King Hussein. Lisa Eunsoo Kim began violin studies at age seven, attended the North Carolina School of the Arts, and earned bachelor's and master's degrees from The Juilliard School. She has won prizes in the Arts Recognition and Talent Search, Bryan Young Artists String Competition, Winston-Salem Young Talent Search, and Durham Symphony Young Artists Competition. She joined the faculty of the Manhattan School of Music in 1999.

Violinist **Kuan Cheng Lu** joined the New York Philharmonic in the 2004–05 season. A native of Taiwan, he has received numerous awards, including the top prize in the Taiwan National Violin Competition, First Prize in the American String Teachers Association competition, the Raphael Bronstein Award, and Taiwan Chi-Mei Corporation's Outstanding Young Artist award. He received his bachelor's degree from Oberlin College, master's from the Manhattan School of Music, and doctorate in musical arts from the Graduate Center, City University of New York. Lu has studied with former New York Philharmonic Concertmaster Glenn Dicterow; his other teachers

have included Roland and Almita Vamos, Julia Bushkova, and his father, Chung Chih Lu. He has served as concertmaster of the Verbier Orchestra, Pacific Music Festival, Music Academy of the West, Oberlin Orchestra, Oberlin Contemporary Music Ensemble, Manhattan Chamber Sinfonia, Manhattan Symphony, and Manhattan Philharmonia. Lu teaches at the Manhattan School of Music in the graduate program for orchestra performance.

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

Violinist **Kyung Ji Min** joined the New York Philharmonic in September 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.

Violist **Robert Rinehart**, The Mr. and Mrs. G. Chris Andersen Chair, joined the New York Philharmonic in 1992. A familiar figure on the New York chamber-music scene, he has appeared with The Chamber Music Society of Lincoln Center as well as at the Spoleto, Vancouver Chamber, and Santa Fe Chamber Music festivals, and with Chamber Music Northwest. A founding member of the Ridge String Quartet, Rinehart has performed in every major music center in the United States as well as in Europe, Canada, Australia, and Japan. He has collaborated with Benny Goodman, Rudolf Firkušný, and the Guarneri String Quartet, among others. His chamber music releases include recordings that have received a Grammy Award, two Grammy nominations, and the Diapason d'Or. A native of San Francisco, Rinehart studied at the San Francisco Conservatory of Music with Isadore Tinkleman, and at the Curtis Institute of Music with Jaime Laredo, David Cerone, and Ivan Galamian. He is on the faculty of the Manhattan School of Music.

Violinist **Fiona Simon**, The Shirley Bacot Shamel Chair, joined the New York Philharmonic in 1985 and made her solo debut with the Orchestra in 1989, performing Vivaldi's Concerto for Three Violins. Simon began her career in her native England, where she studied with Szymon Goldberg and won major prizes in the Carl Flesch and Jacques Thibaud Competitions. For three consecutive years she was London's Young Artist of the Year. She has performed with the Academy of St Martin in the Fields, the Royal Opera at Covent Garden, and the English Chamber Orchestra, among others. She has also been featured in many recitals and concerts broadcast by the BBC, and has made numerous appearances throughout Europe. Simon is a member of the Vanderspar String Trio and the Simon String Quartet. She was married to the late New York Philharmonic violinist Richard Simon, and has a son, Michael Paul, a poet.

Cellist **Nathan Vickery** joined the New York Philharmonic in September 2013. He has appeared as a soloist with the Indianapolis Symphony Orchestra and as a recitalist and chamber musician at festivals including the Marlboro Chamber Music Festival, Ravinia's Steans Music Institute, and the Chamber Music Workshop at the Perlman Music Festival, as well as throughout Europe with Curtis on Tour. As a chamber musician he has collaborated with violinists Joshua Bell, Pamela Frank, and Miriam Fried; pianist Jonathan Biss; and the contemporary music ensemble Eighth Blackbird, among others. Vickery has appeared on NPR's *From the Top* and WFMT in Chicago. He has won numerous competitions, including the Second International David Popper Cello Competition (Hungary) and the Indianapolis Symphony Orchestra's Maurer Young Musicians Contest. He received his bachelor's degree from the Curtis Institute of Music, where he studied with Peter Wiley. Nathan Vickery has served on the faculty of the Indiana University Summer String Academy.

Bassist **Rion Wentworth** joined the New York Philharmonic in May 2016. Previously he worked extensively in New York City as a freelance musician and performed with the New York Philharmonic, New York City Ballet Orchestra, The Metropolitan Opera Orchestra, and the San Diego Symphony. He served as a faculty member and assistant principal bass of the Eastern Music Festival for two years, and is on the faculty of The Juilliard School's Pre-College Division, where he has taught since 2012. Wentworth studied at the North Carolina School of the Arts, The Juilliard School, and the Aspen Music Festival and School, where his teachers included former Philharmonic bassist Orin O'Brien as well as Lynn Peters and Chris Hanulik. His primary teacher and mentor has been Eugene Levinson, former Principal Bass of the Philharmonic, with whom Wentworth studied at Juilliard, earning his bachelor's, master's, and doctoral degrees.

Violinist **Sharon Yamada**, a member of the New York Philharmonic since 1988, has played extensively on both the East and West Coasts. An active chamber musician, she performs regularly with the New York Philharmonic Ensembles at Merkin Concert Hall, and has appeared with the New Jersey Chamber Music Society. Yamada has performed frequently during the summer at the Grand Teton Music Festival; other summer activities have included the Aspen, Norfolk, and Chigiana (Siena, Italy) music festivals. Formerly assistant concertmaster of the New Haven Symphony Orchestra, Yamada has also appeared in concert with Orchestra New England and the Wallingford Symphony. She is a former member of the Hofstra String Quartet, which was in residence at Hofstra University. Yamada received her master of music degree from the Yale School of Music under the tutelage of Szymon Goldberg and Syoko Aki. While earning her undergraduate degree in architecture from Yale College, she appeared as soloist and concertmaster with the Yale Symphony. A native of Los Angeles, Yamada attended the Crossroads School for the Arts and Sciences, and was a student of Alice Schoenfeld.

Associate Principal Bass **Max Zeugner**, The Herbert M. Citrin Chair, joined the New York Philharmonic in September 2012. His previous posts included section leader of the Northern Sinfonia and principal of the London Symphony Orchestra, for a season, and BBC Philharmonic Orchestra in Manchester, England. He studied at The Juilliard School with former New York Philharmonic bassist Orin O'Brien and at Boston University's College of Fine Arts, where he won the 2005 Concerto Competition. Zeugner has performed chamber music across the United States, Europe, South America, and the Far East; has been a guest artist with the Boston Chamber Music Society; and is a founding member of the Worcester Chamber Music Society. He performs frequently as soloist with his wife, pianist / fortepianist Yi-heng Yang. In the non-classical realm, he was a member of the Eastern Jazz Project, Charles Ketter Quartet, and Delfino Brothers Duo, and has performed with Joanna Newsom, Kelly Polar, and Pet Shop Boys. Max Zeugner has served on the faculties of the Apple Hill Chamber Players' Summer Chamber Music program, Royal Northern College of Music, and Newcastle University.