



JAAP VAN ZWEDEN
MUSIC DIRECTOR

Thursday, April 18, 2024, 7:30 p.m.

17,025th Concert

Donor Rehearsal at 9:45 a.m.[‡]

Friday, April 19, 2024, 8:00 p.m.

17,026th Concert

Saturday, April 20, 2024, 8:00 p.m.

17,028th Concert

Thomas Søndergård, Conductor ■

(New York Philharmonic debut)

Andrew Watts, Countertenor ■

(New York Philharmonic debut)

Brooklyn Youth Chorus

Dianne Berkun Menaker, Artistic Director

■ **Chang-Chavkin Debut Artist**

Wu Tsai Theater

David Geffen Hall at Lincoln Center

Home of the New York Philharmonic

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**.

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

[‡] Donor Rehearsals are available to New York Philharmonic supporters; learn more at nyphil.org/memberevents.



April 18–20, 2024

Thomas Søndergård, Conductor (New York Philharmonic debut)

Andrew Watts, Countertenor (New York Philharmonic debut)

Brooklyn Youth Chorus

Dianne Berkun Menaker, Artistic Director

L. BOULANGER

(1893–1918)

D'un matin de printemps (Of a Spring Morning) (1918)

Olga NEUWIRTH

(b. 1968)

Keyframes for a Hippogriff — Musical Calligrams in memoriam Hester

Diamond, for Countertenor,

Children's Choir, and Orchestra

(2019–20 / rev. 2021; US Premiere–

New York Philharmonic

Co-Commission, as part of *Project 19*,

with Berliner Philharmoniker

Foundation, the Royal Stockholm

Philharmonic Orchestra, and BBC

Radio 3)

ANDREW WATTS

BROOKLYN YOUTH CHORUS

Intermission

PROKOFIEV
(1891–1953)

Symphony No. 5 in B-flat major,
Op. 100 (1944)

Andante
Allegro marcato
Adagio
Allegro giocoso

These performances of Olga Neuwirth's *Keyframes for a Hippogriff – Musical Calligrams in memoriam Hester Diamond* are made possible with generous support from the **Francis Goelet Charitable Lead Trusts**.

The April 18 performance is supported by a generous bequest from **Edna Mae and Leroy Fadem**, loyal subscribers from 1977 to 2023. Additional generous support for this concert is provided by **Leona Kern in memory of Ralph W. Kern**.

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**.

Guest artist appearances are made possible through the **Hedwig van Ameringen Guest Artists Endowment Fund**.

Select New York Philharmonic performances are syndicated on ***The New York Philharmonic This Week*** (nyphil.org/thisweek), the award-winning weekly radio series.

Follow the NY Phil on **Facebook, Twitter, Instagram, TikTok, and YouTube**, and at nyphil.org.

PLEASE SILENCE YOUR ELECTRONIC DEVICES.

PHOTOGRAPHY AND VIDEO RECORDING ARE PERMITTED ONLY DURING APPLAUSE.

Notes on the Program

D'un matin de printemps (Of a Spring Morning)

Lili Boulanger

The name Boulanger is certainly familiar to the classical music world. However, in this case we are not talking about Nadia Boulanger — the composer, conductor, and famed pedagogue — but rather her younger sister, Lili.

You can be forgiven for not knowing as much about Lili. While Nadia lived until 1979, sought out for decades as a teacher by composers ranging from Aaron Copland to Quincy Jones, Lili had a brief, if celebrated, life. She was 24 when she died in 1918, leaving behind a short list of sparklingly orchestrated works.

The Boulanger sisters were born into music, with a long lineage of musical relatives, and family acquaintances among the upper echelons of French composers and performers. Their father, Ernest, had won the prestigious Prix de Rome at the Conservatoire de Paris when he was only 20. He would go on to be an elder statesman there, a professor of voice into his 70s, by the time his daughters were born. Their mother, Russian-born Raissa Myshetskaya, had been one of his students.

Marie-Juliette Olga, known as Lili, seemed a naturally gifted musician from the start. The story goes that composer Gabriel Fauré, a family friend, recognized that she had perfect pitch when she was only two. Unfortunately, health issues became part of her life around the same time, after a bout of bronchial pneumonia left her immune system weakened.

Still, she began learning to play piano, violin, cello, organ, and harp, and was soon following Nadia to her classes at the Conservatoire. The Paris music institution

loomed large in the sisters' lives and continued to do so after the death of their father, when Lili was six. Nadia eventually began to teach there, and she took second place in the Prix de Rome competition in 1908. The prize, which had been won by the likes of Berlioz, Massenet, and Debussy, was a stamp of approval that also provided for a period of study in Italy.

Lili set her sights on the Prix de Rome in 1912, but withdrew after being worn down by the stress of rigorous elimination rounds. She had been diagnosed with intestinal tuberculosis, most likely the condition now known as Crohn's disease, and suffered periodic episodes that left her incapacitated. She rebounded in 1913, triumphing as the first woman to win the competition, for the cantata *Faust et Hélène*. She was 19.

In Short

Born: August 21, 1893, in Paris, France

Died: March 15, 1918, in Mézy-sur-Seine, France

Work composed: 1918, orchestrating a work written in 1917 as duets for violin and piano and for flute and piano, and trio for violin, cello, and harp

World premiere: March 13, 1921, at the Conservatoire de Paris, by the orchestra of the Concert Pasdeloup, Rhené-Baton, conductor

New York Philharmonic premiere and most recent performances: March 31–April 2, 2022, Anna Rakitina, conductor

Estimated duration: ca. 7 minutes

Faust et Hélène was introduced to New York audiences in 1918, by the New York Symphony (which would later merge with the New York Philharmonic). Conductor Walter Damrosch had heard Lili's music during a visit to Paris and vowed to introduce it in the States. He told *The New York Times*:

I shall be particularly glad to do this because I recently made the statement that I did not think there would ever be a great woman composer. We have

no woman Brahms nor Beethoven. But I think there are great possibilities of it, now that I have heard some of the works of Lili Boulanger.

D'un matin de printemps is one of the last orchestral pieces Lili completed in her own hand. Her health had continued to decline and, with no viable treatment, in 1916 she was told she had only a couple of years to live. She continued working at a focused pace, completing *D'un matin de printemps* and a

Sibling Support



What if Lili Boulanger had not died so tragically young? What direction might this mercurial talent and her music have taken? Would she have earned a place in the classical pantheon, or been sidelined as a woman composer?

Perhaps not the latter, with Nadia in the picture. Big sister kept the flame alive throughout her lifetime, promoting Lili's memory and work, and creating the Lili Boulanger Memorial Fund in 1939 to aid composers and musicians of promise. That same year Nadia played organ on Lili's *Pour les funérailles d'un soldat* at Carnegie Hall, when she made her New York Philharmonic conducting debut.

UNDER THE AUSPICES OF THE
PHILHARMONIC-SYMPHONY LEAGUE OF NEW YORK
 Mrs. JOHN T. PASTY, Chairman

Special Gala Concert
 BY
 The Philharmonic-Symphony Orchestra of New York
 3480TH CONCERT
JOHN BARBIROLLI, Conductor
 CARNEGIE HALL
 Saturday Evening, February 11, 1939
 AT EIGHT FORTY-FIVE

NADIA BOULANGER Guest Conductor	JEAN FRANÇAIS Pianist-Composer
Vocal Ensemble:	
NOÉMIE PERUGIA, Soprano	NATHALIE KEDROFF, Contralto
MARY FRANCES LEHNERTS, Soprano	
HUGUES CUENOD, Tenor	DODA CONRAD, Bass

PROGRAM
 First part conducted by Mlle. Boulanger.
 Second part conducted by Mr. Barbirolli.

1. A. SZALOWSKI (1907).....Overture
 (First performance in America)
2. MONTEVERDI (1567-1643)..... (a) T'amo mia vita
 (b) Illustratevi o cieli
 (c) Lamento della Ninfa*
 Noémie Perugia
 FAURÉ (1845-1924).....Nocturne for Orchestra (from the music to
 Haraucourt's comedy, "Shylock")
 MONTEVERDILasciatemi morire*
3. JEAN FRANÇAIS (1913).....Piano Concerto**
 I. Allegro III. Scherzo
 II. Andante IV. Allegro
 (First performance in America)
 Jean François
 INTERMISSION
4. LILI BOULANGER (1893-1918)....."Pour les Funérailles d'un Soldat"
 Doda Conrad
 Hugues Cuenod and Vocal Ensemble
 At the organ: Nadia Boulanger

Above, from left: Lili Boulanger (seated) with her sister, Nadia; the program from Nadia's 1939 performance of Lili's work at Carnegie Hall

contrasting companion piece, *D'un soir triste* (*Of a Sad Evening*), in early 1918. Nadia assisted with some scoring work when her sister was no longer able to handle the task.

D'un matin de printemps is a shimmering, impressionistic work that captures the essence of a warm and bright morning, as the world awakens and nature goes about its busy business. The jaunty main theme, introduced by flute, is passed around the orchestra, as if carried briskly along on the breeze, darkening and slowing for a pensive interlude where it is taken up by solo violin. An energetic pace and volume

resume, as the day gets into full swing, ending with an emphatic harp glissando.

Instrumentation: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, sarrusophone (most often played on contrabassoon), four horns, three trumpets, three trombones, tuba, triangle, suspended cymbal, tambourine or castanets, harp, celesta, and strings.

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

Sarrusophone or Substitute?

The instrumentation for *D'un matin de printemps* includes a sarrusophone (substituted in these performances by a contrabassoon). Pierre-Louis Gautro patented the obscure instrument in 1856 as an alternative to oboe or bassoon for outdoor band settings. Sarrusophones, named for French bandmaster Pierre-August Sarrus, were originally designed as double-reed instruments, although larger versions in the instrument family were later adapted with a single-reed mouthpiece.

In both fingering and looks, the sarrusophone recalls the saxophone that had been developed a few years earlier. That led the latter's creator, Adolphe Sax, to sue Gautro for patent infringement. Sax lost the legal battle but won the war, as musicians and manufacturers began to favor his saxophone over the sarrusophone.

The sarrusophone had something of a comeback among French composers in the early 20th century, being employed by Massenet, Ravel, Debussy, and Dukas, who featured it in *The Sorcerer's Apprentice* (a part now typically performed by a contrabassoon). And it is there we find it among music by Lili Boulanger, who also called for sarrusophone in her *Psalm 129* and *Psalm 130*.



Keyframes for a Hippogriff — Musical Calligrams in memoriam Hester Diamond

Olga Neuwirth

If you look for the common thread in Olga Neuwirth's groundbreaking and multi-layered oeuvre, it is not to be found in stylistic or formal categories, but rather in a fundamental attitude toward music as an art form. Uncompromising nonconformity and the desire to step across aesthetic borders have made Neuwirth one of the most singular figures in contemporary music, one who has expanded the traditional concept of composition.

Neuwirth's training was international, with composition studies at the Vienna Academy of Music and Performing Arts, the Electroacoustic Institute in Berlin, San Francisco Conservatory, and Institute for Research and Coordination in Acoustics / Music (IRCAM) in Paris (with Tristan Murail). In 2000 she was named composer-in-residence of the Royal Philharmonic Orchestra of Flanders in Antwerp, and in 2002 was appointed one of two composers-in-residence, alongside Pierre Boulez, at the Lucerne Festival. In 2008 she received the Heidelberg Prize for Female Artists. Currently Neuwirth teaches composition at the University of Music and Performing Arts in Vienna.

The sources of Neuwirth's inspiration are universal. "From childhood on," she said,

I was interested in everything. From art and politics to science and psychology. ... I am equally inspired by the small and large things in the world, and by the wonderful diversity of life.

She transforms phenomena from art, architecture, literature, music, natural science, psychology, and everyday reality into a musical poetry of the weird and

abysmal, exploring the horror and hopes of the individual in confrontation with society. Based on these existential premises, *Bählamms Fest* (1999), *Lost Highway* (2002–03, based on David Lynch's film), and *American Lulu* (2012) have become recognized as pioneering works for progressive music theater. In 2019 her latest opera, *Orlando*, based on the epochal novel by Virginia Woolf, became the first major opera by a woman to be performed at the Vienna Staatsoper. Neuwirth's "art-in-between" philosophy found a kindred spirit in Woolf's conception of a free and fluid gender identity.

Keyframes for a Hippogriff — Musical Calligrams in memoriam Hester Diamond also transcends one-dimensional categorization, starting with the complex references in the title. The piece is a tribute to Neuwirth's friend Hester Diamond (1928–2020), an American art collector and

In Short

Born: August 4, 1968, in Graz, Austria

Resides: in Vienna

Work composed: 2019–20, revised 2021; co-commissioned by the New York Philharmonic, as part of *Project 19*, with Berliner Philharmoniker Foundation, the Royal Stockholm Philharmonic Orchestra, and BBC Radio 3

World premiere: September 11, 2021, by the Berlin Philharmonic, Jakub Hrůša, conductor, Andrew Watts, countertenor, and the Tölz Boys' Choir

New York Philharmonic premiere: these performances, which mark the US premiere

Estimated duration: ca. 20 minutes

The NY Phil Connection

Olga Neuirth's *Keyframes for a Hippogriff* was commissioned by the New York Philharmonic 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 goal was to give women composers a platform and catalyze representation in classical music and beyond. The planned World Premiere by the NY Phil was made impossible by the COVID-19 pandemic. This is the second of three premieres of *Project 19* works this season; the others are by Melinda Wagner (which was premiered April 7) and Mary Kouyoumdjian (being unveiled May 10).

This is not the first time that the NY Phil has performed Neuirth's music. In May 2014 the Philharmonic gave the US Premiere of her *Piazza dei Numeri* on Mario Merz's *Ziffern im Wald*, conducted by Matthias Pintscher and featuring soprano Jennifer Zetlan, at The Museum of Modern Art.

New York Philharmonic and The Museum Of Modern Art Present

CONTACT! AT THE BIENNIAL: BEYOND RECALL

Matthias Pintscher, Conductor
Jennifer Zetlan, Soprano
Evan Hughes, Bass-Baritone (New York Philharmonic debut)

Dai FUJIKURA (b. 1977) *silence seeking solace* on Stephan Balkenhol's *Sphaera / Frau im Fels* (2013; U.S. Premiere)
JENNIFER ZETLAN

Bruno MANTOVANI (b. 1974) *Spirit of Alberti* on Marina Abramovic's *Spirit of Mozart* (2013; U.S. Premiere)

Olga NEUWIRTH (b. 1968) *Piazza dei Numeri* on Mario Merz's *Ziffern im Wald* (2013; U.S. Premiere)
JENNIFER ZETLAN

Michael JARRELL (b. 1958) *Adtende, ubi albescit veritas* on Christian Boltanski's *Vanitas* (2013; U.S. Premiere)
EVAN HUGHES

Intermission

Johannes Maria STAUD (b. 1974) *Caldera* on Anthony Cragg's *Caldera* (2013; U.S. Premiere)
JENNIFER ZETLAN

Mark ANDRE (b. 1964) *E2* on James Turrell's *Sky-Space* (2013; U.S. Premiere)



From top: the program from the NY Phil's only prior performance of a work by Olga Neuirth; the November 2019 event celebrating the launch of Project 19, attended by 11 of the composers (not including Neuirth) and Deborah Borda, then the NY Phil's President & CEO

interior designer who brought together traditional art and modern design in a unique way. Neuwirth has long held a deep interest in the visual arts; in San Francisco she studied painting and film at San Francisco Art College, and in Vienna she wrote her thesis on music in Alain Resnais's film *L'Amour à mort*. The first word in the title also points to visual art: "Keyframing" is an animation term referring to "key images" that provide a rough sequence of movements. A "hippogriff" is a mythical creature made up of a bird of prey and a horse. A "calligram" is a text form whose line arrangement results in a figurative representation — a hybrid of word and image. The tracks of a "fluid identity" are thus laid in these "keyframes" of the title.

This extensively scored vocal work is based on a collage of texts from a wide range of eras and styles. Fragments from the writings of Ariosto, Blake, Dickinson, Zinaida Gippius, Edward Lear, Nietzsche, Melville, Stein, Whitman, Neuwirth herself, and graffiti are interwoven into a dialogue between countertenor and children's chorus, the latter representing hope, the former the futility and loneliness of the individual in a dystopian world. Neuwirth describes the underlying idea thus: "We try to tell the diverse stories of our small lives against the white noise of information, in which technology already seems to have overtaken human interaction."

The plurality of lyrical and musical expression in *Keyframes for a Hippogriff* mirrors Neuwirth's desire for freedom and diversity as the basis of a more human society. The music oscillates, Neuwirth says, between "furor, fragility, and loneliness" to express the anger and powerlessness of the individual as well as a potential for social change. The children's chorus,

which, she adds, sings graffiti phrases "like a choir of slam poets," personifies a

voice of resistance against a ruinous public order that is being damaged by the self-interest of government and industry. May *Keyframes* be a contribution to "humanistic composing" in a time of political and social instability and the destruction of our planet.

Instrumentation: two flutes (both doubling piccolo), two oboes, two clarinets (one doubling E-flat clarinet) and bass clarinet, two bassoons (one doubling contrabassoon), alto saxophone, three horns, three trumpets (one doubling piccolo trumpet), two trombones, tuba, vibraphone, Thai nipple gongs, crotales, cowbells, tam-tam, suspended cymbals, glissando gongs, snare drums, tom-toms, woodblocks, triangles, metal blocks, anvils, auto-brake drums, mechanical car horns with rubber balls, guiros, tubular bells, bass drum, temple blocks, metal block, orchestra bells, two synthesizers, electric guitar (tuned 60 cents above the orchestra), and strings, plus countertenor and children's chorus.

— Dirk Wieschollek, a musicologist, journalist, and critic specializing in 20th century and contemporary music and sound art, whose work appears in *German media and radio*

This note originally appeared in the program of the Berliner Philharmoniker Foundation.

Olga Neuwirth's *Keyframes for a Hippogriff* – *Musical Calligrams in memoriam Hester Diamond* is presented under license from Boosey & Hawkes, Inc., copyright owners.

Text

Keyframes for a Hippogriff — Musical Calligrams in memoriam Hester Diamond

Olga Neuwirth

Assembled by Neuwirth using texts by Ludovico Ariosto, William Blake,
Emily Dickinson, Zinaida Gippius, Edward Lear, Herman Melville, Friedrich
Nietzsche, Neuwirth, Gertrude Stein, Walt Whitman, and street graffiti.

Countertenor

Wherever I look
there are light-blue spots.
The bell rang.
I am all by myself.
A seal is stamped on all phenomena.

I celebrate and sing of myself,
but every atom belonging to me
as good belongs to you.
It sounds like the beginning and the end of freedom.
I am of old and young,
of foolish as much [of] wise,
a child as well as a man.
One of the Nation of many nations,
the smallest the same
and the largest the same.

High hippogriff. In wings and beaks and crest,
formed like his sire,
high, high hippogriff!
I resist anything better than my own diversity,
I breathe the air, but leave plenty after me,
and am not stuck up, and: am in my place.
I am in a cramped cell in this world!

Children's Chorus

This world!
A cell.

Countertenor

And the cell is low.

Children's Chorus

The world, a cell.

Countertenor

In the four corners are four tireless spiders.

Children's Chorus

Spiders!

Countertenor

They weave and weave and weave.

The four fat spiders are happy.

With a beastly happiness.

Children's Chorus

Happiness!

Countertenor

Hope in gates,

Children's Chorus

Hope!

Countertenor

hope in spoons,

hope in doors,

hope ...

Children's Chorus

Hope.

Countertenor

... in tables,

no hope in daintiness and determination.

Children's Chorus

Hope.

Countertenor

Hope in dates. Hope.

Children's Chorus

Hope.

Countertenor

Who sits here?

Countertenor

The children meek?

(Please turn the page quietly.)

Children's Chorus

We are not meek!

Countertenor

Children!

Gray brother, here, partake our wine or quaff or sing.

For learn, we be hilarious men.

You, children, know [how] to sing.

Sing children.

Children's Chorus

Who, or why, or which, or what, is this old man?

Does he sit on a stool or a sofa or a chair?

Is he wise or foolish, young or old?

Does he drink his soup and coffee cold?

Do we children like him extremely well?

Or does he, whenever he can, rebel?

Does he sleep and snore in a dark green cave?

Or does he like to sit by the calm blue wave?

We roar and sing and whistle and cry
till the noise is heard from side to side.

Watches and oaks, custard and clocks!

Hand in hand,

on the edge of the sand,

the owl and the pussycat

danced by the light of the moon.

We dance by the light of the moon!

Every morn and every night,

Some are born to sweet delight,

Some are born to endless night.

Countertenor

I hear...

Countertenor and Children's Chorus

Listen!

Countertenor

bravuras of birds.

Countertenor and Children's Chorus

Oh, for wings, for wings of freedom,

oh, for the wings of freedom, the wings of love!

I would remain in this world.

Children's Chorus

No feet, but we have wings to fly.

Countertenor

Far away, far away would I live.

Children's Chorus

We live!

Countertenor

Come, oh children!

(A choral cry)

Countertenor

Someone said something?

Where and who?

Seems as though it were I, the wanderer.

Children's Chorus

You –

the wanderer!

Countertenor

Myself speaking, though in a weak voice.

Children's Chorus

How good to be alive!

How infinite to be alive!

It's like the light –

it's like a bee –

a dateless melody.

Countertenor

No path!

[Though] you all can't kill my free spirit!

Rise up!

Stand up!

Children's Chorus

Your bonuses could be our dream!

Countertenor

So many rugged hopes for a better world.

Children's Chorus

We are told to obey,

but we do not listen!

(Please turn the page quietly.)

Countertenor

When everyone runs in one direction, I run in the other.

Children's Chorus

Yeah!

Let's make our dream for real again!

Color the streets!

Free!

Countertenor

We are all brothers!

Children's Chorus

Brothers!

Countertenor

Be embraced! Truth towards friends and enemies.

Freedom of expression. Freedom!

Children's Chorus

Freedom of expression. Freedom!

Countertenor

Pay homage to empathy, to solidarity, to humanity!

Children's Chorus

Solidarity, humanity!

Countertenor

O, courage firm in great pain and help where the innocent weep.

Children's Chorus

La la la la la,

fearful courage,

but the cherub beckons us.

Countertenor and Children's Chorus

We endure for a better world.

Countertenor and Children's Chorus

Joy in eternal nature!

The liberty to be free!

Hope!

Hope!

Symphony No. 5 in B-flat major, Op. 100

Sergei Prokofiev

Prokofiev's seven symphonies cover a span of 36 years, from his First, the much-loved *Classical* Symphony, composed in 1916–17, through to his Seventh, his last major work, written in 1951–52. Yet his involvement with the genre was even longer than that — covering 50 years, in fact — as he had produced a Symphony in G major back in 1902, when he was an 11-year-old prodigy taking private composition lessons from Reinhold Glière. That piece was not published, and its interest today is principally historical. Neither did Prokofiev publish the Symphony in E minor that he wrote in 1908 during a summer vacation from his studies at the St. Petersburg Conservatory. Already, while working on that latter symphony, Prokofiev was developing strong opinions about the genre, which he articulated in a letter to his friend, composer Nikolai Miaskovsky:

What can be worse than a long symphony? In my opinion, a symphony should ideally last 20 minutes, or 30 maximum. I am trying to write mine as compactly as possible: I'm crossing out even the slightest "wordiness" with a merciless pencil.

Prokofiev had already grasped the concept of "less is more," and sparseness, tautness, and carefully considered balance would remain hallmarks of his mature work.

That's not to say that he was inflexible on the matter of symphonies ideally lasting only 20 minutes. His first official symphony, the *Classical*, comes in a few minutes shorter than that, but the Fifth runs to nearly 45 minutes. Nonetheless,

Prokofiev could not be accused of "sprawl" as his symphonies unrolled. As he aged, he never lost his command of the compact.

World War II was in full swing while Prokofiev worked on his Symphony No. 5, during the summer of 1944, but he was sheltered from the hostilities, living in an artists' retreat 150 miles northeast of Moscow. Shortly after the premiere, he wrote:

I regard the Fifth Symphony as the culmination of a long period of my creative life. I conceived of it as glorifying the grandeur of the human spirit ... praising the free and happy man — his strength, his generosity, and the purity of his soul.

The opening movement does indeed convey a sense of grandeur and heroism, nowhere more than in the epic vision of its

In Short

Born: either April 23, as he claimed, or April 27 (according to his birth certificate), 1891, in Sontsovka, Ekaterinoslav district, Ukraine

Died: March 5, 1953, in Moscow, USSR

Work composed: summer 1944, drawing on material sketched in the preceding decade; the orchestration was completed that November

World premiere: January 13, 1945, in the Great Hall of the Moscow Conservatory, by the State Symphonic Orchestra of the USSR, with the composer conducting

New York Philharmonic premiere: March 21, 1946, Artur Rodziński, conductor

Most recent New York Philharmonic performance: April 2, 2022, Anna Rakitina, conductor

Estimated duration: ca. 43 minutes

spectacular coda. A fast movement follows, so full of hilarity and satire as to become one of the composer's most irrepressible scherzos. The third movement is a study in elegant lyricism, though not without tragic overtones; and the finale, after reminiscing about some material alluding to the first movement, pours forth with giddy high spirits and optimistic affirmation.

Public curiosity ran high when this work was introduced. Prokofiev wrote that his Fifth Symphony was

very important not only for the musical material that went into it, but also

because I was returning to the symphonic form after a break of 16 years.

It was, moreover, the first symphony he had written since moving back to his native land following his years as an expatriate, from 1918 to 1936, and so was viewed as his first properly Soviet symphony. It scored a huge success at its premiere. The symphony's wide-ranging but broadly optimistic spirit combined with the circumstances of wartime patriotism to create a perfect storm of enthusiasm on Soviet stages, and it wasted no time whipping up similar excitement in the United States. On

Russia in 1944



German prisoners of war in Moscow, July 15, 1944, during "The Parade of the Vanquished," which was held to celebrate the success of Operation Bagration

Ask most people in the United States about a definitive military action in 1944 that turned the tide in World War II, and the answer would be almost universal — D-Day — and many would follow that with the date, June 6. Americans also know that the Soviets played a crucial role in the actions that year that would lead to the defeat of the Nazi regime, but few could easily call to mind the words Operation Bagration.

This campaign on what was considered the Eastern Front was fought from June 22 to August 19. With Operation Overlord already underway on Germany's Western Front, the Nazis now had to fight on both sides of their territory. The Soviet Union completely destroyed the German front line in what is considered the biggest defeat in German military history, with around 450,000 German casualties and another 300,000 cut off by the Red Army for almost a year.

— The Editors

November 19, 1945, a week after Serge Koussevitzky led the Boston Symphony Orchestra in the US Premiere, Prokofiev's picture graced the cover of *Time* magazine. The magazine's lengthy profile of him quoted Koussevitzky's assessment:

[The Fifth Symphony is] the greatest musical event in many, many years. The greatest since Brahms and Tchaikovsky! It is magnificent! It is yesterday, it is today, it is tomorrow.

four horns, three trumpets, three trombones, tuba, timpani, triangle, cymbals, suspended cymbal, tambourine, snare drum, wood block, bass drum, tam-tam, piano, harp, 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)

Instrumentation: two flutes and piccolo, two oboes and English horn, two clarinets plus E-flat clarinet and bass clarinet, two bassoons and contrabassoon,

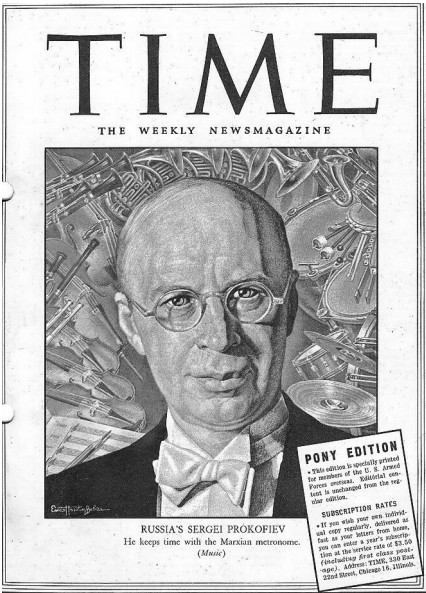
Portions of this note originally appeared in the program books of the San Francisco Symphony and UBS-Verbier Youth Orchestra.

Witness to the Premiere

Everyone who was anyone in Moscow's musical community was present in the Great Hall of the Moscow Conservatory for the premiere of Prokofiev's Fifth Symphony in January 1945. The work was ardently anticipated, being his first new symphony in 16 years, and spirits were buoyed with the knowledge that the troops of the Red Army were just then embarking on their triumphant march into Nazi Germany. The eminent pianist Sviatoslav Richter, seated in the third row, offered this account:

The Great Hall was illuminated, no doubt, the same way it always was, but when Prokofiev stood up, the light seemed to pour straight down on him from somewhere up above. He stood like a monument on a pedestal. And then, when Prokofiev had taken his place on the podium and silence reigned in the hall, artillery salvos suddenly thundered forth. His baton was raised. He waited, and began only after the cannons had stopped. There was something very significant in this, something symbolic. It was as if all of us — including Prokofiev — had reached some kind of shared turning point.

The November 19, 1945, cover of *Time* magazine



New York Philharmonic

2023–2024 SEASON

JAAP VAN ZWEDEN, *Music Director*

Leonard Bernstein, *Laureate Conductor, 1943–1990*

Kurt Masur, *Music Director Emeritus, 1991–2015*

VIOLINS

Frank Huang
Concertmaster
The Charles E. Culpeper Chair

Sheryl Staples
Principal Associate
Concertmaster
The Elizabeth G. Beinecke Chair

Michelle Kim
Assistant Concertmaster
The William Petschek Family
Chair

Quan Ge

Hae-Young Ham
The Mr. and Mrs. Timothy M.
George Chair

Lisa GiHae Kim
Kuan Cheng Lu
Kerry McDermott

Su Hyun Park
Anna Rabinova

Fiona Simon
The Shirley Bacot
Shamel Chair

Audrey Wright
Sharon Yamada

Elizabeth Zeltser+
The William and Elfriede
Ulrich Chair

Andi Zhang

Yulia Ziskel
The Friends and Patrons
Chair

Qianqian Li+
Principal

Lisa Eunsoo Kim*
In Memory of Laura
Mitchell

Soohyun Kwon
The Joan and Joel I. Pickett
Chair

Duoming Ba

Hannah Choi

The Sue and Eugene Mercy, Jr.
Chair

I-Jung Huang

Dasol Jeong

Alina Kobialka

Hyunju Lee

Kyung Ji Min

Marié Schwalbach

Na Sun
The Gary W. Parr Chair

Jin Suk Yu+

VIOLAS

Cynthia Phelps
Principal
The Mr. and Mrs. Frederick P.
Rose Chair

Rebecca Young*
The Joan and Joel Smilow
Chair

Cong Wu**
The Norma and Lloyd
Chazen Chair

Dorian Rence

Sofia Basile

Leah Ferguson

Katherine Greene
The Mr. and Mrs. William J.
McDonough Chair

Vivek Kamath

Peter Kenote

Kenneth Mirkin

Tabitha Rhee

Robert Rinehart
The Mr. and Mrs. G. Chris
Andersen Chair

CELLOS

Carter Brey
Principal
The Fan Fox and Leslie R.
Samuels Chair

Matthew Christakos*
The Paul and Diane
Guenther Chair

Patrick Jee

Elizabeth Dyson
The Mr. and Mrs. James E.
Buckman Chair

Alexei Yupanqui
Gonzales

Maria Kitsopoulos
The Secular Society Chair

Sumire Kudo

Qiang Tu

Nathan Vickery

Ru-Pei Yeh
The Credit Suisse Chair
in honor of Paul Calello

BASSES

Timothy Cobb
Principal

Max Zeugner*
The Herbert M. Citrin
Chair

Blake Hinson**

Satoshi Okamoto

Randall Butler
The Ludmila S. and Carl B.
Hess Chair

David J. Grossman

Isaac Trapkus

Rion Wentworth

FLUTES

Robert Langevin
Principal
The Lila Acheson Wallace
Chair

Alison Fierst+

Yoobin Son

Mindy Kaufman
The Edward and Priscilla
Pilcher Chair

PICCOLO

Mindy Kaufman

OBOES

Liang Wang
Principal
The Alice Tully Chair

Sherry Sylar*

Robert Botti
The Lizabeth and Frank
Newman Chair

Ryan Roberts

ENGLISH HORN

Ryan Roberts

CLARINETS

Anthony McGill
Principal
The Edna and W. Van Alan
Clark Chair

Benjamin Adler*

Pascual Martínez
Forteza
The Honey M. Kurtz Family
Chair

Barret Ham

E-FLAT CLARINET

Benjamin Adler

Instruments made possible, in part, by **The Richard S. and Karen LeFrak Endowment Fund**.

The Digital Organ is made possible by **Ronnie P. Ackman and Lawrence D. Ackman**.

Steinway is the Official Piano of the New York Philharmonic and David Geffen Hall.

BASS CLARINET

Barret Ham

BASSOONS

Judith LeClair

*Principal
The Pels Family Chair*

Julian Gonzalez*

Roger Nye

*The Rosalind Miranda Chair
in memory of Shirley and
Bill Cohen*

CONTRABASSOON

HORNS

Stefán Jón

Bernharðsson++
Guest Principal

Richard Deane*

R. Allen Spanjer

The Rosalind Miranda Chair

Leelanee Sterrett

Tanner West

*The Ruth F. and Alan J. Broder
Chair*

TRUMPETS

Christopher Martin

*Principal
The Paula Levin Chair*

Matthew Muckey*

Ethan Bensdorf

Thomas Smith

TROMBONES

Joseph Alessi

*Principal
The Gurnee F. and Majorie L.
Hart Chair*

Colin Williams*

David Finlayson

*The Donna and Benjamin M.
Rosen Chair*

BASS TROMBONE

George Curran

*The Daria L. and William C.
Foster Chair*

TUBA

Alan Baer

Principal

TIMPANI

Markus Rhoten

*Principal
The Carlos Moseley Chair*

Kyle Zerna**

PERCUSSION

Christopher S. Lamb

*Principal
The Constance R. Hoguet
Friends of the Philharmonic
Chair*

Daniel Druckman*

*The Mr. and Mrs. Ronald J.
Ulrich Chair*

Kyle Zerna

HARP

Nancy Allen

Principal

KEYBOARD

In Memory of Paul Jacobs

HARPSICHORD

Paolo Bordignon

PIANO

Eric Huebner

*The Anna-Maria and
Stephen Kellen Piano Chair*

ORGAN

Kent Tittle

LIBRARIANS

Lawrence Tarlow

Principal

Sara Griffin*

ORCHESTRA

PERSONNEL

DeAnne Eisch

*Orchestra Personnel
Manager*

STAGE

REPRESENTATIVE

Joseph Faretta

AUDIO DIRECTOR

Lawrence Rock

* Associate Principal

** Assistant Principal

*** Acting Associate
Principal

+ On Leave

++ Replacement / Extra

The New York
Philharmonic uses
the revolving seating
method for section string
players who are listed
alphabetically in the roster.

**HONORARY
MEMBERS OF
THE SOCIETY**

Emanuel Ax

Deborah Borda

Zubin Mehta

Programs are supported, in part, by public funds from the **New York City Department of Cultural Affairs** in partnership with the **City Council**, the **National Endowment for the Arts**, the **National Endowment for the Humanities**, and the **New York State Council on the Arts**, with the support of the Office of the Governor and the New York State Legislature.

The Artists



The 2023–24 season sees Danish conductor **Thomas Søndergård** begin his tenure as music director of the Minnesota Orchestra. In addition, he continues to serve as music director of the Royal Scottish National Orchestra (RSNO), following six seasons as principal guest conductor. Between 2012 and 2018 he served as principal conductor of the BBC National Orchestra of Wales (BBC NOW), after stepping down as principal conductor and musical advisor of the Norwegian Radio Orchestra.

Søndergård opened his Minnesota Orchestra tenure with two weeks of concerts featuring works by Mozart, Richard Strauss, Lera Auerbach, Debussy, Barber, and Ravel, and led the orchestra in its New Year concerts. With the RSNO this season, in addition to subscription concerts, Søndergård leads the orchestra's residency at the Grosses Festspielhaus in Salzburg and on an extensive European tour with violinist Ray Chen. He makes his New York Philharmonic debut in these concerts, leading the US Premiere of Olga Neuwirth's *Keyframes for a Hippogriff*—*Musical Calligrams in memoriam Hester Diamond*, and in November 2023 he made his debut with Zurich's Tonhalle Orchestra. Søndergård makes regular guest appearances throughout Scandinavia, making debuts with Iceland Symphony Orchestra and at the Bergen International Festival, where he leads a full staging of Ibsen's *Peer Gynt* to Grieg's complete incidental music. His return visits include the Bergen Philharmonic and

Danish National Symphony Orchestra, celebrating his receipt of the Carl Nielsen and Anne Marie Carl-Nielsen Foundation Award for his outstanding contribution to Danish musical life.

Thomas Søndergård has appeared with many notable orchestras in leading European centers, such as Berlin (including the Berlin Philharmonic, Berlin Radio Symphony Orchestra, Mahler Chamber Orchestra, and Konzerthausorchester Berlin), Munich (Bavarian Radio Symphony Orchestra), Leipzig (Leipzig Gewandhaus Orchestra), Paris (Orchestre national de France), London (London Philharmonic, BBC Symphony, London Symphony, and Philharmonia orchestras), Amsterdam (Royal Concertgebouw Orchestra and Netherlands Philharmonic), and Rotterdam (Rotterdam Philharmonic). He is a familiar figure in Scandinavia, appearing with such orchestras as the Oslo Philharmonic, Gothenburg Symphony, Danish National Symphony, Royal Stockholm Philharmonic, Swedish Radio Symphony, Finnish Radio Symphony, and Helsinki Philharmonic. His North American appearances to date have included the symphony orchestras of Chicago, Cleveland, Cincinnati, Baltimore, St. Louis, Toronto, Atlanta, Montreal, Vancouver, Houston, and Seattle. He has made highly successful tours to China, South Korea, Australia, and New Zealand.



Few countertenors have pushed the boundaries of repertoire and sound more than **Andrew Watts**. A dramatic voice and extraordinary stagecraft and presence make

him a unique performer, not only of parts traditionally associated with the voice type, but also as a pioneer of 20th- and 21st-century repertoire. He is particularly associated with roles like Edgar in Aribert Reimann's *Lear*, which he has performed at Hamburg Staatsoper, Opéra national de Paris, Maggio Musicale Fiorentino, Munich's Bavarian Staatsoper, and Teatro Real Madrid.

As well as singing core roles of the countertenor repertoire, he has performed more than 60 world premieres at the Royal Opera House, Covent Garden, Glyndebourne Festival, Teatro alla Scala, Teatro La Fenice, Berlin Staatsoper, and Opera de Lyon; with the Los Angeles Philharmonic and Berlin Philharmonic; at the Salzburg, Bregenz, Lucerne, Aldeburgh, and Edinburgh international festivals; and at the Ruhrtriennale and the BBC Proms. He has created roles in major works by Harrison Birtwistle, Olga Neuwirth, Unsuk Chin, Emmanuel Nunes, Mozart Camargo Guarnieri, Raymond Yiu, Michael Finnissy, Judith Weir, Torsten Rasch, Tansy Davies, and Elena Langer.

Watts's recent highlights include performing Neuwirth's *Keyframes for a Hip-pogriff* — *Musical Calligrams in memoriam Hester Diamond* with the Berlin Philharmonic and Royal Stockholm Philharmonic Orchestra, and the composer's *The Outcast* at the Philharmonie de Paris; the role of Prince Go-Go in Ligeti's *Le Grand Macabre* for the Vienna Staatsoper, at the Enescu Festival, and with Orchestra national de France; and *Lear* at Teatro Real Madrid and Bavarian Staatsoper, where he also sang Orlofsky in Barrie Kosky's new production of Richard Strauss's *Die Fledermaus*. Later this season, Watts will perform in Unsuk Chin's *Alice in Wonderland* at Amsterdam's Concertgebouw, and in Georg Friedrich Haas's *Koma* at the Salzburg Festival.

Brooklyn Youth Chorus, led by founder and artistic director Dianne Berkun Menaker, is one of the most highly regarded ensembles in the country, and has stretched the artistic boundaries of the youth chorus. The chorus made its New York Philharmonic debut in 2002, in the World Premiere of John Adams's *On the Transmigration of Souls*, the recording of which won three Grammy Awards. Brooklyn Youth Chorus has performed with acclaimed conductors including Jaap van Zweden, Alan Gilbert, Marin Alsop, Esa-Pekka Salonen, Gustavo Dudamel, Joe Hisaishi, Reinbert de Leeuw, and Lorin Maazel. The chorus has collaborated with an impressive range of organizations and artists including the London Symphony Orchestra, Los Angeles Philharmonic, Kronos Quartet, International Contemporary Ensemble, David Byrne, The National, Arcade Fire, Elton John, and Barbra Streisand. Brooklyn Youth Chorus has developed an active commissioning program and collaborated with some of the most important composers of our time, including Caroline Shaw, Tania León, David Lang, John Adams, Julia Wolfe, Nico Muhly, Angélica Negrón, Bryce Dessner, Richard Reed Parry, Paola Prestini, Nathalie Joachim, Paul Moravec, Toshi Reagon, Alev Lenz, Anna Clyne, Aleksandra Vrebalov, and William Britton. Founded in 1992, Brooklyn Youth Chorus has served more than 10,000 students through its core after-school and public-school outreach programs. The chorus's professional faculty teach a wide range of repertoire and styles using founding artistic director Dianne Berkun Menaker's proven Cross-Choral Training® method, emphasizing healthy and versatile vocal technique, music theory, sight-singing, and ear training.

Dianne Berkun Menaker is the founder and artistic director of the Brooklyn Youth Chorus and the creator of the Cross-Choral Training® program, an experiential approach to functional voice and musicianship pedagogy. She prepared the chorus for its New York Philharmonic debut in the 2002 World Premiere of John Adams’s *On the Transmigration of Souls*, the recording of which won three Grammy Awards. With Brooklyn Youth Chorus, she has developed an active

commissioning program and has collaborated with some of the most important composers of our time. Berkun Menaker is a choral clinician and teaching artist for such organizations as the New York Philharmonic and The Weill Music Institute at Carnegie Hall, and has presented workshops and master classes for New York University, New York State School Music Association, the American Choral Directors Association, and the New York City Department of Education.

Brooklyn Youth Chorus

Dianne Berkun Menaker, artistic director

Sofia Aguirre
Mayzie Andersen
Boji Azmanova
Lydia Bach
Eloise Baker-Robbins
Trilliane Bergeron
Safira Berrada-Riggs
Sofia Rossa Bologna Gitti
Leah Brown
Lily Brown
Emma Callahan
Maggie Callahan
Greta Currah
Josie Devlin
Pia Dorosin

Margot Ehrsam
Matilda Endres
Arianne Fahie
Jane Gesser
Laila Gilabert
Selayah Gray
Talia Greenland
Kendall Hollmon
Victoria Johnson
Stella Kear
Olivia Kern
Vivian Kravet
Gertrude Lipkin
Lucy Mellon
Lucy Nadoban

Maahika Nair
Nia Nelson
Sylvie Oates
Violet Paris-Hillmer
Sophie Penenberg
Ellie Powell
Amelia Sammons
Savannah Savas
Niko Sembo
Malana Simms
Elise Struthers
Vaikuntha Tamayo
Marisa Triola
Eve van den Brulle

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 through performances with Principal players as concerto soloists, and 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 Seoul Philharmonic and will assume that role at Orchestre Philharmonique de Radio France in 2026, having recently concluded his 12-year tenure at the Hong Kong Philharmonic. 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.

NEED TO KNOW

New York Philharmonic Guide

Order Tickets and Subscribe

Order tickets online at nyphil.org or call (212) 875-5656.

The New York Philharmonic Box Office is at the **Welcome Center at David Geffen Hall**, open from 10:00 a.m. to 6:00 p.m., Monday through Saturday; noon to 6:00 p.m., Sunday; and remains open one-half hour past concert time on performance evenings.

Donate Your Concert Tickets

Can't attend a concert as planned? Call Customer Relations at (212) 875-5656 to donate your tickets for re-sale, and receive a receipt for tax purposes in return.

For the Enjoyment of All

Latecomers and patrons who leave the hall will be seated only after the completion of a work.

Silence all cell phones and other electronic devices throughout the performance.

Photography, sound recording, or videotaping of performances is prohibited.

Accessibility

David Geffen Hall



All gender **restrooms** with accessible stalls are in the Karen and Richard LeFrak Lobby. Accessible men's, women's, and companion restrooms are available on all levels. Infant changing tables are in all restrooms.

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.

Accessible seating is available in all performance areas and can be arranged at point of sale. For guests transferring to seats, mobility devices will be checked by staff, labeled, and returned at intermission and after the performance. Seating for persons of size is available in the Orchestra and Tiers 1 and 2. Accessible entrances are on the Josie Robertson Plaza. Accessible routes from the Karen and Richard LeFrak Lobby to all tiers and performance spaces are accessible by **elevator**.

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

For Your Safety

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

Fire exits indicated by a red light and the sign nearest to the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, do not run — walk to that exit.

If an evacuation is needed, follow the instructions given by the House Manager and Usher staff.

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