

13–18 February 2012

Barbican Hall

# Barbican International Associate Residency

**New York Philharmonic**  
**Alan Gilbert** *conductor*



**Monday 13 February**  
**Credit Suisse Very Young Composers Project**

**Thursday 16 February, 7.30pm**

**Mahler** Symphony No. 9

**New York Philharmonic Masterclasses**

Come and watch players from the New York Philharmonic work with up-and-coming musicians from the Guildhall School of Music & Drama.

**10am Guildhall Lecture Recital Room**

**New York Philharmonic Masterclass: Trombone**  
with Principal Trombone Joseph Alessi

**10.30am Guildhall Music Hall**

**New York Philharmonic Masterclass: Percussion**  
with Principal Percussion Christopher S. Lamb

**12.00pm Fountain Room**

**New York Philharmonic Masterclass: Trumpet**  
with Principal Trumpet Philip Smith

**1.00pm Guildhall Music Hall**

**New York Philharmonic Masterclass: Cello**  
with Principal Cello Carter Brey

**Tickets £3**

**Friday 17 February, 7.30pm**

**Thomas Adès** Polaris *UK premiere*

**Berlioz** Les nuits d'été

Interval: 20 minutes

**Stravinsky** Symphony in Three Movements

**Ravel** Daphnis et Chloé – Suite No. 2

Joyce DiDonato *mezzo-soprano*

**2.00pm Barbican Hall**

**New York Philharmonic Masterclass: French Horn**  
with Principal French Horn Philip Myers

**Saturday 18 February, 7.30pm**

**Magnus Lindberg** Feria

**Bartók** Piano Concerto No. 2

Interval: 20 minutes

**Prokofiev** Symphony No. 5

Lang Lang *piano*

**1.00pm Barbican Foyer**

**Come and Play presents Kidzone Live!**

The Barbican's foyers will be transformed as musicians from the New York Philharmonic and Guildhall School of Music & Drama invite young people and families to meet the musicians, learn about their instruments and create some music of their own. Audiences will also have the chance to join drop-in workshops to create their own performances inspired by Central Park and the iconic Empire State Building.

**4.00pm Barbican Hall**

**New York Philharmonic Young People's Concert**

The orchestra presents the sights and sounds of New York through the eyes of its former Music Director and pioneering music educator Leonard Bernstein. His daughter Jamie Bernstein joins the Philharmonic and Alan Gilbert for this special concert.

**Our supporters**

The New York Philharmonic residency is supported by the SHM Foundation, the Embassy of the United States of America and the City Bridge Trust.

**Barbican classical  
music podcast**



Writer and broadcaster Edward Seckerson catches up with Jamie Bernstein in the Bernstein family home in New York and talks to her about her father, the New York Philharmonic's Barbican residency and her involvement with the orchestra's legendary Young People's Concerts.

---

# New York comes to London

Welcome to this special residency by the New York Philharmonic, one of the Barbican's International Associate ensembles.

The new concept of these residencies is that they involve a whole range of activities: symphonic concerts, family events, new commissions and creative learning work. They enable our audiences and some of the world's leading ensembles to build a close and developing relationship, giving us the opportunity to take our music programming beyond the Barbican walls into East London. Welcoming the orchestra back as an International Associate will enable us all to build an even stronger relationship with this wonderful ensemble through regular residencies and we are very grateful to all our supporters for making this possible.

At the heart of this project are concerts by the oldest symphony orchestra in the USA, one which has been led by Mahler, Toscanini, Bernstein and Boulez, and whose Music Director is now the dynamic Alan Gilbert, the first native New Yorker to hold the post. The programmes they are presenting here demonstrate the commitment to contemporary music which has long been a part of the orchestra's work: *Feria* by Magnus Lindberg, currently the orchestra's Composer-in-Residence, and the UK premiere of *Polaris* by Thomas Adès, an international co-commission (involving the Barbican and the New York Philharmonic) from a leading British composer.

Dazzling soloists-- mezzo-soprano Joyce DiDonato and pianist Lang Lang-- feature in the concerts, and there are many more riches on offer. A Young People's Concert on

Saturday afternoon brings Jamie Bernstein to narrate a concert that pays tribute to her father Leonard Bernstein as composer and conductor. All afternoon the foyers here will be transformed as musicians from the orchestra and from our partners, the Guildhall School of Music & Drama, invite young people and families to meet the musicians, learn about their instruments and create music of their own, linking the Philharmonic's initiative Kidzone Live! with the Barbican's own Come and Play project, making music inspired by the streets and skylines of New York City. During the residency, masterclasses are being held at the Guildhall School, with leading players from the orchestra. Musicians from the Philharmonic are participating in the Barbican's Front Room Concerts, performing in small groups for residents of public housing estates in East London, in partnership with Gateway Housing Association.

This is all about excellence, participation and collaboration. We aim to bring musicians together to engage in creative practice and compare notes from across the ocean, learning from each other and developing new skills. As our musical world discovers its future, there will be continuity ensured by performances of great music such as Mahler's Ninth Symphony, which opens this residency, as well as new experiences, new orchestral music, the creation of new skills and the involvement of a new generation.

Join us on this thrilling journey in partnership with the New York Philharmonic.

**Sir Nicholas Kenyon**

Managing Director, Barbican Centre

---

# Thursday 16 February

---

## Gustav Mahler (1860–1911)

### Symphony No. 9 (1908–9)

- 1 Andante comodo – Allegro
- 2 Im Tempo eines gemächlichen Ländlers. Etwas täppisch und sehr derb [In the tempo of an easygoing country waltz. Somewhat clumsy and very rough]
- 3 Rondo-Burleske. Allegro assai. Sehr trotzig [Very defiant]
- 4 Adagio. Sehr langsam und noch zurückhaltend [Very slow and even held back]

In April 1909, after a successful winter spent conducting in New York, Mahler returned to Austria for his usual summer holiday of hard work on a new composition. Two years earlier his life had been hit by a series of body blows – the death of his oldest daughter from scarlet fever, the intrigue-ridden end of his reign as artistic director of the Vienna Court Opera and the diagnosis of a heart condition which, in theory at least, was supposed to restrict his hyperactive lifestyle. His marriage to his much younger wife, too, had become unhappy. Given their two impossibly intense natures, the 19-year age gap between them and the tragedy of their daughter's death, the emotional impasse that had resulted was really the fault of neither. But it was causing both Gustav and Alma much pain.

They took up residence on the upper floor of a farmhouse near Toblach (now Dobbiaco), among the Dolomite mountain peaks of South Tyrol. Here they had spent the previous summer, with Mahler retreating to a nearby hut to compose. Alma now left her husband to his own devices, however, and took herself and their surviving daughter to stay with her mother in another town. The Ninth Symphony duly took shape against this background of distraught memories, frustrated love and a life about to be cut short.

Musical history has since given Mahler's last completed work a special place among the symphonic masterworks of the Austro-German tradition. Great symphonies were to be written in the future, of course, but not in the direct line of descent from Haydn, Mozart and Beethoven, as Mahler's were. In that sense his Ninth is truly the end of something. But if despair and anguish are harrowingly present in the music, they coexist with other Mahlerian qualities also – a passionate love of life and nature; an idealistic instinct to confront despair with heroic endeavour; and a magnificent pride in creative powers which, despite his illness, remained undiminished.

The Ninth Symphony's orchestra is modest by Mahlerian standards: woodwind in groups of four or five but a standard-size brass section, with percussion (including deep bells), harp and strings. The design is much more unusual. The layout of two large, slow movements enclosing two shorter, quicker ones has an obvious symmetry and the symphony does indeed end as quietly as it begins. Yet, on another level, it proceeds in a different way from that of symphonic tradition, where the finale represents the goal and summing-up of the entire musical journey. Here, the response to the first movement's yearning questioning is the

nihilistic negation of the second-movement scherzo, followed by the manic hyperactivity of the Rondo-Burleske. Far from drawing the twin musical strands together, the closing Adagio widens the gulf between them, answering the first movement's key of D major with its own resigned, lower D flat major.

### **First Movement**

The symphony's understated opening, lasting only a few seconds, presents a complex of ideas out of which the entire first movement is built: a rhythmic figure articulated across the main beat by cellos and a low horn; a four-note theme in the harp's bass register; a fanfare on a muted horn; and a quivering two-note figure on violas. With the tempo now set in motion, the second violins sing the beautiful main theme, supported by a solo horn. They are soon joined by the first violins in a mood of ecstatic serenity, which is promptly darkened by a second theme in a restless D minor. A quickening of pace and a flurry of fanfares lead to the hushed start of the development (the cross-beat rhythm on horns, repeated on trombones) and an epic journey through extremes of emotionalism and wild unease. A huge climax, with the trombones hurling out the cross-beat rhythm, gives way to a bleak funeral march, followed by a passionate reprise of the movement's main themes. This eventually leads to a coda, signalled by the last and loveliest of all Mahler's horn-calls. A solo flute, hovering alone in mid-air, and a solo violin lead the movement to its poignant close.

### **Second Movement**

The scherzo's response is wilfully grotesque: a crude country *Ländler* (or slow waltz), dry and expressionless, with pattering bassoons and violas answered by clarinets and horns. The music's directionless course gives no sense of why

one particular idea should follow another, nor why the entire movement might not continue like this indefinitely. A quick, frenetic waltz suddenly bursts in on the strings; a third idea, wistful and lilting, introduced by the violins and oboe, alternates with the other two. Eventually, having made a point of going on too long, the movement peters out.

### **Third Movement**

The Rondo-Burleske is launched by solo trumpet, strings and horns. Groups of ideas fly past the ear in a virtuoso *tour de force* but can't conceal a sense of hollowness behind all the feverish activity. A sudden slowing of the pace transforms the music's cackling demons into angels but their serene song is shrilly mocked by the clarinets, and the movement's course resumes even more frantically than before, chasing its tail in ever-decreasing circles.

### **Fourth Movement**

Strings begin the Adagio with an intense, richly harmonised theme, out of which Mahler builds an immense set of slow variations. The tune's first statement is momentarily interrupted by a quiet solo on low bassoon but already the passionate string harmonies seem to be pushing further out into the vast spaces around them. An interlude of calm arrives, with high violins and a subterranean contrabassoon exploring new and haunting regions, before the strings and a solo horn renew the variation sequence. A quiet, rocking figure on clarinets and harp introduces a second interlude. The third and final phase of variations then leads the symphony to its climax, after which the music seems not so much to end as to dissolve into an overhead sky which, while vast and empty, is at least calm and cloudless.

Programme note © Malcolm Hayes

## Thomas Adès (born 1971)

### Polaris: Voyage for Orchestra (2010–11) *UK premiere*

A work of some 13 minutes in duration, *Polaris* is structured broadly in three sections. At the very outset we hear piano and second violins intoning delicate droplets of quavers. High woodwinds, harp and touches of percussion join this remote, chilly texture. Here Adès uses the technique of diminution canon, through which the same melodic sequence sounds against itself at different speeds. (This method of melodic-rhythmic construction is inherent to Indonesian gamelan music, a possible influence, although the effect here is quite different.) Even if one's ear does not pick up on the canons, there is no mistaking the overall effect, which suggests the process of change-ringing and which yields a kind of ostinato that repeats (not literally, but in its general contour) to lend a clarity of structure through nearly all of the piece.

A gradual enriching of the texture leads to the entry of the brass section, bit by bit, again with canons at play. Adès allows the brass section to be located at a distance from the rest of the orchestra if the conductor so desires. Their slow undulation suggests billowing waves, with the sparkle of the ostinato always hovering star-like above. Only a minute

before the end does the ostinato retreat, leaving the orchestra to hammer out its last pages with weighty finality. Just as *Polaris*, the North Star, serves as the centre of magnetism, so Adès zeroes in on a single note at the end: the note 'A' – to which all the instruments adjust their tuning before a concert begins. For an orchestra, the note 'A' serves as the lodestar. It is the musicians' *Polaris*.

*The composer wrote the following of the work:*

'*Polaris* explores the use of star constellations for naval navigation and the emotional navigation between the absent sailors and what they leave behind ... It is scored for orchestra, including groups of brass instruments that may be isolated from the stage. These instruments play in canon, one in each of the three sections of the piece, entering in order, from the highest (trumpets) to the lowest (bass tuba). Their melody, like all the music in this work, is derived from a magnetic series, a musical device heard here for the first time, in which all 12 notes are gradually presented, but persistently return to an anchoring pitch, as if magnetised. With the first appearance of the 12th note, marked clearly

with the first entrance of the timpani, the poles are reversed. At the start of the third and final section, a third pole is discovered, which establishes a stable equilibrium with the first.'

*Polaris* was co-commissioned by the Barbican Centre, New York Philharmonic and Miami's New World Symphony, Amsterdam's Royal Concertgebouw Orchestra, Lisbon's Calouste Gulbenkian Foundation, the Los Angeles Philharmonic and the San Francisco Symphony.

It was premiered on 26 January 2011 by Michael Tilson Thomas and the New World Symphony at the opening of the New World Center in Miami Beach, Florida; the New York Philharmonic gave the New York premiere on 5 January 2012.

Programme note © James M. Keller, New York Philharmonic Program Annotator, The Leni and Peter May Chair

*This note is adapted from an essay that originally appeared in the programmes of the San Francisco Symphony, and is used with permission.*

# Hector Berlioz (1803–69)

## Les nuits d'été, Op. 7 (1840–1; orch. 1843; 1856)

- 1 Villanelle
- 2 Le spectre de la rose
- 3 Sur les lagunes: Lamento
- 4 Absence
- 5 Au cimetière: Clair de lune
- 6 L'île inconnue

### Joyce DiDonato *mezzo-soprano*

Berlioz's *Les nuits d'été* is a glorious paradox: a work that seems to saunter through the Romantic age in which it was written and yet looks ahead to the horizon, to the musical future. It may have been Beethoven and Schubert who pioneered the song-cycle for voice and piano but it was Berlioz who abandoned their conventional narrative form in favour of songs grouped around an emotional theme and who brought the orchestra onto the platform with his soloist.

It would be over a quarter of a century before another composer took up the challenge, when Mahler composed his *Lieder eines fahrenden Gesellen*. And while it's true that *Les nuits d'été* was originally composed for voice and piano, who can doubt that Berlioz – a master of orchestral colour – always intended to recompose the six songs in the cycle? Those eerie nocturnal chords that stalk the soloist in 'Au cimetière' are little more than frissons on the piano; in the orchestra they can freeze the blood.

Less is known about how and why Berlioz came to set six of Théophile Gautier's poems to music than about any of the composer's other major works. While the soprano Marie

Recio, Berlioz's mistress, certainly sang 'Absence', it's unlikely that Berlioz wrote the cycle to celebrate the arrival of a new girlfriend. For one thing, the poems are all about the end of love, and for another even Berlioz had to admit that Recio wasn't up to singing in public, a victim of stage nerves as much as a second-rate instrument. In any case, the songs were originally written for a mezzo, almost contralto, and a tenor.

A more probable explanation is that Berlioz found in Gautier an artistic companion whose vision of the world was not so very different from his own. Both were fully paid-up Romantics and they were neighbours in Paris too. Berlioz had read the poet's collection *La comédie de la mort* when it was published in 1838 and he must have found the title very much to his own lugubrious taste.

As for Gautier, he thought well enough of Berlioz to write him a sixth poem ('L'île inconnue') to add to the five that the composer had chosen from *La comédie de la mort*. 'Berlioz', said the poet, 'represents the romantic musical idea, the breaking up of old moulds ... a complex and competent

richness of orchestration, truth of local colour, unexpected effects in sound, tumultuous Shakespearean depth of passion, amorous or melancholy dreaminess, longings and questionings of the soul, infinite and mysterious sentiments not to be rendered in words, and a certain transcendence that eludes language but may be divined in music.' It's hard to imagine a more perceptive introduction to *Les nuits d'été*.

Loss is the theme of this song-cycle: lost love and the aching loneliness that keeps it company. 'Villanelle' may seem a frisky celebration of springtime as lovers' time but there's an unmistakable thread of melancholy woven into the perky rhythms of this opening number. Do we really believe that the lovers' 'beaux amours' will last forever? And sure enough, despite the pretty conceit of the rose that she wore at her first ball haunting a young girl's dreams in 'Le spectre de la rose', the mood is clearly 'Et in Arcadia ego'. Death is here, too. This rose demands no funeral rites; it is enough to find a tomb on the girl's breast.

The long-limbed melody of this second song prefigures the mood of 'Sur les lagunes' and Berlioz writes a quietly rocking three-note figure for the bereft lover setting out on his sea

journey. Nothing is really resolved musically at the end of the song but with 'Absence' we arrive at the emotional heart of the work. The pain in the repeated cries of 'Reviens, reviens, ma bien-aimée' is palpable as one of this composer's most tender melodies curves around the soloist.

The ghostly world of the tomb, with the orchestra seemingly sleepwalking through 'Au cimetière', would seem the natural end to this song-cycle, but in 'L'île inconnue' we seem to have come full circle. It's another invitation to a personal voyage. 'Take me to the shore of fidelity, where love lasts for ever.' But is the opening musical flourish just a shade rhetorical and are those sparkling rhythms just a little too bright-eyed to be credible? The quiet close to *Les nuits d'été* murmurs that if romantic love exists then it's beyond our grasp, somewhere over a very distant horizon.

Programme note © Christopher Cook

For texts, please see overleaf.

## Les nuits d'été

### 1 Villanelle

Quand viendra la saison nouvelle,  
Quand auront disparu les froids,  
Tous les deux, nous irons, ma belle,  
Pour cueillir le muguet aux bois;  
Sous nos pieds égrénant les perles  
Que l'on voit au matin trembler,  
Nous irons écouter les merles  
Siffler.

Le printemps est venu, ma belle,  
C'est le mois des amants béni,  
Et l'oiseau, satinant son aile,  
Dit des vers au rebord du nid.  
Oh! Viens donc sur ce banc de mousse,  
Pour parler de nos beaux amours,  
Et dis-moi de ta voix si douce:  
'Toujours!'

Loin, bien loin, égarant nos courses,  
Faisons fuir le lapin caché  
Et le daim, au miroir des sources  
Admirant son grand bois penché;  
Puis, chez nous, tout heureux, tout aises,  
En paniers enlaçant nos doigts,  
Revenons, rapportant des fraises  
Des bois.

### 2 Le spectre de la rose

Soulève ta paupière close  
Qu'effleure un songe virginal,  
Je suis le spectre d'une rose  
Que tu portais hier au bal.  
Tu me pris encore emperlée  
Des pleurs d'argent de l'arrosoir,  
Et parmi la fête étoilée  
Tu me promenais tout le soir.

When the new season comes,  
when the frosts have disappeared,  
we two will go, my love,  
and pick lily-of-the-valley in the woods,  
unstringing, under our feet, the pearls of dew  
seen trembling in the morning;  
we will go and listen to the blackbirds  
sing.

Spring has arrived, my love,  
the month that lovers bless;  
and the bird, burnishing its wing,  
recites its verses on the rim of its nest.  
Oh! Come, then, onto this mossy bank,  
and talk of our sweet love,  
and say to me in your soft voice:  
'For ever!'

Wandering far, so far, from our path,  
startling the rabbit from its burrow  
and the deer, admiring  
his great tilting antlers in the reflecting stream;  
then, quite happy, quite content,  
weaving our fingers into baskets,  
we will bring home  
wild strawberries.

### The spectre of the rose

Raise your sleepy eyelid,  
brushed by a virginal dream,  
I am the spectre of a rose  
you wore yesterday at the ball.  
You picked me, still beaded  
with the watering-can's silver tears,  
and at the glittering feast  
you paraded me the whole evening.

O toi, qui de ma mort fus cause,  
 Sans que tu puisses le chasser,  
 Toutes les nuits mon spectre rose  
 A ton chevet viendra danser;  
 Mais ne crains rien, je ne réclame  
 Ni messe ni De Profundis;  
 Ce léger parfum est mon âme,  
 Et j'arrive du paradis.

Mon destin fut digne d'envie;  
 Et pour avoir un sort si beau  
 Plus d'un aurait donné sa vie,  
 Car sur ton sein j'ai mon tombeau,  
 Et sur l'albâtre où je repose  
 Un poète, avec un baiser,  
 Ecrivit: 'Ci-gît une rose,  
 Que tous les rois vont jalouser.'

### 3 Sur les lagunes: Lamento

Ma belle amie est morte,  
 Je pleurerai toujours;  
 Sous la tombe elle emporte  
 Mon âme et mes amours.

Dans le ciel, sans m'attendre,  
 Elle s'en retourna;  
 L'ange qui l'emmena  
 Ne voulut pas me prendre.

Que mon sort est amer!  
 Ah! Sans amour, s'en aller sur la mer!

La blanche créature  
 Est couchée au cercueil;  
 Comme dans la nature  
 Tout me paraît en deuil!

O you, who were the cause of my death,  
 without your being able to prevent it,  
 my rose-spectre will come every night  
 and dance at your bedside;  
 but do not be afraid, I demand  
 neither Mass nor De Profundis;  
 this delicate perfume is my soul,  
 and I come from paradise.

My destiny was enviable;  
 and to have so beautiful a fate  
 more than one would have given his life,  
 for on your breast I have my tomb,  
 and on the alabaster where I repose  
 a poet has written with a kiss:  
 'Here lies a rose  
 that every king will envy.'

### On the Lagoons: Lament

My beautiful love is dead,  
 I will weep for ever;  
 under the gravestone she carries off  
 my soul and my affections.

She has gone back to heaven  
 without waiting for me;  
 the angel who took her there  
 didn't want to take me.

How bitter is my fate!  
 Ah! To go to sea without love!

The pale creature  
 is laid in the coffin;  
 and in nature  
 everything seems to me in mourning!

La colombe oubliée  
Pleure et songe à l'absent;  
Mon âme pleure et sent  
Qu'elle est dépareillée.

Que mon sort est amer!  
Ah! Sans amour, s'en aller sur la mer!

Sur moi la nuit immense  
S'étend comme un linceul;  
Je chante ma romance  
Que le ciel entend seul.

Ah! Comme elle était belle  
Et comme je l'aimais!  
Je n'aimerai jamais  
Une femme autant qu'elle.

Que mon sort est amer!  
Ah! Sans amour, s'en aller sur la mer!

#### **4 Absence**

Reviens, reviens, ma bien-aimée!  
Comme une fleur loin du soleil,  
La fleur de ma vie est fermée  
Loin de ton sourire vermeil.

Entre nos cœurs quelle distance!  
Tant d'espace entre nos baisers!  
ô sort amer! ô dure absence!  
ô grands désirs inapaisés!

Reviens, reviens, ma bien-aimée!, *etc.*

D'ici là-bas que de campagnes,  
Que de villes et de hameaux,  
Que de vallons et de montagnes,  
A lasser le pied des chevaux!

Reviens, reviens, ma bien-aimée!, *etc.*

The forsaken dove  
is crying and dreaming of the absent one;  
my soul is crying  
and feels abandoned.

How bitter is my fate!  
Ah! To go to sea without love!

The immense night extends  
over me like a shroud;  
I sing my song  
heard only by heaven.

Ah! How lovely she was  
and how I loved her!  
I will never love  
another as much as her.

How bitter is my fate!  
Ah! To go to sea without love!

#### **Absence**

Come back, come back, my beloved!  
Like a flower far away from the sunlight,  
the flower of my life has closed up  
far away from your bright red smile.

What distance between our hearts!  
So much space between our kisses!  
O bitter fate! O unendurable absence!  
O great unsatisfied desires!

Come back, come back, my beloved!, *etc.*

From here to there what fields,  
what towns and villages,  
what vales and mountains,  
enough to tire the horses' feet!

Come back, come back, my beloved!, *etc.*

**5 Au cimetière: Clair de lune**

Connaissez-vous la blanche tombe,  
Où flotte avec un son plaintif  
L'ombre d'un if?  
Sur l'if, une pâle colombe,  
Triste et seule au soleil couchant,  
Chante son chant.

Un air maladivement tendre,  
A la fois charmant et fatal,  
Qui vous fait mal,  
Et qu'on voudrait toujours entendre;  
Un air comme en soupire aux cieux  
L'ange amoureux.

On dirait que l'âme éveillée  
Pleure sous terre, à l'unisson  
De la chanson,  
Et, du malheur d'être oubliée  
Se plaint dans un roucoulement  
Bien doucement.

Sur les ailes de la musique  
On sent lentement revenir  
Un souvenir.  
Une ombre, une forme angélique  
Passe dans un rayon tremblant,  
En voile blanc.

Les belles de nuit, demi-closes,  
Jettent leur parfum faible et doux  
Autour de vous,  
Et le fantôme aux molles poses  
Murmure en vous tendant les bras:  
'Tu reviendras!'

Oh! Jamais plus, près de la tombe  
Je n'irai, quand descend le soir  
Au manteau noir,  
Ecouter la pâle colombe  
Chanter, sur la pointe de l'if,  
Son chant plaintif!

**In the Cemetery: Moonlight**

Do you know the white tomb,  
where, with a plaintive sound,  
floats the shadow of a yew?  
On the yew a pale dove,  
sad and alone in the twilight,  
sings its song.

A morbidly tender song,  
both alluring and fateful,  
which does you ill,  
but which you want to listen to forever;  
a song like that of a lovesick angel  
sighing in the heavens.

You would say that the soul aroused  
is weeping under the earth  
in unison with the song,  
and from the misery of having been forgotten  
laments, cooing  
gently.

On music's wings  
can be felt, slowly returning,  
a memory.  
A shadow, an angelic form  
passes by in a trembling shaft of light,  
in a white veil.

The half-opened night flowers  
cast their gentle, sweet fragrance  
around you,  
and the phantom with sweet gestures  
murmurs, holding its arms out towards you:  
'You will come back!'

Oh! Never more, close to the grave  
will I go, when evening descends  
in a black cloak,  
to listen to the pale dove  
singing, at the tip of the yew,  
its plaintive song!

## 6 L'île inconnue

Dites, la jeune belle,  
Où voulez-vous aller?  
La voile enfle son aile,  
La brise va souffler!

L'aviron est d'ivoire,  
Le pavillon de moire,  
Le gouvernail d'or fin;  
J'ai pour lest une orange,  
Pour voile une aile d'ange;  
Pour mousse un séraphin.

Dites, la jeune belle, *etc.*

Est-ce dans la Baltique?  
Dans la mer Pacifique,  
Dans l'île de Java?  
Ou bien est-ce en Norvège,  
Cueillir la fleur de neige,  
Ou la fleur d'Angsoka?

Dites, dites, la jeune belle,  
Dites, où voulez-vous aller?

'Menez-moi', dit la belle,  
'A la rive fidèle,  
Où l'on aime toujours.'  
Cette rive, ma chère,  
On ne la connaît guère  
Au pays des amours.

Où voulez-vous aller?  
La brise va souffler!

*Théophile Gautier (1811-72)*

## The Unknown Island

Tell me, fair young woman,  
where would you like to go?  
The sail is raising its wing,  
the breeze is about to blow!

The oar is made of ivory,  
the flag of watered silk,  
the rudder of pure gold;  
for ballast I have an orange,  
for a sail an angel's wing;  
for cabin-boy a seraph.

Tell me, fair young woman, *etc.*

Is it to the Baltic?  
To the Pacific,  
to the island of Java?  
Or is it to Norway,  
to pick the snow flower,  
or the flower of Angsoka?

Tell me, tell me, fair young woman,  
tell me, where would you like to go?

'Take me', says the fair one,  
'to the shore of fidelity,  
where love lasts for ever.'  
That shore, my dearest,  
is hardly known  
in the land of love.

Where would you like to go?  
The breeze is about to blow!

*Translation © Kevin Halliwell*

## INTERVAL

# Igor Stravinsky (1882–1971)

## Symphony in Three Movements (1942–5)

- 1 crotchet = 160
- 2 Andante – Più mosso – Tempo I – Interlude (L'istesso tempo) – Con moto –
- 3 Con moto

The *Symphony in Three Movements* was Stravinsky's first big musical statement following his move to America in 1939. His early years in Hollywood had not been easy. The war in Europe had cut off most of his royalty income, and he had found himself more or less forced to grub around for work as a film composer. The respective mindsets of Stravinsky and assorted Hollywood moguls were not exactly made for each other and, in retrospect, it is unsurprising that such a formidable and uncompromising composer was less than suited to working in the film industry. The requirement that he should reckon on having his music re-arranged or re-scored by others was enough to see to that.

But it was a feature of Stravinsky's genius that he knew how to ensure that nothing he wrote need be wasted. In the early stages of work on a new orchestral project involving a prominent piano part, he partially drew on some of the music he had already written, however unsuccessfully, for films. According to the composer – as later quoted in conversation in *Dialogues and a Diary*, co-written with Robert Craft – this included sequences for a documentary about scorched-earth tactics in the Sino-Japanese War, and the 'Apparition of the Virgin' scene at Lourdes in Henry King's film *Song of*

*Bernadette*. In Stravinsky's own programme note for the first performance in 1946, however, in which he himself conducted the New York Philharmonic, he insistently downplayed the relevance of any extra-musical connection. 'The Symphony has no programme', he wrote. 'Nor is it a specific expression of any given occasion; it would be futile to seek these in my work. But during the process of creation in this our arduous time of sharp and shifting events, of despair and hope, of continual torments, of tension and, at last, cessation and relief, it may be that all those repercussions have left traces in this Symphony. It is not I to judge [*sic*].'

If drawing together these disparate sources into a statement as coherent and substantial as the Symphony taxed even Stravinsky's magpie-like skills, the music shows no sign of it. The flaring power of much of the outer movements has been compared to *The Rite of Spring*, composed 30 years previously. A much more likely source, however, is Stravinsky's awareness of the musical scene he now found around him. American audiences, then as now, tended to like their concert-hall fare – particularly the endings of orchestral works – to be resoundingly loud and positive, and the Symphony's brassy rhetoric is surely a far from reluctant response to this. The

unusual title relates to the work's fusion of the forms of the symphony and the three-movement concerto. The first movement's piano part is followed by an equally prominent harp in the Andante; and both instruments feature in the finale.

Stravinsky launches his Symphony in incisive style, with an upward-thrusting theme in octaves and a sequence of knife-like chords. Hard on their heels comes a further cascade of ideas – a fanfare-like horn motif (above nervously pattering clarinets) derived, with a blatancy so obvious as to be almost charming, from Brahms's Third Symphony; a brilliant passage of rhythmically energised chords for piano and upper strings, above the steady tread of pizzicato cellos and basses; and a clamorous, full orchestral expansion of the fanfare-like motif (in a rehearsal Stravinsky said he wanted this passage to sound 'like a rumba'). Edgily repeated horn chords and Bach-like figuration on the piano introduce a central, development-like section whose workings are more intricate, and whose decibel-level is lower. The return of the energised piano-and-string chords feels like the start of a recapitulation, although the persistence of the central section's material blurs the distinction.

The Andante begins with a string theme in poised Stravinskian bitonality (D major in violins and violas, D minor in cellos and basses) and a coolly elegant answering phrase for flute and harp. Following a leisurely extension of this, a quicker tempo announces a new, more restless theme for low flute above accompanying harp octaves; but the music's serenity is not disturbed, and connects happily with the first theme's return.

A tiny Interlude – seven bars of arabesque – leads straight into the finale, with its opening parade of clangorous, bell-like chords. The pace then speeds up with a pair of argumentative solo bassoons. Among the torrent of musical invention is a forward-thrusting chord-sequence on horns and upper woodwind above flowing strings. A pause in the hectic activity reduces the scoring to the sparest and driest of dialogues – strikingly prophetic of Stravinsky's later style – for solo trombone and piano. Out of this grows a final rush towards the finishing post, spurred on by the winds' and strings' driving chords, to arrive at an embattled, but ringingly emphatic D flat major.

Programme note © Malcolm Hayes

# Maurice Ravel (1875–1937)

## Daphnis et Chloé – Suite No. 2 (1913)

- 1 Lever du jour
- 2 Pantomime
- 3 Danse générale

Ravel suffered agonies in writing his ballet score *Daphnis et Chloé*. Commissioned by Sergey Diaghilev well before its scheduled first performance in Paris in 1910, it was only just completed in time for the Ballets Russes season at the Théâtre du Châtelet two years later. In the meantime – to put Ravel's efforts into context – Stravinsky had supplied Diaghilev not only with *The Firebird*, to replace *Daphnis et Chloé* in 1910, but also with *Petrushka* for his 1911 Paris season and had got well started on *The Rite of Spring*.

The major problem was that Mikhail Fokine's scenario – drawn from a 2nd-century Greek romance about the frustrated passions of an innocent goatherd and shepherdess on the Isle of Lesbos – was far from what the composer would have chosen himself. Even after reducing its (for him) embarrassing erotic element to three chaste embraces for Daphnis and Chloé he was still not ready to set the story to music. He had never attempted a serious love scene before and he had no experience of working on the epic scale required by Fokine's structural concept. When, eventually and miraculously, he had all but completed what he proudly referred to as his 'vast musical fresco', he continued to despair of being able to devise music wild enough for the closing 'Danse générale'.

The Second Suite comprises the whole of the third and last scene of the ballet. Chloé has been abducted by pirates and Daphnis has fallen in a faint in the grotto of the nymphs. He is

still unconscious when a new day dawns: as the sun rises from the bass of the orchestra gradually to assume its full melodic shape, birds sing their dawn chorus on flutes and violins and shepherds play their pipes in the distance. As Daphnis is awakened and reunited with Chloé, who has been rescued through the intervention of the god Pan, their yearning love theme is heard on unison strings.

An old shepherd, represented by repetitive solo oboe, explains that if Pan saved Chloé it was in memory of Syrinx, a nymph the god once loved. The lovers re-enact the story, dancing together for once, but only briefly: the nymph eludes the god's advances and disappears into a reed bed. Daphnis takes a panpipe fashioned from the reeds to express the god's sorrow and frustration while Chloé reflects his eloquently virtuoso flute solo in an increasingly animated dance. Exhausted, she sinks into Daphnis's arms, provoking a last full-scale treatment of their romantic theme.

There are glimpses of Daphnis and Chloé in the final celebrations but they, like everyone else, are carried away by the 'Danse générale' – Fokine's 'whirlpool' choreography propelled by the quintuple-time impulse which (with some help from Rimsky-Korsakov) was Ravel's inspired last-minute solution to the problem of stimulating and sustaining an authentically orgiastic bacchanal.

Programme note © Gerald Larner

---

# Saturday 18 February

---

## Magnus Lindberg (born 1958)

### Feria (1995–7)

Magnus Lindberg, now in his third year as the New York Philharmonic's Marie-Josée Kravis Composer-in-Residence, emerged on the international music scene in the 1980s, one of a handful of Finnish composers of his generation that also includes Kaija Saariaho, Jouni Kaipainen and Esa-Pekka Salonen. All four studied with the same teacher at the Sibelius Academy in Helsinki, the renowned composer and pedagogue Paavo Heininen. Lindberg also worked with another senior eminence of Finnish music, Einojuhani Rautavaara.

Lindberg and Salonen were close colleagues during their student years and together they founded Toimii, an instrumental ensemble that not only championed modern music but also helped both composers investigate novel instrumental possibilities and compositional procedures. Lindberg was also active as a pianist, making appearances in concert and on recordings, especially in contemporary repertoire. In 1981 he left Finland for Paris, where he studied with Vinko Globokar and Gérard Grisey. Other formative training came from Franco Donatoni (in Siena), Brian Ferneyhough (in Darmstadt) and at the EMS Electronic Music

Studio (in Stockholm). His work has been honoured with such awards as the UNESCO International Rostrum for Composers (1982 and 1986), the Prix Italia (1986), the Nordic Council Music Prize (1988), a Royal Philharmonic Society Prize (1993) and the Wihuri Sibelius Prize (2003).

During the 1980s Lindberg's music revealed its composer's penchant for complexity, a trait that led him to be uncompromising in the difficulties he set before his musicians. 'Only the extreme is interesting', he proclaimed. 'Striving for a balanced totality is nowadays an impossibility ... An original mode of expression can only be achieved through the marginal – the hypercomplex combined with the primitive.' As the decade unrolled, Lindberg grew increasingly preoccupied with the intricacies of rhythmic interaction on multiple levels; this led to the composition in 1983 of *Zona* for solo cello and chamber ensemble. *Zona* brought his investigations of rhythmic complexity to the practical limit of the unaided human mind, so for his next major work, the award-winning *Kraft* (for orchestra plus an ancillary ensemble that uses both traditional musical instruments and such 'found objects' as chair legs and car

springs), he devised a computer program to assist in generating more meticulous calculations to fuel his composition. Other computer programs would follow, always keeping up with advances in technology.

Following the intense difficulty of *Zona* and *Kraft* (Lindberg favours short, single-word titles), he proceeded to soundscapes that, in many cases, seem more relaxed and less insistently on overload; some might fairly be described even as smooth or spacious. That said, many of Lindberg's scores, even in the modern classicist mode, remain generally vigorous, colourful, dense and kinetic and, despite the extreme refinement of his compositional method, his music manages to sound spontaneous.

'The orchestra', Lindberg has declared, 'is my favourite instrument.' The genealogy of *Feria* can be traced to the spring of 1995, when he was experimenting with material for a new piece. He vaguely thought it might take the form of a string quartet, but that was soon superseded by the sound world of a full orchestra. *Feria* emerged as a 17-minute-long work full of ever-changing rhythmic statements and powerful contrasts. A high-octane opening yields to a more relaxed

section, but even here bursts of instrumental energy overlay the more placid background. A passing reference to Monteverdi serves as a brief transition to the work's main section, which begins with active interplay among chamber-like instrumental combinations but grows in a great crescendo to a relentless hurricane of a conclusion.

Of this work, the composer has said:

'The word "feria" is Spanish for an outdoor festival or fair, the exuberance of which is alluded to in this work. In the fast opening section the explosive rhythmic ideas, especially the trumpet fanfares which are a recurring motif of the piece, herald a lively public spectacle. The mainly slower-paced central section reaches a point of focus which may be recognised as a chord progression from Monteverdi's *Lasciatemi morire* ['Lament of Arianna']. The allusion grew naturally out of the work's material during the process of composition, rather as if when viewing an essentially abstract painting a recognisable human face can suddenly appear.'

Programme note © James M. Keller, New York Philharmonic Program Annotator, The Leni and Peter May Chair

# Béla Bartók (1881–1945)

## Piano Concerto No. 2 (1930–31)

- 1 Allegro
- 2 Adagio – Presto – Adagio
- 3 Allegro molto

### Lang Lang *piano*

The late 1920s were the heyday of Bartók as a pianist. He was regularly being signed up for concerts across Europe and there was increasing work both from radio broadcasts and gramophone contracts. Having in 1926 refreshed his own pianistic larder with new stock – a new sonata, a brace of shorter piano pieces, and his first concerto – Bartók was in a better promotional position, both as composer and pianist, than ever before. Only in the mid to late 1930s would he again have such integrated opportunities.

A sabbatical from the Budapest Academy in 1927–8 allowed him for the first time to venture further afield: to undertake a highly successful two-month coast-to-coast tour of the United States. And in early 1929 he embarked upon a three-week tour of the Soviet Union. During these years the Piano Concerto No. 1 frequently appeared on his concert schedule under the baton of many leading conductors of the day

including Furtwängler, Reiner, Koussevitzky, Kleiber and Monteux. Bartók soon picked up that even the leading orchestras and conductors, let alone their audiences, found his new concerto a truly difficult piece.

So Bartók was encouraged to attempt something similar in style and construction to his first concerto, but less brimming with difficulties; in short, something ‘lighter’. No. 2 is, then, a companion piece to No. 1; it is less impulsive and more refined, but is still in the same constructive space as No. 1. Both concertos show the strong influence of Stravinsky; both display a neo-Classical spareness through their emphasis on wind and percussion sounds, and their recourse to the more percussive qualities of the piano. Indeed, in Piano Concerto No. 2’s first movement the piano works with the wind and percussion; the strings are not involved at all. While the second movement variously alternates in its collaborations

between strings, wind and percussion, it is only in the final movement that Bartók regularly employs the full orchestra.

As Bartók searched for more 'refinement' he turned naturally to the symmetries that had been coming to the fore in his musical thinking during the late-1920s. His String Quartet No. 4, for instance, had explored large-scale formal symmetries between its five movements. In this concerto he again invokes an overall five-part 'bridge' (ABCBA) structure, with the third movement being a free variation of the first while the middle movement has an three-part Adagio–Scherzo–Adagio construction. But there are many instances of detailed symmetrical thinking at the more note-by-note and phrase-by-phrase level of the pitches and rhythms. These inversions, retrogrades and palindromes would increasingly become his stock-in-trade as the 1930s progressed.

By the time that Piano Concerto No. 2 came to be premiered – in Frankfurt am Main on 23 January 1933 – Bartók's and the world's circumstances were very different from those heady late 1920s. Depression had dried up his performing opportunities and he was unhappy still to be teaching the piano. He felt ill-at-ease at his own recent lack of public exposure on the platform, and the orchestra, too, did not rise to the occasion. Times were tense. The following week Hitler became Chancellor of Germany. Although Bartók's works were not proscribed by the Nazis, and some continued to be performed even into the darkest hours of the war, Bartók himself would never again perform in the country.

Programme note © Malcolm Gillies

## **INTERVAL**

# Sergey Prokofiev (1891–1953)

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

- 1 Andante
- 2 Allegro marcato
- 3 Adagio
- 4 Allegro giocoso

Is this really a ‘symphony of the grandeur of the human spirit’, a phrase still blandly repeated in so much writing about Prokofiev? The cliché was first voiced by the composer himself, in a radio broadcast of 1945; but its terminology is nothing more than the flat jargon of Sovietspeak. After all, Shostakovich penned much the same public sentiments about his mostly tragic Eighth Symphony of 1943, and nobody takes his words at face value.

By the 1940s, Prokofiev certainly knew what kind of a symphony his Soviet masters might expect. He also knew how, in 1937, Shostakovich – his junior by 15 years – had answered accusations of flagrant modernism with a traditionally modelled but still individual symphony of suffering and ambivalent victory, the Fifth. His own was to be his first symphony for a decade and a half, and the first, too, to be composed in the Soviet Union, where he had relocated his family from France in 1936. There were certainly big events to reflect in 1944. As Prokofiev worked at white heat on the Fifth that summer, his country was still at war with Germany; as he stood on the podium ready to conduct its first performance in Moscow the following January, a cannonade resounded outside the Great Hall of the Conservatory where the concert was taking place, saluting the Red Army’s victorious crossing of the Vistula. And so, to

many listeners at that premiere, the occasion did indeed support Prokofiev’s declaration about the ‘grandeur of the human spirit’.

The grandeur of his own spirit, however, was by then bowed, if not yet broken. If the war permitted Shostakovich – and this remains a contentious issue – the option of expressing his feelings about the Stalinist purges of the late 1930s more explicitly, with the threat of a foreign enemy justifying a musical expression of terror, why should the same not apply to Prokofiev too? It is true that a note of bleak despair rarely predominates in the Fifth Symphony – that remains the territory of the Sixth – and it would be wrong to deny Prokofiev’s intense concern for the progress of the Second World War and the determination of the Russian people. Yet the Fifth constantly gives the lie to easy heroics.

Even in the broad, epic-style first movement, the seemingly blithe opening theme for flutes and bassoons, soon joined by a bucolic drone bass, undergoes a radical transformation. Like Shostakovich, Prokofiev invariably equates brass and percussion with brute force. Their engagement in distorting the theme throughout the development leads to a coda in which the melody struts vaingloriously, a product of the war-machine rather than a valiant free spirit. A chamber-musical

division among the cellos harks back nostalgically to where we started, but is abruptly squashed flat with one of Prokofiev's favourite devices for circumventing official optimism – a handful of grinding discords before a blinding major-key resolution to reassure beyond any doubt that all is well.

This, then, is the echo of the grand but ambivalent apotheosis that Shostakovich had placed at the end of his own Fifth. Prokofiev's comes early on, leaving the field open for the scherzo to caricature the first movement's well-padded unisons. Prokofiev could always shrug off the sarcastic tone by pointing to the origins of the initial subject matter, shrill E flat clarinet and all, in material left over from his ballet *Romeo and Juliet*. Its deployment, however, becomes more than just a grim joke. After the suave central Trio section, three snapping trumpets pave the way for a whirlwind terror in which the scherzo tune hurtles to a dissonant end.

The Adagio offers time to grieve in a generous, richly human melody first heard on clarinet and bass clarinet two octaves

apart – very much a hallmark of the composer – adapted from a theme that Prokofiev had invented to represent the wan heroine in an uncompleted film of Pushkin's *The Queen of Spades* eight years earlier. An austere funeral march then makes a more public statement of mourning before violence gives way to the returning dreamscape. The magically scored closing bars touch even more introspective depths of sadness – the territory of Prokofiev's next symphony.

The concluding Allegro giocoso seems at first to propose a radiant future, but the deceptive good humour of a jolly Soviet galop goes under in the percussion-laden welter of the madcap coda, ripping even the noblest of the finale's hummable tunes to shreds. The scaling-down of the orchestration to little more than solo strings, harp, piano and snide low trumpets before yet another 'optimistic' B flat major chord provides one final enigma in this far from heroic conclusion.

Programme note © David Nice

Programme produced by Harriet Smith; printed by Vertec Printing Services; advertising by Cabbell (tel. 020 8971 8450)

Please make sure that all digital watch alarms and mobile phones are switched off during the performance. In accordance with the requirements of the licensing authority, sitting or standing in any gangway is not permitted. Smoking is not permitted anywhere on the Barbican premises. No eating or drinking is allowed in the auditorium. No cameras, tape recorders or any other recording equipment may be taken into the hall.

If anything limits your enjoyment please let us know during your visit. Additional feedback can be given online, as well as via feedback forms or pods around the centre foyers.

Confectionery and merchandise including September Organic ice cream, quality chocolate, nuts and nibbles are available from sales points situated in the foyers.

**Barbican Centre**  
**Silk Street, London EC2Y 8DS**

Administration 020 7638 4141  
Box Office 020 7638 8891

**barbican.org.uk**

## About the performers



Chris Lee

**Alan Gilbert** *Music Director, The Yoko Nagae Ceschina Chair*

Alan Gilbert began his tenure at the New York Philharmonic in September 2009, launching what *New York Magazine* called ‘a fresh future for the Philharmonic’. The first native New Yorker in the post of Music Director, he has introduced the positions of The Marie-Josée Kravis Composer-in-Residence and The Mary and James G. Wallach Artist-in-Residence, an annual three-week festival and CONTACT!, which is devoted to new music. He has also sought to make the Orchestra a point of civic pride for the city as well as for the country.

This season he leads the Philharmonic in world premieres and established

repertoire, as well as touring to Europe and California, appearing at Carnegie Hall and presenting a programme at the Park Avenue Armory featuring Stockhausen’s *Gruppen*. In October Alan Gilbert made his solo debut with the Philharmonic when he joined Frank Peter Zimmermann in Bach’s Double Violin Concerto. Last season’s highlights included tours of European music capitals, Carnegie Hall’s 120th Anniversary Concert and acclaimed performances of Janáček’s *The Cunning Little Vixen*.

He is Director of Conducting and Orchestral Studies and holds the William Schuman Chair in Musical Studies at The Juilliard School. He is also Conductor Laureate of the Royal Stockholm Philharmonic Orchestra and Principal Guest Conductor of Hamburg’s NDR Symphony Orchestra and regularly conducts leading orchestras around the world. He made his acclaimed Metropolitan Opera debut with John Adams’s *Doctor Atomic* in 2008. His recordings have received Grammy Award nominations

and top honours from the *Chicago Tribune* and *Gramophone* magazine.

In May 2010 Alan Gilbert was given an honorary doctorate from the Curtis Institute of Music, and last December received Columbia University’s Ditson Conductor’s Award for his ‘exceptional commitment to the performance of works by American composers and to contemporary music’.



Sheila Rock

**Joyce DiDonato** *mezzo-soprano*

Mezzo-soprano Joyce DiDonato has come to international prominence in operas by Rossini, Handel and Mozart, as well as in high-profile world premieres. Born in Kansas and a graduate of Wichita State University,

she trained with the young artist programmes of San Francisco, Houston and Santa Fe Opera companies. Her signature parts include the title-role in Rossini's *La Cenerentola* and Rosina (*Il barbiere di Siviglia*).

Her many honours include the Metropolitan Opera's Beverly Sills and the Royal Philharmonic Society's Singer of the Year awards, as well as the Artist of the Year and Solo Vocal prizes at the 2010 *Gramophone Awards*.

Last season she made her debut at the Deutsche Oper and appeared at the Teatro Real, Madrid, Houston Grand Opera, Metropolitan Opera and the Royal Opera, Covent Garden; she also toured Europe. Highlights of the current season include the title-roles of *Der Rosenkavalier* and *La donna del lago* at La Scala, Milan; the world premiere of the Baroque pastiche *The Enchanted Island* at the Metropolitan Opera; concerts with the New York Philharmonic in New York and London; and the title-role in Donizetti's *Maria Stuarda* at Houston Grand Opera.

Joyce DiDonato is an exclusive recording artist with EMI/Virgin Classics. Her most recent solo CD, *Diva Diva*, is a collection of arias by male and female characters based on the same story.



Olaf Heine/DG

### Lang Lang piano

Lang Lang plays sold-out recitals and concerts in every major city in the world. He appeared in the 2009 *Time 100* – *Time* magazine's annual list of the 100 Most Influential People in the World. In 2008 he was featured at the Opening Ceremonies of the 2008 Beijing Olympics, and two years later

he became an official worldwide ambassador to the 2010 Shanghai Expo, performing at the opening ceremony.

Lang Lang has helped to inspire 40 million classical piano students in China and has made it his mission to broaden the reach of classical music around the world, with a focus on children. In 2004 he was appointed an International Goodwill Ambassador for UNICEF and in 2008 he established the Lang Lang International Music Foundation, with the goal of expanding young audiences and inspiring the next generation of musicians through outreach programmes.

He began playing the piano at the age of 3; his big break came at the age of 17, when he stood in at the last minute at the 'Gala of the Century', performing Tchaikovsky's First Concerto with the Chicago Symphony Orchestra. This led to numerous engagements around the world.

## **New York Philharmonic**

Founded in 1842, the New York Philharmonic is the oldest symphony orchestra in the USA and one of the oldest in the world; on 5 May 2010, it gave its 15,000th concert. Alan Gilbert took up the post of Music Director in September 2009, adding his name to a distinguished roster of conductors that goes back to Gustav Mahler and Arturo Toscanini. The orchestra has always played a leading role in American musical life, commissioning and/or premiering works by the leading composers of the age, Pulitzer Prize-winners among them. Renowned around the globe, the Philharmonic has appeared in 430 cities in 63 countries – including a historic visit to Pyongyang, North Korea, for which the orchestra was given the 2008 Common Ground Award for Cultural Diplomacy.

The Philharmonic, which appears annually on *Live From Lincoln Center* on PBS, is the only American orchestra

to have a 52-week-per-year nationally and internationally syndicated radio series – *The New York Philharmonic This Week* – which is also streamed on [nyphil.org](http://nyphil.org).

The orchestra has made nearly 2,000 recordings since 1917, with more than 500 currently available, and including several Grammy Award-winners. Since June 2009 more than 50 concerts have been released as downloads, available at all major online music stores, and the Philharmonic's self-produced recordings continue in the 2011/12 season.

Acclaimed for its long-running Young People's Concerts, the Philharmonic has developed a wide range of education schemes, among them the School Partnership Program that enriches music education in New York City, and Learning Overtures, which fosters international exchange among educators.

Credit Suisse is the exclusive Global Sponsor of the New York Philharmonic.

Alan Gilbert, Music Director, holds The Yoko Nagae Ceschina Chair.

Programs of the New York Philharmonic are supported, in part, by public funds from the New York State Council on the Arts, New York City Department of Cultural Affairs, and the National Endowment of the Arts.

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

Steinway is the Official Piano of the New York Philharmonic.

Breguet is the Exclusive Timepiece of the New York Philharmonic.

The New York Philharmonic's concert-recording series, Alan Gilbert and the New York Philharmonic: 2011 – 12 Season is available for download at all major online music stores. Visit [nyphil.org/recordings](http://nyphil.org/recordings) for more information.

Follow the New York Philharmonic on Facebook, Tumblr, Twitter, and YouTube.

# New York Philharmonic

## Music Director

Alan Gilbert  
The Yoko Nagae Ceschina  
Chair

## Assistant Conductors

Case Scaglione  
Joshua Weilerstein

## Laureate Conductor, 1943–90

Leonard Bernstein

## Music Director Emeritus

Kurt Masur

## Violin

Glenn Dicterow

### Concertmaster

The Charles E. Culppeper  
Chair

Sheryl Staples

### Principal Associate

### Concertmaster

The Elizabeth G. Beinecke  
Chair

Michelle Kim

### Assistant Concertmaster

The William Petschek Family  
Chair

Enrico Di Cecco

Carol Webb

Yoko Takebe

Hae-Young Ham

The Mr and Mrs Timothy  
M. George Chair

Lisa GiHae Kim

Kuan-Cheng Lu

Newton Mansfield +

The Edward and Priscilla  
Pilcher Chair

Kerry McDermott

Anna Rabinova

Charles Rex

The Shirley Bacot Shamel  
Chair

Fiona Simon

Sharon Yamada

Elizabeth Zeltser

The William and Elfriede  
Ulrich Chair

Yulia Ziskel

Marc Ginsberg

### Principal

Lisa Kim\*

In Memory of Laura Mitchell  
Soohyun Kwon

The Joan and Joel I. Picket  
Chair

Duoming Ba

Marilyn Dubow

The Sue and Eugene Mercy,  
Jr Chair

Martin Eshelman

Quan Ge

The Gary W. Parr Chair

Judith Ginsberg

Stephanie Jeong+

Hanna Lachert

Hyunju Lee

Joo Young Oh

Daniel Reed

Mark Schmoockler

Na Sun

Vladimir Tsybin

Marta Krechkovskyy ++

Yevgenia Strenger ++

Jungsun Yoo ++

## Viola

Cynthia Phelps

### Principal

The Mr and Mrs Frederick  
P. Rose Chair

Rebecca Young \*

Irene Breslaw \*\*

The Norma and Lloyd  
Chazen Chair

Dorian Rence

Katherine Greene

The Mr and Mrs William  
J. McDonough Chair

Dawn Hannay +

Vivek Kamath

Peter Kenote

Kenneth Mirkin

Judith Nelson

Robert Rinehart

The Mr and Mrs G. Chris  
Andersen Chair

Karen Dreyfus ++

Philip Kramp ++

## Cello

Carter Brey

### Principal

The Fan Fox and Leslie  
R. Samuels Chair

Eileen Moon \*

The Paul and Diane  
Guenther Chair

Eric Bartlett

The Shirley and Jon Brodsky  
Foundation Chair

Maria Kitsopoulos

Elizabeth Dyson

The Mr and Mrs James  
E. Buckman Chair

Sumire Kudo

Qiang Tu

Ru-Pei Yeh

The Credit Suisse Chair in  
honour of Paul Calello

Wei Yu

Wilhelmina Smith ++

Jeanne LeBlanc ++

Alberto Parrini ++

## Double Bass

Timothy Cobb ++

### Acting Principal

The Redfield D. Beckwith  
Chair

Orin O'Brien \*

### Acting Associate

### Principal

The Herbert M. Citrin Chair

William Blossom

The Ludmila S. and Carl  
B. Hess Chair

Randall Butler

David J. Grossman

Satoshi Okamoto

Joel Braun ++

Stephen Sas ++

Rion Wentworth ++

## Flute

Robert Langevin

### Principal

The Lila Acheson Wallace  
Chair

Sandra Church \*

Mindy Kaufman

Helen Campo ++

Fiona Kelly ++

## Piccolo

Mindy Kaufman

## Oboe

Liang Wang *Principal*

The Alice Tully Chair

Sherry Sylar\*

Robert Botti

The Elizabeth and Frank  
Newman Chair

Keisuke Ikuma ++

## Cor anglais

---

The Joan and Joel Smilow  
Chair

Keisuke Ikuma ++

## Clarinet

Mark Nuccio

### Acting Principal

The Edna and W. Van Alan  
Clark Chair

Pascual Martinez

Forteza \*

### Acting Associate

### Principal

The Honey M. Kurtz Family  
Chair

Alucia Scalzo ++

Amy Zoloto ++

Sarah Sommer ++

## E flat Clarinet

Pascual Martinez

Forteza

## Bass Clarinet

Amy Zoloto ++

### **Bassoon**

Judith LeClair *Principal*  
The Pels Family Chair  
Kim Laskowski \*  
Roger Nye  
Arlen Fast

### **Contrabassoon**

Arlen Fast

### **Horn**

Philip Myers *Principal*  
The Ruth F. and Alan J.  
Broder Chair  
Stewart Rose ++\*  
*Acting Associate  
Principal*  
Cara Kizer Aneff  
R. Allen Spanjer  
Howard Wall  
David Smith ++

### **Trumpet**

Philip Smith *Principal*  
The Paula Levin Chair  
Matthew Muckey \*  
Ethan Bensdorf  
Thomas V. Smith

### **Trombone**

Joseph Alessi *Principal*  
The Gurnee F. and Marjorie  
L. Hart Chair  
Daniele Morandini ++\*  
*Acting Associate  
Principal*  
David Finlayson  
The Donna and Benjamin M.  
Rosen Chair

### **Bass Trombone**

James Markey  
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  
Michael Caterisano ++  
Erik Charlston ++  
David DePeters ++  
Gordon Gottlieb ++

### **Harp**

Nancy Allen *Principal*  
The Mr and Mrs William T.  
Knight III Chair  
June Han ++

### **Keyboard**

In Memory of Paul Jacobs

### **Harpichord**

Paolo Bordignon +

### **Piano**

The Karen and Richard S.  
LeFrak Chair  
Eric Huebner  
Jonathan Feldman +

### **Organ**

Kent Tritle +

### **Librarians**

Lawrence Tarlow  
*Principal*  
Sandra Pearson \*\*  
Sara Griffin \*\*+

### **Orchestra Personnel Manager**

Carl R. Schiebler

### **Stage Representative**

Joseph Faretta

### **Stage Crew**

Robert Pierpont  
Michael Pupello  
Robert Sepulveda  
Gerard Urciuoli, Jr

### **Audio Director**

Lawrence Rock

*\*Associate Principal*

*\*\*Assistant 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  
Pierre Boulez  
Stanley Drucker  
Lorin Maazel  
Zubin Mehta  
Carlos Moseley

### **New York Philharmonic Chairman, Board of Directors**

Gary W. Parr

### **President and Executive Director**

Zarin Mehta

### **Administration Vice President, Communications**

Eric Latzky

### **Vice President, Operations**

Miki Takebe

### **Artistic Administrator**

Ed Yim

### **Orchestra Personnel Assistant/Auditions Coordinator**

Nishi Badhwar

### **Operations Coordinator**

Michele Balm

### **Operations Assistant**

James Eng

### **Assistant to the Music Director**

Joliene R. Ford

### **Associate Director, Information Technology**

Elizabeth Lee

### **Assistant Director of Education**

Amy Leffert

### **Operations Manager**

Brendan Timins

### **Director of Education**

Theodore Wiprud

# Barbican International Associates Giving Circle

**Tonight's concert is part of the New York Philharmonic's first residency as a Barbican International Associate.**

Over the coming years our five International Associate ensembles will visit the Barbican many times, in a series of fresh and innovative residencies. While their concerts will be at the heart of the programme, the musicians will perform and work directly with local communities, schools and young musicians. As they share their expertise and build long-term musical relationships they will inspire listeners and participants alike.

We are seeking people with a passion for music and learning to join our giving circle. In recognition you will become closely involved with the ensembles and the Barbican.

For more information please contact:

Lynette Brooks  
Head of Development  
020 7382 2397  
[lynette.brooks@barbican.org.uk](mailto:lynette.brooks@barbican.org.uk)

Thank you to our current supporters:  
Embassy of the Federal Republic of Germany  
Embassy of the United States of America  
The City Bridge Trust  
The Gordon Family  
The Körber Foundation  
The SHM Foundation

Barbican Centre Trust, registered charity no. 294282

International Associates



# Barbican International Associates



22 Apr, 12 & 20 May 2012

## Royal Concertgebouw Orchestra

With three of the world's greatest  
conductors, **Mariss Jansons**,  
**Bernard Haitink** and  
**Nicholas Harnoncourt**



10 – 26 Jul 2012

## Jazz at Lincoln Centre Orchestra with Wynton Marsalis

The world-famous **JLCO** with **Wynton  
Marsalis** are back for their second  
residency with a spectacular series of  
exclusive premieres and collaborations.



14 – 17 Mar 2013

## Los Angeles Philharmonic

The **LA Phil** and **Gustavo  
Dudamel** return with a special  
Green Umbrella concert and a  
series of talks and masterclasses.

Celebrating  
New York's inspirational  
music landscape

Fri 16 Mar

## Nico Muhly, Owen Pallett, Britten Sinfonia

& guests

Tue 20 Mar

## Bang on a Can All-Stars: Field Recordings

with **Mira Calix**,  
**Christian Marclay**  
& **Nick Zammuto**  
(of The Books)

Mon 2 Apr

## The Mountain Goats with Anonymous 4: Transcendental Youth

A unique collaboration featuring  
arrangements by **Owen Pallett**

Book now  
[barbican.org.uk](http://barbican.org.uk)

# Barbican Guildhall Creative Learning

The Barbican Centre and the Guildhall School of Music & Drama are working together to create world-class arts and learning. Together the Barbican and Guildhall School offers an opportunity for everyone to think, play, explore, experience and develop professional skills. Whether you want to attend a talk to find out more about a particular performance or exhibition, discover your artistic talents by joining an ensemble or develop skills as an artist and leader, there's a huge range of opportunities across all art forms. These are divided into three key strands:

## Explore

Experiences for all, covering all art forms, include family festivals, talks and workshops, free performances and schools performances.

## Projects

Creating new work, drawing from and feeding into the Barbican's programme including groups and ensembles, community and schools projects and skills development.

## Lab

Broadening professional knowledge and sharing information within the arts, including running and attending events such as professional development opportunities, MMus in leadership, supporting emerging artists and research into new landscapes in cross arts performances.

## Forthcoming events include...

### 3 & 4 March 2012

#### Barbican Weekender

From Shakespeare to grime, London is bursting with urban stories.

Join the Barbican for a packed, free weekend of art, dance, music, theatre and film for all ages with an urban twist.

Part of Music Nation

### 11–21 May 2012

#### Royal Concertgebouw Orchestra Masterclasses

A chance to watch players from the Royal Concertgebouw

Orchestra work with up and coming young musicians from the Guildhall School of Music & Drama.

**To find out how you can get involved,  
visit [barbican.org.uk](http://barbican.org.uk)**



**NYC**<sup>TM</sup>  
& Company

Find out more about the  
New York Philharmonic  
at [nyphil.org](http://nyphil.org)

Plan your New York City  
trip today at [nycgo.com](http://nycgo.com),  
the official guide to NYC.

**This is CULTURE**  
This is **NEW YORK CITY**<sup>TM</sup>