New York Philharmonic

Bernstein’s Philharmonic: A Centennial Festival

Jaap van Zweden
Music Director Designate, Conductor

Leonard Slatkin
Conductor

November 17–19, 2017
Hill Auditorium
Ann Arbor
From their very first concert at Hill Auditorium in 1916, the New York Philharmonic and UMS have enjoyed a special relationship. During a 2013 visit, when I was president of the New York Philharmonic, Ken Fischer and I began to explore creative ways to present the orchestra here in Ann Arbor. That conversation seeded a special partnership and a commitment to present three major residencies at the University of Michigan.

In my first season as UMS President, I’m delighted to welcome you to the New York Philharmonic's second major residency. Three mainstage performances and over two dozen educational and community engagement activities promise to deliver memorable moments for students on campus and for our larger community.

On behalf of UMS, I also want to extend our deepest appreciation to a special group of people who have generously supported this year's New York Philharmonic Residency. Continued and generous philanthropic support from our donors helps make all that UMS brings to the stage each season — and the hundreds of educational and community engagement activities we offer off the stage — possible.

Thank you for joining us.
We extend our deepest appreciation to the UMS Friends of the New York Philharmonic Residency who have made gifts to support this weekend’s residency activities:

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Susan Sutherland
Shauna Tindall
Louise Townley
CONCERT

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Saturday, November 18, 2:00 pm  15

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Sunday, November 19, 3:00 pm  25

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New York Philharmonic

Concert 1

Jaap van Zweden
Conductor

Friday Evening, November 17, 2017 at 8:00
Hill Auditorium
Ann Arbor

22nd Performance of the 139th Annual Season
139th Annual Choral Union Series
This weekend’s New York Philharmonic residency is made possible in part by Friends of the UMS New York Philharmonic Residency, including generous leadership gifts from Rachel Bendit and Mark Bernstein, Kenneth and Noreen Buckfire, Brian and Mary Campbell, and Eugene and Emily Grant.

Additional support provided by the Andrew W. Mellon Foundation.

Media partnership provided by WRCJ 90.9 FM, WGTE 91.3 FM, and Ann Arbor’s 107one.

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The photography, sound recording, or videotaping of this performance is prohibited.
PROGRAM

Gustav Mahler
Symphony No. 5

Part I
    Funeral March: With measured step. Strict. Like a cortège.
    Stormily, with greatest vehemence

Part II
    Scherzo: Vigorously, not too fast

Part III
    Adagietto: Very slow
    Rondo-Finale: Allegro giocoso

This evening’s concert will be performed without intermission.

SYMPHONY NO. 5 (1901–02)

Gustav Mahler
Born July 7, 1860 in Kalischt, Bohemia (now Kalište, Czech Republic)
Died May 18, 1911 in Vienna

World premiere: October 18, 1904, in Cologne, Germany, with the composer conducting the Gürzenich Orchestra.

UMS premiere: London Philharmonic Orchestra conducted by Bernard Haitink; November 1976 in Hill Auditorium.

Snapshots of History...In 1902:
- Cuba gains independence from the US
- The first college football bowl game, the Rose Bowl, between Michigan and Stanford, is held in Pasadena, California
- The first teddy bear is produced in the US

Throughout his career, Gustav Mahler balanced the competing demands of his dual vocation as a composer and as a conductor. Responsibilities on the podium and in the administrative office completely occupied him during the concert season, forcing him to relegate his composing to the summer months, when he would live as a near-hermit in the Austrian countryside.

When he wrote his Fifth Symphony, during the summers of 1901 and 1902, he was escaping a Vienna that had become a source of inordinate stress. On April 1, 1901, he was ousted from his position at the Vienna Philharmonic following a three-year tenure in which the normal roller coaster of Viennese musical politics was rendered more intense by the anti-Semitic sentiments that often dogged him. Mahler was hanging on to his other principal position, as director of the Vienna Court Opera, but that job was stressful, too, and his anxiety at work led to frequent medical problems.

Another important event occurred while he was working on this symphony: in November 1901, at a dinner party, he met Alma Schindler, who was just then ending a liaison with her composition teacher, Alexander von Zemlinsky. Gustav and Alma were smitten with one another and they married a few months later, on March 9, 1902, having already set about making their first child, Maria, who arrived on November 2. It would be a complicated and often unhappy marriage, although they stayed together until Mahler’s death in 1911.

Fortunately, Mahler could look forward to his composing. His summer getaway was then at Maiernigg, on the south shore of the Wörthersee (known sometimes as Lake Worth to English speakers), a bucolic spot in the Carinthia region of southern Austria. Mahler was in the process of building a villa on the lake, and the construction would be completed while this symphony was in progress.
At Maiernigg Mahler had also constructed a tiny, sparsely furnished composing hut on the hill behind his villa, and every morning he would meander up along a forest path to work in splendid isolation. This seclusion was mandated: a servant girl, for example, would leave the villa moments after him on a more direct trail so that she could deposit his breakfast at the hut and make her getaway before he arrived.

What Mahler achieved during the summers of 1901 and 1902 marked his return to the purely instrumental symphony. His First Symphony had been strictly orchestral, but the three that followed it expanded the musical forces by using singers, whether as soloists or in chorus or both. Yet if Mahler’s Fifth Symphony is not unusually radical in the forces it requires (extensive though they be), his use of those forces is profoundly imaginative.

On top of that, the symphony’s structure is curious indeed. It unrolls over five movements (rather than the classic four of most symphonies), and those movements are grouped into three overriding sections: the first and third sections each comprise two movements, while the “Scherzo” stands in the middle as a section unto itself. From its ominous opening trumpet fanfare through to its majestic conclusion more than an hour later (and a semi-tone higher), the Fifth Symphony traces a panorama of human emotions. Bruno Walter (1876–1962), who would lead the New York Philharmonic from 1947–49, was Mahler’s assistant in both Hamburg (1894–96) and Vienna (beginning in 1901). He wrote:

Thus the Fifth Symphony is born, a work of strength and sound self-reliance, its face turned squarely toward life, and its basic mood one of optimism. A mighty funeral march, followed by a violently agitated first movement, a scherzo of considerable dimensions, an adagietto, and a rondo-fugue form the movements. Nothing in any of my conversations with Mahler and not a single note point to the influence of extramusical thoughts or emotions upon the composition of the Fifth. It is music, passionate, wild, pathetic, buoyant, solemn, tender, full of all the sentiments of which the human heart is capable, but still “only” music and no metaphysical questioning...interferes with its purely musical course.

That “Adagietto” is surely the most famous movement from any of the composer’s symphonies. The conductor (and one-time New York Philharmonic music director) Willem Mengelberg claimed that the movement was an encoded love letter from Gustav Mahler to his wife, Alma. In Mengelberg’s personal score of the Fifth he scribbled:

This Adagietto was Gustav Mahler’s declaration of love for Alma! Instead of a letter, he sent her this in manuscript form; no other words accompanied it. She understood and wrote to him: He should come!!! (both of them told me this!).

Scored for only strings and harp, the movement stands apart from the rest of the symphony in its basic sound; its character — pensive, soulful, nostalgic, more resigned than mournful — renders it unique and memorable. It has often been extracted for stand-alone performance in concert or as
a ballet score. It was used to set the mood in Luchino Visconti’s film *Death in Venice*, and it has been played at funerals or memorial services for many great figures from the worlds of music and politics, such as Serge Koussevitzky, Robert F. Kennedy, and Leonard Bernstein. The material of the “Adagietto” makes a second appearance in the Fifth Symphony, in an entirely different character, in the work’s “Rondo–Finale.”

In 1911 Mahler remarked that this work had come to represent “the sum of all the suffering I have been compelled to endure at the hands of life.” For us, too, it may convey suffering, but also joy, hope, and numerous other signs of the human condition.

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

**Please turn to page 34 for complete artist biographies and an orchestra roster.**
New York Philharmonic
LEONARD BERNSTEIN, Music Director

WEDNESDAY EVENING, SEPTEMBER 11, 1963, at 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

"Academic Festival" Overture, Op. 80* . . . . . . BRAHMS

Symphony No. 3† . . . . . . . . WILLIAM SCHUMAN
   Part I: Passacaglia; fugue
   Part II: Chorale; toccata

INTERMISSION

Symphony No. 4 in E minor, Op. 98† . . . . . . . . BRAHMS
   Allegro non troppo
   Andante moderato
   Allegro giocoso
   Allegro energico e passionato

The New York Philharmonic records exclusively for Columbia Records.

* Recorded by the New York Philharmonic and Bruno Walter
† Recorded by the New York Philharmonic and Leonard Bernstein

The University Musical Society has presented the New York Philharmonic on three previous occasions since 1939; the last occasion was February 17, 1955.

The Steinway is the official piano of the New York Philharmonic and the University Musical Society.

ARS LONGA VITA BREVIS
Concert 2

Young People’s Concert: Celebrating Leonard Bernstein

Leonard Slatkin
Conductor

Makoto Ozone / Piano
Jessica Gomes-Ng / Soprano
Jamie Colburn / Tenor
Jamie Bernstein / Speaker
Theodore Wiprud / Host
Habib Azar / Stage Director

Saturday Afternoon, November 18, 2017 at 2:00
Hill Auditorium
Ann Arbor

23rd Performance of the 139th Annual Season
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Support for Young People’s Concerts is provided by The Theodore H. Barth Foundation.

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PROGRAM

Young People’s Concert: Celebrating Leonard Bernstein

Leonard Bernstein
Candide (excerpt)
   Overture

Bernstein
Three Dance Episodes from On the Town (excerpts)
   The Great Lover
   Times Square: 1944

Bernstein
“The Age of Anxiety,” Symphony No. 2 (excerpt)
   The Masque
   Mr. Ozone

Bernstein
“Jeremiah,” Symphony No. 1 (excerpt)
   Profanation

Bernstein
West Side Story (excerpts)
   Maria
   I Feel Pretty
   Balcony Scene
   Mambo

   Ms. Gomes-Ng, Mr. Colburn

This afternoon’s concert will be performed without intermission.

Please turn to page 34 for complete artist biographies and an orchestra roster.

Back in my freelancing days, I played in an orchestra with a gambling problem.

No, not March Madness brackets or Fantasy Football drafts. These bets surrounded the conductor, and one element of his time atop the podium each concert. Actually, the bet was about just that: his time on the podium. This conductor was notorious for delivering the longest, most meandering pre-performance soliloquies any of the musicians had ever been subjected to, and the most epic of these during my tenure clocked in at...wait for it...just over 40 minutes.

These exhaustive (and thoroughly exhausting) preambles were ostensibly for the benefit of the audience, to deepen their understanding and enjoyment of the music, you understand. Though capable with his baton, this Chatty Cathy in tails somehow lacked that one, essential social skill: recognizing the moment an entire concert hall and all the musicians on stage have simultaneously glazed over as though auditioning for *The Walking Dead*, en masse.

The one-two punch of this verbal anesthesia was 1) The orator appeared more infatuated with his own factoids than the experiential welfare of his hostages, and 2) Condescension permeated the delivery to such an extent that “mansplaining” doesn’t quite capture it. This was “splain-splaining.”

The thing is, classical music already has a(n image of) superiority problem. Which is to say, the uninitiated largely assume that those of us who seek this music out have participated in Ken Burns-level research on the subject and undergone extensive training with Clint Eastwood to perfect the glare reserved for mid-symphony clappers. The truth of the matter is that it’s familiarity that emboldens and vitalizes our love of these pieces, not the ability to identify augmented-sixth chords on the fly.

Familiarity is something with which my conductor was unconcerned. It is also something Leonard Bernstein cultivated in perhaps his most enduring legacy, the Young People’s Concerts of 1960–1972.

I am of the opinion that these broadcasts are more important than any of the conductor-composer’s many recordings, his Beethoven’s Ninth Symphony at the Berlin Wall, or his Mahler at President John F. Kennedy’s funeral. He snagged a CBS primetime slot for three of his 13 seasons, for crying out loud. But why do I, and maybe you, and so many of my professional contemporaries remember with such relish a parent bringing home these VHS tapes from the library? Why are the segments uploaded to YouTube littered with the delicious pangs of nostalgia for these presentations? (Personal favorite: “Grew up on this. Sigh. Better than ANY college Music 101 course anywhere ever.”)

I think Bernstein’s approach to music advocacy and enlightenment can be best summed up in his narration to Prokofiev’s *Peter and the Wolf* (CBS Great Performances, 1982). Departing from the usual introductions to the cat/bird/duck/wolf/grandfather themes, Bernstein poses each audio snippet as a pop quiz, congratulating the listener with, “Right again!,” and, “You’re batting a thousand!” There is empowerment and affirmation in his belief in your knowledge, and a gentle expectation that you’ll be back for more.
This familiarity with the audience and conversational delivery is all over the Young People’s Concerts, from the grainy black-and-white films of the early 1960s up through the groovy color broadcasts (and neckties) of the early 1970s. Even the title suggests a level of maturity lacking in many or most of the kid-centered events I’ve come across in concert halls around the US.

Bernstein didn’t play it safe in these shows, either. “The Genius of Paul Hindemith” sounds like the punchline to an undergrad viola joke, given how under-appreciated the composer (and champion of the viola) continues to be. And yet, in this episode, Bernstein pulls apart the right and left hands of the Three Exercise Pieces for piano to illuminate the concept of cross-relationships and polytonality. These are not concepts most civilians will be aware of, but by drawing a parallel to Bach’s Two-Part Inventions, what was opaque becomes transparent. It is a discovery, an unveiling...not a lecture.

Have you ever experienced that oh-so-cringe-y moment at a kids’ concert, when the speaker attempts to update the themes of the music with a tenuous reference to pop culture? Kill me now. Bernstein, though, so genuine in his love for the symphonic repertoire and eager to share why, manages to equate the psychedelia of Berlioz’s Symphonie Fantastique with that of the Beatles without ever slipping into the aforementioned pandering. “[It’s] the first musical description ever made of a trip...” the conductor tells the 1969 audience.

If decades have elapsed since you last watched one of these brilliant broadcasts, let me assure you that not only do they hold up exceedingly well — there is even more to be mined in watching them as an adult. I found myself gasping while watching the “Who Is Gustav Mahler” episode, having recently read a collection of Bernstein’s personal correspondences in which his wife, the Chilean actress Felicia Montealegre, writes: “I am willing to accept you as you are, without being a martyr or sacrificing myself on the L.B. altar.” This letter is of course in reference to Bernstein having told Montealegre that he was gay, and watching his passionate description of Mahler (a far lesser-known composer in 1960, when the piece aired) as a man living two disparate lives, simultaneously, is simply heartbreaking.

This essay isn’t about pining for “the good old days,” though. For instance, a scan of the New York Philharmonic musicians in these videos reminds the viewer just how monochromatic, and what a “bro-down,” was the roster. And to be fair, the Young People’s Concerts landed its primetime slot in large part because the FCC had its undies in a bundle about the lack of wholesome programming. What Bernstein did better than anyone before or since, though, is to make the sharing of musical knowledge a centerpiece, rather than a side-hustle, of his time at the helm of the New York Philharmonic. Add to that an irrepressible desire to share his enthusiasm and delight in this music, and you have a legacy that defies the Cocker Spaniel-esque attention span of history.

P.S.: If you’re hungry for something new in the vein of the Young People’s Concerts, check out the TED Talk by Bernstein’s protégé, Michael Tilson Thomas, and then chase down his excellent Keeping Score series.

Doyle Armbrust is a Chicago-based violist and member of the Spektral Quartet. He is a contributing writer for WQXR’s Q2 Music, Crain’s Chicago Business, Chicago Magazine, Chicago Tribune, and formerly, Time Out Chicago.
The New York Philharmonic Ann Arbor Residency

Bernstein’s Philharmonic: A Centennial Festival

This weekend, please join the artists and staff of the New York Philharmonic for a series of dynamic residency events illuminating the legacy of Leonard Bernstein and the wide-ranging artistry of the Philharmonic today.

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Leadership, Innovation, and the Business of Running an Orchestra
Friday, November 17 // 3:00 pm
Ross School of Business, Classroom R0420, 701 Tappan Street

A conversation with Deborah Borda, president and CEO of the New York Philharmonic, and Matthew VanBesien, president of UMS.

Leonard Bernstein’s Impact: Onstage and Around the World
Friday, November 17 // 4:30 pm
Watkins Lecture Hall, Moore Building, 1100 Baits Drive

In this discussion, Philharmonic musicians who worked with Leonard Bernstein and Barbara Haws, the Orchestra’s archivist and historian, relate their first-hand experiences and discuss his legacy as a modern renaissance man in the music world.

Unless otherwise indicated, all New York Philharmonic residency events are free and open to the public. Please note that some locations have limited seating and visitors will be seated on a first-come, first-served basis.
Master Classes
Friday, November 17 // 5:00 pm
Saturday, November 18 // 4:00 pm
Saturday, November 18 // 6:00 pm
Moore Building, 1100 Baits Drive

During their residency, New York Philharmonic musicians will offer a range of instrumental master classes for U-M School of Music, Theatre & Dance (SMTD) students. Please see ums.org for a detailed schedule of individual classes.

UMS 101: Classical Music
Saturday, November 18 // 12 noon-2:00 pm
Pioneer High School Cafeteria Annex, 601 W. Stadium Boulevard/
Hill Auditorium
Registration fee: $55, please visit bit.ly/UMSClasses to register

Learn about the fundamentals of Western classical music, the evolution of the orchestra, and have your questions answered by an expert in this introductory workshop, all while enjoying the beautiful music of one of America’s most treasured composers, Leonard Bernstein.

Pre-Concert Talk: Reflecting on the Life and Legacy of Leonard Bernstein
Sunday, November 19 // 1:45 pm
Hill Auditorium Mezzanine Lobby

In this pre-concert talk, conductor Leonard Slatkin, a Bernstein protégé, and New York Philharmonic archivist/historian Barbara Haws reflect on Leonard Bernstein’s artistic and cultural legacies.

For more information about the New York Philharmonic performances and a complete listing of public residency activities, please visit ums.org/nyphil.
New York Philharmonic

Concert 3

Leonard Slatkin
Conductor

Cynthia Phelps / Viola
Carter Brey / Cello
Jeremy Irons / Speaker
Tamara Wilson / Soprano

UMS Choral Union
Scott Hanoian / Music Director

Michigan State University Children's Choir
Kyle Zeuch / Music Director

Sunday Afternoon, November 19, 2017 at 3:00
Hill Auditorium
Ann Arbor

24th Performance of the 139th Annual Season
139th Annual Choral Union Series
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PROGRAM

Richard Strauss
Don Quixote, Fantastic Variations on a Theme of Knightly Character, Op. 35
Ms. Phelps, Mr. Brey

Intermission

Leonard Bernstein
“Kaddish,” Symphony No. 3

I. Invocation: Adagio
   Kaddish 1: L’istesso tempo — Allegro

II. Din-Torah: Di nuovo adagio
   Kaddish 2: Andante con tenerezza

III. Scherzo: Presto scherzando, sempre pianissimo
   Kaddish 3
   Finale: Adagio come nel Din-Torah

All movements are played attacca (without pause).

Mr. Irons, Ms. Wilson, UMS Choral Union, Michigan State University
Children’s Choir

This afternoon’s concert will be broadcast live to communities in more than 20 counties in the northern part of Lower Michigan by Interlochen Public Radio and streamed online at interlochenpublicradio.org. The concert will also be carried live by WRCJ in Detroit and WKAR in Lansing, and will be part of the syndicated radio concert series The New York Philharmonic This Week with a delayed broadcast through the WFMT Radio Network.
DON QUIXOTE, FANTASTIC VARIATIONS ON A THEME OF KNIGHTLY CHARACTER, OP. 35 (1897)

Richard Strauss
Born June 11, 1864 in Munich, Bavaria
Died September 8, 1949 in Garmisch, Germany

World premiere: March 8, 1898, with Franz Wüllner conducting the Gürzenich Orchestra of Cologne, with cellist Friedrich Grützmacher.

UMS premiere: Philadelphia Orchestra conducted by Eugene Ormandy with cellist Gregor Piatigorsky; May 1941 in Hill Auditorium.

Snapshots of History...In 1897:
- The first Boston Marathon is held, with 15 men competing
- The Klondike Gold Rush begins
- Dos Equis beer is first brewed in Mexico in anticipation of the new century

Richard Strauss’s Don Quixote stands as a classic example of the genre of the symphonic poem, a musical composition based on or derived from a preexisting extra-musical source, such as a literary work or a painting. The general idea of the symphonic poem may trace its ancestry to the depictive overtures of the early 19th century, such as Mendelssohn’s Hebrides Overture, but it was Franz Liszt who molded the concept into a clearly defined genre through a dozen single-movement orchestral pieces composed in the 1840s and 1850s, all of them linked to literary sources. The idea proved popular in Germany and elsewhere, and the repertoire quickly grew thanks to impressive contributions by such composers as Smetana, Dvořák, Franck, and — most impressively of all — Richard Strauss.

Among the many lesser figures who jumped on the symphonic poem bandwagon was Alexander Ritter, a violinist and composer who fell in with the Liszt and Wagner circle and eventually acceded to the position of associate concertmaster of the Meiningen Court Orchestra, which was conducted by the eminent Hans von Bülow. In Meiningen Ritter grew friendly with the young Richard Strauss, whom von Bülow had brought in as an assistant music director in 1885. Strauss would later say that Ritter revealed to him the greatness of the music of Wagner, Liszt, and Berlioz and, by extension, opened his eyes to the possibilities of the symphonic poem.

In 1886 Strauss produced what might be considered his first symphonic poem, Aus Italien (it is more precisely a sort of descriptive symphony), and he continued with hardly a break through the series that many feel represent the genre at its height: Don Juan (1888–89), Tod und Verklärung (Death and Transfiguration, also 1888–89), Macbeth (1888–91),
Till Eulenspiegels lustige Streiche (Till Eulenspiegel’s Merry Pranks, 1894–95), Also sprach Zarathustra (Thus Spake Zarathustra, 1896), Don Quixote (1897), Ein Heldenleben (A Hero’s Life, 1897–98), and Symphonia domestica (Domestic Symphony, 1902–03). Eine Alpensymphonie (An Alpine Symphony, 1911–15) would follow as a late pendant to Strauss’s catalogue of symphonic poems. Don Quixote is distinctive in this line-up for the extended solo use it makes of the cello and, to a lesser extent, the viola. Some of these symphonic poems are more overtly derived from their sources than are others.

Don Quixote is among the most detailed and faithful in its depictions, rivaled only by the Domestic Symphony (which has weathered criticism for its sometimes-cutesy portrayal of a day in the life of a happy family) and An Alpine Symphony (which details a day hiking up a mountain and back down again). The source for Don Quixote is the summit achievement of Spanish literature, the novel El Ingenioso hidalgo Don Quixote de la Mancha, published in two parts (1605/1615) by Miguel de Cervantes. Cervantes had penned his tale as a send-up of the chivalric romances that were then in vogue, and from the outset readers appreciated his alternative approach. Unlike other knights of literature, the creaky Don Quixote is a most unlikely hero, obviously doomed in his enterprise. Adventures lurk in his imagination but he is constantly foiled when he tries to play them out in the less romantic world of quotidian reality, to the perpetual frustration of his earthy sidekick Sancho Panza.

Cervantes’s novel unrolls through an extended series of discrete episodes, nearly all of which, at least on the surface, turn out badly for the hero. Strauss selected 11 scenes for quite precise musical description, and, following an introduction in which we are introduced to Quixote’s eccentric nature and to Sancho’s bluffness, the “action scenes” proceed as a series of loosely derived variations on the “Theme of Knightly Character.” Although Strauss never issued an official written guide, early commentators did, apparently with the composer’s approbation. Here follows the generally accepted scenario of what Strauss’s variations depict, following the six-minute introduction and the two-minute exposé of the “Theme of Knightly Character”:

**Variation I** (“Easy-going”): Don Quixote and Sancho ride off to achieve heroic acts of virtue on behalf of Dulcinea de Toboso (the object of the Don’s affection). They battle with a field of windmills, which Quixote takes to be giant monsters.

**Variation II** (“Warlike”): In this “victorious fight against the army of the great Emperor Alifanfarón” (as Strauss called it), Don Quixote’s adversaries turn out to be a flock of sheep.

**Variation III** (“In Moderate Tempo”): Don Quixote converses with Sancho about chivalric ideals.

**Variation IV** (“Somewhat Broader”): Don Quixote attacks religious pilgrims carrying a statue of the Madonna, mistaking them for ruffians abducting a beautiful maiden.

**Variation V** (“Very Slow”): The dozing Don Quixote dreams about Dulcinea.
Variation VI (“Fast”): Sancho presents a homely peasant girl to his master, hoping to appease the Don’s fantasies of Dulcinea, but Don Quixote manages to offend her.

Variation VII (“A Bit More Calm than the Preceding”): Tricksters blindfold Don Quixote and Sancho, mount them on horses, and turn a bellows on them to convince them that they are flying through the air.

Variation VIII (“Easy-going”): After a boating mishap (bereft of oars, our intrepid pair go over a waterfall), Don Quixote and Sancho drip and pray.

Variation IX (“Fast and Stormy”): Don Quixote sets upon two Benedictine monks, who he mistakes for robed sorcerers.

Variation X (“Much Broader”): Hoping to save Don Quixote from his own madness, a well-intentioned neighbor from his hometown presents himself as a “white knight,” defeats Don Quixote in a jousting match, and, as a condition of his victory, demands that he return home and desist from adventuring for a year.

Finale (“Very Peaceful”): Don Quixote’s sanity is restored, which is to say that he forsakes his idealistic dreams, and dies peacefully in his own bed.

Cervantes’s novel is more than fluff, to be sure, and ensuing centuries of enthralled readers have found that its hilarious misadventures reveal deep truths about human aspirations. Strauss was certainly one of them, and he viewed his Don Quixote as a companion to his next symphonic poem, the explicitly autobiographical Ein Heldenleben. For a while he hoped that the two might be premiered together. Although this did not come to pass, he insisted until the end of his life that “Don Quixote and Heldenleben are so much conceived as tied to one another that Don Quixote is fully and entirely comprehensible only at the side of Heldenleben.” Surely Strauss recognized at least a bit of the Quixote in himself, as, indeed, all creative people must.

Leonard Bernstein  
_Born August 25, 1918 in Lawrence, Massachusetts  
_Died October 14, 1990 in New York City

World premiere: December 12, 1963, in Tel Aviv, Israel, with the composer conducting the Israel Philharmonic, choirs under the direction of Abraham Kaplan and Isaac Graziani, and with speaker Hannah Rovina and Jennie Tourel; the revised version was introduced August 25, 1977, with the composer conducting the Israel Philharmonic Orchestra in Mainz, Germany, with the Wiener Jeunesse Choir (Günther Theuring, director), the Wiener Sängerknaben (Uwe Harrer, director), speaker Michael Wager, and soprano Montserrat Caballé.

UMS premiere: This piece has never been performed on a UMS concert.

_Snapshots of History...In 1963:_
- The Beatles release their debut album *Please Please Me*
- Zip codes are introduced by the US Postal Service
- Martin Luther King Jr. delivers his “I Have A Dream” speech at the Lincoln Memorial

Balancing his activities as composer, conductor, pianist, media personality, and all-round celebrity became especially challenging for Leonard Bernstein during his tenure as music director of the New York Philharmonic (1958–69). Apart from his “Kaddish,” _Symphony No. 3_ (in 1963) and his _Chichester Psalms_ (in 1965) — which together add up to almost exactly an hour of music — his works from those 11 years were limited to two one-minute Fanfares in 1961 (one for the presidential inauguration of John F. Kennedy, the other for the 25th anniversary of New York’s High School of Music and Art) and a two-minute song, “So Pretty,” which Bernstein (at the piano) introduced with Barbra Streisand at Philharmonic (now David Geffen) Hall in 1968.

“Kaddish” was commissioned in 1955 by the Koussevitzky Music Foundation and the Boston Symphony Orchestra to celebrate the latter’s 75th anniversary, which was observed the following year without so much as a glimmer of Bernstein’s piece. The likelihood of his writing “Kaddish” grew dimmer when he assumed his New York Philharmonic post. He did begin very sporadic work on the piece beginning in 1961, but didn’t manage to commit much time to it until the summer of 1963. With a New York Philharmonic tour looming, on August 10 he wrote to his sister:

_On August 1st I made the great decision to go forward with “Kaddish,” to try to finish it, score it, rehearse, prepare, revise, translate into Hebrew. ...I’m terribly excited about the new piece, even about_
In February 1963, when I was 19 years old, my father died suddenly at age 47. My family was not pious: we respected our Russian-Jewish heritage but didn’t attend temple, so at my dad’s memorial service, when I was summoned to the platform, I didn’t understand the Hebrew words the rabbi had me repeat. They were the Kaddish, which, the rabbi explained, was not a prayer of mourning: it never mentions death, but rather celebrates life and those whose time on earth brings peace, especially needed in troubling times.

On November 22 of that same, dark year, President Kennedy was killed. I thought about my dad and the President, both taken so young. What was God’s role in all this? How could He make a mockery of what was supposed to be good in the world? A few months later, I heard the American premiere of Leonard Bernstein’s Symphony No. 3, “Kaddish,” and discovered that the composer whom I’d always admired was wrestling with the same doubts about the Creator.

As I prepared for this week’s performances, I asked myself if “Kaddish” might now have more meaning. Everyone, regardless of religious belief or even the lack of same, struggles with their relationship with God. The Speaker, at least in my opinion, is not only exploring his or her own feelings, but also those of all who inhabit our planet.

This argument between Man and God can be construed as a take on the turmoil of our own time. How can God permit the turbulence abundant in today’s world? How are we to reconcile the conflicts that exist inside each of us?

To underscore the continuing relevance of this internal struggle, I received permission to remove the Speaker’s few lines that echoed the sung Hebrew. Now only speaking in an English vernacular, the Speaker is more clearly a character of ambiguous religion, speaking for all in decrying the upheaval of our time. But the essential questions remain: How can a good and just God permit all this turmoil? How do we reconcile the conflicts inside each of us?
the Speaker’s text, which I finally decided has to be by me. Collaboration with a poet is impossible on so personal a work, so I’ve found after a distressful year of trying with [Robert] Lowell and [Frederick] Seidel; so I’m elected, poet or no poet.

Nine days later the symphony was essentially complete, although orchestration would continue through November.

On the 22nd of that month Bernstein was at Lincoln Center preparing for a Young People’s Concert when a shot rang out in Dallas, Texas. He immediately resolved to dedicate “Kaddish” “to the Beloved Memory of John F. Kennedy.” It was an appropriate dedication since the Kaddish (the word means “sanctification”) is a centrally important Jewish prayer particularly associated with mourning, although in various forms the Kaddish actually serves a breadth of liturgical functions. It does not mention death; rather, it is a prayer of praise that focuses on the sanctification of God’s name. To Bernstein religion was never simple, and he accordingly built his “Kaddish” into a complex structure by interweaving the traditional prayer with an extended narration he wrote himself, an emotionally potent argument between man and God, a rumination on faith, doubt, and mortality.

The Boston Symphony, which had shown such patience in waiting for Bernstein to fulfill its commission, outdid itself with forbearance when he expressed a desire that the work be premiered in Israel. Bernstein led the premiere in Tel Aviv, with the Israel Philharmonic Orchestra, to enormous acclaim, and Boston graciously settled for the American premiere a month and a half later, when the piece earned more modest reviews than it had in Israel. The score qualifies as one of its composer’s eclectic endeavors, its language embracing a variety of styles, ranging from forthright diatonic harmonies and melodies reminiscent of chant or folksong or Copland to intense chromaticism (stretching to tone rows) and dense polyphony, from passages flavored with jazz to the enveloping lyricism of musical theater.

The narration was an ongoing work-in-progress. Bernstein’s amanuensis Jack Gottlieb described the tentative narratives put forth by Lowell and Seibel as “eloquent attempts, but their words were more for reading than for speaking.” For the premiere, in Tel Aviv, Bernstein had the text he had authored translated into Hebrew, but the American premiere employed his original English words, delivered by the Chilean actress Felicia Montealegre (his wife). When Bernstein revised the score in 1977, he tamed some of the text’s most extroverted outbursts and wrought changes that would allow it to be delivered by a man as easily as by a woman.

Program notes by James M. Keller, New York Philharmonic Program Annotator, The Leni and Peter May Chair.
ARTISTS

The New York Philharmonic plays a leading cultural role in New York City, the US, and the world. Each season the Philharmonic connects with up to 50 million music lovers through live concerts in New York City and on its worldwide tours and residencies; digital recording series; international broadcasts; education programs; and the New York Philharmonic Leon Levy Digital Archives. In the 2017–18 season, during which Jaap van Zweden serves as music director designate, the Philharmonic celebrates its greatest strengths and essential commitments while looking to the future as an innovative, global ensemble, spotlighting its musicians and partners, dedication to new music, wide-ranging repertoire, education programs, and accessibility.

The Philharmonic has commissioned and/or premiered works by leading composers from every era since its founding in 1842, including Dvořák’s New World Symphony; Gershwin’s Concerto in F; John Adams’s Pulitzer Prize–winning On the Transmigration of Souls, dedicated to the victims of 9/11; Esa-Pekka Salonen’s Piano Concerto; and Wynton Marsalis’s The Jungle (Symphony No. 4). Its commitment to new music led to the creation of CONTACT!, the new-music series, now in its ninth season.

A resource for its community and the world, the Philharmonic complements annual free concerts across the city — including the Concerts in the Parks, Presented by Didi and Oscar Schafer — with Philharmonic Free Fridays and the famed, long-running Young People’s Concerts. Committed to developing tomorrow’s leading orchestral musicians, the Orchestra established the New York Philharmonic Global Academy; in 2015, the Philharmonic launched this multiyear residency partnership with UMS of the University of Michigan.

Renowned around the globe, the Orchestra has appeared in 432 cities in 63 countries. Highlights include the groundbreaking 1930 tour of Europe; the unprecedented 1959 tour to the USSR; the historic 2008 visit to Pyongyang, D.P.R.K., the first there by an American orchestra; and the Orchestra’s debut in Hanoi, Vietnam, in 2009. A media pioneer, the Philharmonic has made more than 2,000 recordings since 1917, and was the first major American orchestra to offer downloadable concerts, recorded live. In 2016 it produced its first-ever Facebook Live concert broadcast, reaching more than one million online viewers through three broadcasts that season.

Jaap van Zweden will become music director in 2018–19, succeeding musical leaders including Alan Gilbert, Lorin Maazel, Kurt Masur, Zubin Mehta, Pierre Boulez, Leonard Bernstein, Arturo Toscanini, and Gustav Mahler.

Jaap van Zweden (conductor, Friday) has become an international presence on three continents over the last decade. The 2017–18 season marks a major milestone as he completes his 10-year tenure as music director of the Dallas Symphony Orchestra and simultaneously serves as music director designate of the New York Philharmonic, anticipating his inaugural season, in 2018–19, when he becomes the Orchestra’s 26th music director. He continues as music director of the Hong Kong Philharmonic, a post he has held since 2012. Highlights of his 2017–18 season include return engagements to the New York Philharmonic, Chicago Symphony Orchestra, Amsterdam’s Royal
Concertgebouw Orchestra, Rotterdam Philharmonic Orchestra, Netherlands Radio Philharmonic Orchestra, and to the Chamber Orchestra of Europe.

Maestro van Zweden has also guest conducted the Cleveland and Philadelphia orchestras; Boston, London, and Shanghai symphony orchestras; Los Angeles, Vienna, Berlin, and Munich philharmonic orchestras; Orchestre national de France; and Orchestre de Paris. In 2015 he launched the annual SOLUNA International Music & Arts Festival with the Dallas Symphony, and embarked on a four-year project with the Hong Kong Philharmonic to conduct the first-ever Hong Kong performances of Wagner’s Der Ring des Nibelungen, to be released on Naxos Records. In the summers of 2017–19 he serves as principal conductor of the Gstaad Festival Orchestra and Gstaad Conducting Academy.

Jaap van Zweden’s acclaimed recordings include Stravinsky’s The Rite of Spring and Petrushka, Britten’s War Requiem, and complete cycles of the Beethoven, Brahms, and Bruckner symphonies. He recorded Mahler’s Symphony No. 5 with the London Philharmonic Orchestra and Mozart piano concertos with the Philharmonia Orchestra and David Fray. His celebrated performances of Wagner’s Lohengrin, Die Meistersinger von Nürnberg, and Parsifal (the last of which earned him the prestigious Edison award for “Best Opera Recording” in 2012) are available on CD and DVD. On the Dallas Symphony’s record label, he has conducted symphonies by Tchaikovsky, Beethoven, Mahler, and Dvořák, as well as the world-premiere recording of Stucky’s August 4, 1964. A new recording agreement with Universal Music Group’s US Classical Division and the New York Philharmonic under Jaap van Zweden is being launched in the 2017–18 season.

Born in Amsterdam, Jaap van Zweden was the youngest-ever concertmaster of the Royal Concertgebouw Orchestra. He began his conducting career in 1995 and in 2012 was named Musical America’s “Conductor of the Year.” In 1997 he and his wife, Aaltje, established the Papageno Foundation, which supports families of children with autism.

In 2017–18, Leonard Slatkin (conductor, Saturday/Sunday) celebrates his 10th and final season as music director of the Detroit Symphony Orchestra (DSO), and his first in the new role of honorary music director of the Orchestre national de Lyon (ONL). He also welcomes the publication of his second book, Leading Tones: Reflections on Music, Musicians, and the Music Industry, and serves as jury chairman of the Besançon International Competition for Young Conductors. Maestro Slatkin’s guest conducting schedule includes engagements with the St. Louis Symphony, National Symphony Orchestra, Polish National Radio Orchestra, Deutsches Symphonie-Orchester Berlin, and Finnish Radio Symphony Orchestra, in addition to the New York Philharmonic.

Maestro Slatkin’s recent highlights include a three-week tour of Asia with the DSO; tours of the US and Europe with the ONL; a winter Mozart Festival in Detroit; and engagements with the St. Louis Symphony, WDR Symphony Orchestra Cologne, Orchestra Sinfonica di Milano Giuseppe Verdi, and Naples’s Orchestra of the Teatro di San Carlo. He also served as chairman of the jury and conductor of the 2017 Van Cliburn International Piano Competition. Maestro Slatkin’s more than 100 recordings have garnered seven Grammy Awards and 64 nominations. His recent Naxos releases include works by Saint-Saëns, Ravel,
and Berlioz (with the ONL) and music by Copland, Rachmaninoff, Alla Borzova, Cindy McTee, and John Williams (with the DSO). In addition, Maestro Slatkin has recorded the complete Brahms, Beethoven, and Tchaikovsky symphonic cycles with the DSO (available as digital downloads).

A recipient of the prestigious National Medal of Arts, Leonard Slatkin holds the rank of Chevalier in the French Legion of Honor. He has received Austria's Decoration of Honor in Silver, the League of American Orchestras' Gold Baton Award, and the 2013 ASCAP Deems Taylor Special Recognition Award for his debut book, Conducting Business. He has conducted virtually all the leading orchestras in the world. He has served as music director in New Orleans; St. Louis; Washington, DC; London (with the BBC Symphony Orchestra); and Lyon, France. He has also served as principal guest conductor in Pittsburgh, Los Angeles, Minneapolis, and Cleveland. Maestro Slatkin conducts these performances having led both David Geffen Hall at Lincoln Center, in New York, as part of Bernstein's Philharmonic: A Centennial Festival.

**SATURDAY**

Makoto Ozone (piano) taught himself the organ while very young, made his first television appearance at age six, began performing regularly on Osaka Mainichi Broadcasting, and, after attending an Oscar Peterson concert at 12, focused on jazz piano. He moved to the US in 1980 to study at Boston’s Berklee College of Music; in 1983 he graduated at the top of his class and gave a solo recital at Carnegie Hall. He became the first Japanese musician to sign an exclusive contract with CBS. Mr. Ozone has played works by Gershwin, Bernstein, Mozart, Beethoven, Rachmaninoff, and Shostakovich with the NDR and NHK symphony orchestras, Orchestre de chambre de Paris, Orchestre d’Auvergne, Sinfonia Varsovia, and others. In 2014 he made his New York Philharmonic debut on the Orchestra’s Asian tour, premiered his own jazz arrangement of Mozart’s Piano Concerto No. 9 “Jeunehomme” with Scottish National Jazz Orchestra, and appeared with NDR Radio Philharmonic and São Paulo Symphony Orchestra. He toured Japan with his big band, No Name Horses, and celebrated its 10th anniversary with a new recording. Mr. Ozone’s numerous jazz collaborations have included Gary Burton, Paquito D’Rivera, Arturo Sandoval, and Branford Marsalis. He is a regular guest of classical music festivals including the Festival de la Roque d’Anthéron in France and La Folle Journée in Nantes and Japan.

Jessica Gomes-Ng (soprano) is a student in the U-M School of Music, Theatre & Dance’s musical theater program and will graduate in 2018. Her recent credits at U-M include One Hit Wonder, The Little Mermaid, Hotel California, The Tempest, and Big Fish. A highlight from her time at U-M has been working on Process Project with Gavin Creel, Justin Mendoza, and Linda Goodrich.

Originally from Holland, Michigan, Jamie Colburn (tenor) is a student in the U-M School of Music, Theatre & Dance’s musical theater program and will graduate in 2019. Mr. Colburn is also the founder and artistic director of Exit Left Theatre Company in Holland, Michigan. He will appear in the U-M musical theater department’s upcoming production of Violet this December at the Arthur Miller Theatre. Other theater credits include Exit Left Theatre Company’s Hedwig and the Angry Inch (Hedwig), Connecticut Repertory Theatre’s 1776 directed by
Terrence Mann (Col. Thomas McKean), Encore Musical Theatre Company’s *Sweeney Todd* (Adolfo Pirelli), U-M’s *The Winter’s Tale* (Polixenese), *A Man of No Importance* (Rasher Flynn), and Festival 56’s *The Drowsy Chaperone* (Robert Martin).

Writer, narrator, broadcaster, and filmmaker Jamie Bernstein (*speaker*) has devised multiple ways of communicating her own excitement about orchestral music, inspired by her father, Leonard Bernstein. Beginning 15 years ago with a family concert about her father’s music modeled after his New York Philharmonic Young People’s Concerts, she has designed, written, and narrated concerts for worldwide audiences of all ages. She creates and narrates two educational Discovery Concerts a year with the New World Symphony; narrates concerts in English and Spanish around the world; and has presented talks from Japan to Harvard University. Ms. Bernstein has produced and hosted shows for radio stations in the US and Great Britain, appeared on the New York Philharmonic’s live national radio broadcasts, and hosted live broadcasts from Tanglewood. She is the co-director of the documentary *Crescendo: the Power of Music*, about children in struggling urban communities who participate in El Sistema-inspired youth orchestra programs; the film has won numerous prizes on the festival circuit, and is available on Netflix. She has also directed Bernstein’s *Trouble in Tahiti* around the country, including at the Moab Music Festival and Festival del Sole. Ms. Bernstein is working on a memoir, to be published by HarperCollins in 2018 to coincide with the global celebrations of her father’s centennial. Her writings have appeared in *Symphony*, *DoubleTake*, *Gourmet*, *Opera News*, and *Musical America*.

Theodore Wiprud (*host*) — New York Philharmonic vice president of education, The Sue B. Mercy Chair — has directed the Orchestra’s education department since 2004. The Philharmonic’s education programs include the famed Young People’s Concerts, Philharmonic Schools (an immersive classroom program that reaches thousands of New York City students), Very Young Composers (which enables students to express themselves through original works, often performed by Philharmonic musicians), adult education programs, and many special projects. Mr. Wiprud has also created innovative programs as director of education and community engagement at the Brooklyn Philharmonic and the American Composers Orchestra; served as associate director of The Commission Project; and assisted the Orchestra of St. Luke’s on its education programs. He has worked as a teaching artist and resident composer in a number of New York City schools. From 1990–1997 he directed national grant-making programs at Meet the Composer. Prior to that position, he taught at and directed the music department for Walnut Hill School, a pre-professional arts boarding school near Boston. Mr. Wiprud is also an active composer, whose Violin Concerto (*Katrina*) was released on Champs Hill Records. His music for orchestra, chamber ensembles, and voice is published by Allemar Music. Mr. Wiprud holds degrees from Harvard and Boston Universities and studied at Cambridge University as a visiting scholar.

Six-time Emmy winner Habib Azar’s (*stage director*) directing work ranges from contemporary opera to film and television. His first feature film, *Armless*, for which he served as director and the score’s composer, was an official selection of the Sundance Film Festival and won...
awards at festivals around the world. His second, *Saint Janet*, stars Kelly Bishop and was released by Indie Rights. Mr. Azar’s stage credits include directing the world-premiere staging of Du Yun’s *Angel’s Bone* with the International Contemporary Ensemble (2017 Pulitzer Prize for Music winner) and the American stage premiere of Georg Friedrich Hass’s *Atthis* with Opera Cabal at the Kitchen. Habib Azar specializes in directing and producing multi-camera live performing arts events for broadcast. Trained as a composer, he combines musical knowledge, background in narrative storytelling, and technical capacity to manage 10-plus-camera live broadcasts. He has directed almost 500 hours of network television, and he works regularly at Lincoln Center and Carnegie Hall. He has directed the New York Philharmonic’s Facebook Live broadcasts and has filmed the Orchestra regularly for the last five years. Mr. Azar has filmed musicians and ensembles including Lang Lang, Yo-Yo Ma, Renée Fleming, Itzhak Perlman, Wynton Marsalis, Berlin Staatskapelle, Merce Cunningham Dance Company, and Mariinsky Theater Orchestra. Habib Azar is also a producer-director for The All-Star Orchestra, which returns to PBS this fall in its third season.

**SUNDAY**

**Cynthia Phelps** (viola) is the New York Philharmonic’s principal viola, The Mr. and Mrs. Frederick P. Rose Chair. She made her Philharmonic solo debut in 1993; her recent appearances with the Orchestra have included the New York Premiere–Philharmonic Co-Commission of Julia Adolphe’s *Unearth, Release*, conducted by Jaap van Zweden in 2016; Mozart’s *Sinfonia concertante* in 2010 and 2014; and Sofia Gubaidulina’s *Two Paths*, a concerto for two violas that the Orchestra commissioned for her and Philharmonic associate principal viola Rebecca Young, in 1999 and 2011. Other solo engagements have included the Minnesota Orchestra, San Diego Symphony, Orquesta Sinfónica de Bilbao, and Hong Kong Philharmonic. Ms. Phelps is a member of the New York Philharmonic String Quartet and performs with The Chamber Music Society of Lincoln Center, Jupiter Chamber Players, and the Santa Fe, La Jolla, Seattle, Chamber Music Northwest, and Bridgehampton festivals. She has appeared with the Guarneri, Tokyo, Orion, American, Brentano, and Prague quartets, and the Kalichstein-Laredo-Robinson Trio. She is a founding member of Les Amies, a chamber group formed with Philharmonic principal harp Nancy Allen and flutist Carol Wincenc. Winner of the Pro Musicis International Award, Ms. Phelps’s recording *Air*, for flute, harp, and viola, was nominated for a Grammy Award. She has performed as soloist on *Live From Lincoln Center*, American Public Media’s *Saint Paul Sunday Morning*, and Radio France.

**Carter Brey** (cello) was appointed New York Philharmonic principal cello, The Fan Fox and Leslie R. Samuels Chair, in 1996. He has since appeared as soloist almost every season, beginning with his Philharmonic solo debut in May 1997 performing Tchaikovsky’s *Rococo Variations*, led by then-music director Kurt Masur, through his most recent concert appearances, performing Schumann’s *Cello Concerto* on the 2016 California tour. In 2013 he was featured in *The Bach Variations*: A Philharmonic Festival, performing all six Bach cello suites. His honors include the Rostropovich International Cello Competition, Gregor Piatigorsky Memorial Prize, Avery Fisher Career Grant, and Young Concert Artists’ Michaels Award; he was the first musician to win the Arts Council of
America’s Performing Arts Prize. Mr. Brey has appeared as soloist with virtually all of the major American orchestras, performing under conductors Claudio Abbado, Semyon Bychkov, Sergiu Comissiona, and Christoph von Dohnányi. He is a member of the New York Philharmonic String Quartet, has collaborated regularly with the Tokyo and Emerson String Quartets, and has appeared at the Spoleto, Santa Fe, and La Jolla chamber music festivals. His most recent recording features Chopin’s complete works for cello and piano with pianist Garrick Ohlsson. Mr. Brey studied at the Peabody Institute and Yale University, where he was a Wardwell Fellow and Houpt Scholar. His cello is a rare J.B. Guadagnini made in Milan in 1754.

Jeremy Irons (speaker) won the Academy Award for “Best Actor” for his performance as Claus von Bülow in 1990’s Reversal of Fortune. Also a Golden Globe, Emmy, Tony, and Screen Actors Guild Award-winner, he has appeared in films including The French Lieutenant’s Woman (1981), The Mission (1986), Dead Ringers (1988), Damage (1992), M. Butterfly (1993), Lolita (1997), and Die Hard with a Vengeance (1995, opposite Bruce Willis), and he was the voice of Scar in Disney’s The Lion King (1994). More recent work includes the award-winning independent feature Margin Call (2011) with Kevin Spacey; Giuseppe Tornatore’s The Correspondence (2016); Jeremy Thomas's adaptation of J.G. Ballard’s High-Rise, directed by Ben Wheatley; Stephen Hopkins’s Race (2016), based on the true story of Jesse Owens and the 1936 Olympics; Zack Snyder’s Batman v Superman: Dawn of Justice (2016); and Matthew Brown’s The Man Who Knew Infinity (2015). He was the featured actor and executive producer of TRASHED, Candida Brady’s award-winning documentary on the environment. Mr. Irons will next be seen in Justice League, reprising his role as Alfred Pennyworth; and in Red Sparrow, co-starring Jennifer Lawrence. He was awarded both a Golden Globe and an Emmy for “Best Supporting Actor” for his role in the television miniseries Elizabeth I alongside Helen Mirren (2005). He played Pope Alexander in Showtime’s The Borgias (2011) and Henry IV in BBC Two’s The Hollow Crown opposite Tom Hiddleston. Mr. Irons received a Tony Award for his performance in Tom Stoppard’s play The Real Thing (1983), and appeared in the National Theatre’s Never So Good in London (2008) and the Royal Shakespeare Company’s The Gods Weep (2010). In 2016 he portrayed James Tyrone in Eugene O’Neill’s Long Day’s Journey Into Night as part of the Bristol Old Vic’s 250th anniversary; this production will transfer to London’s West End in January 2018.

American soprano Tamara Wilson (soprano), the 2016 recipient of the prestigious Richard Tucker Award, began the 2017–18 season as Verdi’s Aida at Washington National Opera. She returns to Houston Grand Opera for her role debut as Chrysothemis in Richard Strauss’s Elektra, and makes her Paris debut as Sieglinde in Wagner’s Die Walküre with the Mariinsky Orchestra conducted by Valery Gergiev. She returns for Mahler’s Symphony No. 8 with the BBC National Orchestra of Wales at the BBC Proms, and makes her Italian debut with Riccardo Chailly at Milan’s Teatro alla Scala in the Verdi Requiem. Ms. Wilson made her Metropolitan Opera debut in Aida and her London debut in Verdi’s La forza del destino at English National Opera, for which she received an Olivier Award nomination. She inaugurated Kyoto’s opera house as Rosalinde in Strauss’s Die Fledermaus, and was heard at Oper...
Frankfurt as the Empress in Strauss’s *Die Frau ohne Schatten*. She recently made her Bavarian Staatsoper and Zurich Opera House debuts as Elisabetta di Valois in Verdi’s *Don Carlo* conducted by Fabio Luisi, and her Deutsche Oper Berlin debut as Amelia in Verdi’s *Un ballo in maschera*. She performed in two different presentations of Act III of *Die Walküre*: as Brünnhilde with Mark Wigglesworth and the BBC National Orchestra of Wales at Royal Albert Hall, and as Sieglinde in her Royal Concertgebouw Orchestra debut conducted by Gergiev.

Formed in 1879 by a group of local university and townspeople who gathered together for the study of Handel’s *Messiah*, the **UMS Choral Union** has performed with many of the world’s distinguished orchestras and conductors in its 138-year history. First led by Professor Henry Simmons Frieze and then conducted by Professor Calvin Cady, the group has performed Handel’s *Messiah* in Ann Arbor annually since its first *Messiah* performance in December 1879. Based in Ann Arbor under the aegis of UMS and led by Scott Hanoian, the 175-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra.

The UMS Choral Union’s 2017–18 season continues with its annual performances of Handel’s *Messiah* at Hill Auditorium with the Ann Arbor Symphony. In April, they will join the Ann Arbor Symphony Orchestra and Arie Lipsky for a performance of Verdi’s *Requiem*. Women of the UMS Choral Union will end the season by joining the Detroit Symphony Orchestra and conductor Fabien Gabel for a performance of Debussy’s *Nocturnes*.

The UMS Choral Union was a participant chorus in a rare performance and recording of William Bolcom’s *Songs of Innocence and of Experience* in Hill Auditorium in April 2004 under the baton of Leonard Slatkin. Naxos Records released a three-disc set of this recording in October 2004, featuring the UMS Choral Union and U-M School of Music, Theatre & Dance ensembles. The recording won four Grammy Awards in 2006, including “Best Choral Performance” and “Best Classical Album.” The recording was also selected as one of *The New York Times*’ “Best Classical Music CDs of 2004.” Other recent highlights include a Grammy-nominated recording project with the U-M School of Music, Theatre & Dance’s choral and orchestral ensembles of a performance of the rarely-heard *Oresteian Trilogy* by Darius Milhaud conducted by Kenneth Kiesler. In May 2013, chorus members joined the Detroit Symphony and Leonard Slatkin in a performance of Ives’s *Symphony No. 4* as part of Carnegie Hall’s Spring for Music festival in New York.

Participation in the UMS Choral Union remains open to all students and adults by audition. For more information on how to audition, visit www.ums.org/choralunion.

**Scott Hanoian (music director, UMS Choral Union)** is the music director and conductor of the UMS Choral Union where he conducts and prepares the Grammy Award-winning chorus in performances with the world’s finest orchestras and conductors. Choruses prepared by Mr. Hanoian have sung under the batons of Leonard Slatkin, Iván Fischer, Stefan Sanderling, Peter Oundjian, and Arie Lipsky.

Mr. Hanoian is active as an organist, accompanist, continuo artist, conductor, choral adjudicator, and guest clinician. He is the director of music and organist at Christ Church Grosse Pointe, where he directs the church’s four choirs and oversees the yearly concert series. Mr. Hanoian has served on the faculty of Wayne State University and Oakland
University and was the artistic director and conductor of the Oakland Choral Society from 2013–15.

As an organist and conductor, Mr. Hanoian has performed concerts throughout the US and has led choirs on trips to Great Britain, Ireland, Italy, France, and Spain. In the summer of 2017, Mr. Hanoian led the Christ Church Schola during their weeklong residency at Westminster Abbey.

Before moving to Grosse Pointe, Mr. Hanoian was the assistant organist and assistant director of music at Washington National Cathedral where he played the organ for many services including the funerals for Presidents Ronald Reagan and Gerald Ford. Mr. Hanoian has recorded the complete organ works of Johannes Brahms for the JAV label.

The Michigan State University Community Music School Children and Youth Choir Program consists of seven choirs of over 300 singers from mid-Michigan, ranging in age from seven to 18 years old. The Michigan State University Children's Choir, an ensemble comprised of students in grades 5–8, rehearses each Tuesday and every other Saturday throughout the school year. Founded in 1993 by Mary Alice Stollak, the ensemble’s history of excellence enabled performances at Carnegie Hall, Orchestra Hall in Detroit, the Kennedy Center in Washington, DC, and at various national and regional conferences. In 2006, Ms. Stollak won two Grammy Awards for the ensemble’s participation in William Bolton’s Songs of Innocence and of Experience. Under Dr. Kyle Zeuch’s leadership, the choirs have performed at state conferences, released a new recording, We Are One, performed at Carnegie Hall, and traveled internationally to Germany and Austria. The MSU Children's Choir collaborates regularly with the Detroit Symphony Orchestra, Lansing Symphony Orchestra, and the MSU College of Music Orchestra, Opera, and Choirs.

Dr. Kyle Zeuch (director, Michigan State University Children's Choir) is in his fifth year as director of children and youth choirs at the Michigan State University Community Music School. He holds a BM in music education from Capital University in Columbus, Ohio; a MM in choral conducting from Michigan State University, and a DMA in choral conducting from Michigan State University. Dr. Zeuch taught previously at Rivera High School in Brownsville, Texas where he received the Texas Choral Directors Association Distinguished Young Director Award in 2010. Dr. Zeuch is an active adjudicator for the Michigan School Vocal Music Association (MSVMA) and serves on the MSVMA Executive Board overseeing specialized festivals, Michigan Youth Arts Festival, and the summer conference.
Leonard Bernstein conducted eight UMS performances at Hill Auditorium throughout his career. He made his UMS debut in September 1963 with the New York Philharmonic, and returned with the Philharmonic in September 1967 for two more concerts, the second of which included the world premiere of Aaron Copland’s Inscape. Maestro Bernstein returned to Ann Arbor with the Vienna Philharmonic for two concerts in February 1984, two concerts in September 1987, and once more in October 1988, on a tour celebrating his 70th birthday.

The New York Philharmonic performs its 19th, 20th, and 21st UMS concerts during this weekend’s residency, following the Orchestra’s UMS debut over 100 years ago in March 1916 at Hill Auditorium under the baton of Josef Stransky. The Philharmonic’s subsequent visits over the past century have included concerts conducted by past music directors John Barbirolli, Dimitri Mitropoulos, Leonard Bernstein, Pierre Boulez, Lorin Maazel, Alan Gilbert, and guest conductor Seiji Ozawa. The Philharmonic most recently appeared under UMS auspices at Hill Auditorium in a three-concert residency in October 2015.

Maestro Leonard Slatkin makes his fifth and sixth appearances under UMS auspices this weekend, following his UMS debut in April 1989 leading the St. Louis Symphony Orchestra at Hill Auditorium. Maestro Slatkin most recently appeared under UMS auspices in January 2013 with the Detroit Symphony Orchestra in a concert of works featuring the Frieze Memorial Organ. UMS welcomes Cynthia Phelps and Carter Brey in their UMS debuts as soloists this weekend, in addition to their previous orchestral appearances with the New York Philharmonic. Sunday’s concert marks the UMS Choral Union’s 436th appearance under UMS auspices, following its most recent UMS performances of Beethoven’s Missa solemnis at Hill Auditorium with the Ann Arbor Symphony conducted by music director Scott Hanoian. Scott Hanoian makes his seventh UMS appearance this weekend, following his UMS debut in December 2016 in performances of Handel’s Messiah. The Michigan State University Children’s Choir makes its third appearance under UMS auspices this weekend, following its UMS debut in April 2004 under the baton of Leonard Slatkin in the Grammy Award-winning performance of William Bolcom’s Songs of Innocence and of Experience. The Choir most recently appeared in April 2008 in a performance of Bach’s St. Matthew’s Passion with the Detroit Symphony Orchestra and the UMS Choral Union conducted by Jerry Blackstone.

UMS welcomes Maestro Jaap van Zweden, Makoto Ozone, Jamie Bernstein, Theodore Wiprud, Jamie Colburn, Jessica Gomes-Ng, Tamara Wilson, Jeremy Irons, and Kyle Zeuch as they make their UMS debuts this weekend.
NEW YORK PHILHARMONIC

Jaap Van Zweden / Music Director Designate
Joshua Gersen / Assistant Conductor
Leonard Bernstein / Laureate Conductor, 1943–1990
Kurt Masur / Music Director Emeritus, 1991–2015
Esa-Pekka Salonen / The Marie-Josée Kravis Composer-in-Residence
Leif Ove Andsnes / The Mary and James G. Wallach Artist-in-Residence

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
Anna Rabinova
Fiona Simon
The Shirley Bacot Shamal Chair
Sharon Yamada
Shanshan Yao
Elizabeth Zeltser
The William and Elfriede Ulrich Chair
Yulia Ziskel
The Friends and Patrons Chair
Qiangqian Li, Principal
Lisa Kim*
In Memory of Laura Mitchell
Soohyun Kwon+
The Joan and Joel I. Pickett Chair
Duoming Ba
Hannah Choi
Marilyn Dubow
The Sue and Eugene Mercy, Jr. Chair
Lydia Hong
Hyunju Lee
Zeyu Victor Li
Joo Young Oh
Su Hyun Park
Marié Rossano
Mark Schmoockler+
Na Sun
The Gary W. Parr Chair
Vladimir Tsypin
Jin Suk Yu
Sophia Kessinger++
Angela Lee++
Suzanne Ornstein++
Sarah Pratt++
David Southorn++
Jungsun Yoo++
Alisa Wyrick++

Violas
Cynthia Phelps, Principal
The Mr. and Mrs. Frederick P. Rose Chair
Rebecca Young*
The Joan and Joel Smilow Chair
Dorian Rence
Katherine Greene
The Mr. and Mrs. William J. McDonough Chair
Vivek Kamath
Peter Kenote
Kenneth Mirkin
Judith Nelson+
Rémi Pelletier
Robert Rinheart
The Mr. and Mrs. G. Chris Andersen Chair
David Creswell++
Matthew Sinno++
Ji Hyun Son++

Celllos
Carter Brey, Principal
The Fan Fox and Leslie R. Samuels Chair
Eileen Moon-Myers++
The Paul and Diane Guenther Chair
Eric Bartlett
Patrick Lee
Elizabeth Dyson
The Mr. and Mrs. James E. Buckman Chair
Alexei Yunque Gonzalez
Maria Kitsopoulos
The Secular Society Chair
Sumire Kudo
Qiang Tu
Nathan Vickery
Ru-Pei Yeh
The Credit Suisse Chair in honor of Paul Calello
Susannah Chapman++
Alberto Parrini++

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
Orin O’Brien
Isaac Trapkus
Rion Wentworth

Flutes
Robert Langevin, Principal
The Lila Acheson Wallace Chair
Yoobin Son
Mindy Kaufman
The Edward and Priscilla Pitcher Chair
Blair Francis++

Piccolo
Mindy Kaufman

Oboes
Liang Wang, Principal
The Alice Tully Chair
Sherry Sylar++
Robert Botti
The Lizabeth and Frank Newman Chair
Tuck Lee++
Grace Shryock++

English horn
Grace Shryock++

Clarinet
Anthony McGill, Principal
The Edna and W. Van Alan Clark Chair
Pascual Martinez Forteza***
The Honey M. Kurtz Family Chair
Amy Zoolo
Pavel Vinnitsky++

E-flat clarinet
Pascual Martinez Forteza

Bass clarinet
Amy Zoolo

Saxophone
Lino Gomez++

Bassoons
Judith LeClair, Principal
The Pels Family Chair
Kim Laskowski*
Roger Nye
The Rosalind Miranda Chair in memory of Shirley and Bill Cohen
Arlen Fast
Contrabassoon
Arlen Fast

Horns
Richard Deane, Acting Principal
Leelanee Sterrett***
R. Allen Spanjer
The Rosalind Miranda Chair
Alana Vegter++
Howard Wall
The Ruth F. and Alan J. Broder Chair
Theodore Primis++
Chad Yarbrough++

Trumpets
Christopher Martin, Principal
The Paula Levin Chair
Matthew Muckey*
Ethan Bensdorf
Thomas Smith

Trombones
Joseph Alessi, Principal
The Gurnee F. and Marjorie 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

Timpani
Markus Rhoten, Principal
The Carlos Moseley Chair
Kyle Zerna**

Percussion
Christopher S. Lamb, Principal
The Constance R. Houghton Friends of the Philharmonic Chair
Daniel Druckman*
The Mr. and Mrs. Ronald J. Ulrich Chair
Kyle Zerna
Matthew Kantorski++
Pablo Rieppi++
James Saporito++
Alan Stewart++

Harp
Nancy Allen, Principal
The Mr. and Mrs. William T. Knight III Chair

Guitar
Scott Kuney++

Tuba
Alan Baer, Principal

Keyboard
In Memory of Paul Jacobs

Harpischord
Paolo Bordignon+

Piano
Eric Huebner
The Anna-Maria and Stephen Kellen Piano Chair
Steven Beck++

Organ
Kent Tritle+

Librarians
Lawrence Tarlow, Principal
Sandra Pearson**+
Sara Griffin**

Orchestra personnel
DeAnne Eisch, Orchestra Personnel Manager
Valerie Petrov, Assistant 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.

New York Philharmonic
Oscar S. Schafer / Chairman
Deborah Borda / President and CEO
Vince Ford / Vice President, Digital and Strategic Initiatives
Katherine E. Johnson / Vice President, Communications
Miki Takebe / Vice President, Operations and Touring
Isaac Thompson / Vice President, Artistic Planning
Theodore Wiprud / Vice President, Education, The Sue B. Mercy Chair
Patrick O'Reilly / Operations Assistant
Brendan Timins / Director, Touring and Operations
Mark Travis / Associate Director, Media Production
Pamela Walsh / Artistic Administrator
Robert Sepulveda / Stage Crew
Gerard Urciuoli / Stage Crew

Honorary Members of the Society
Emanuel Ax
Stanley Drucker
Zubin Mehta

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Steinway is the Official Piano of the New York Philharmonic.
UMS CHORAL UNION

Scott Hanoian / Conductor and Music Director
Shohei Kobayashi / Assistant Conductor
Jean Schneider and Scott VanOrnum / Pianists
Kathleen Operhall / Chorus Manager
Nancy Heaton / Librarian

Soprano
Audra Anderson
Elizabeth Baldner
Jamie Bott
Debra Joy Brabenec
Ann Burke
Anne Busch
Anne Cain-Nielsen
Carol Callan
Susan F. Campbell
Cheryl D. Clarkson
Barbara Clayton
Katy Covington
Carrie Deierlein
Kristina Eden
Susannah Engdahl
Marie Gatien-Catalano – SC
Cindy Glovinsky
Paige Graham
Molly Hampsey
Meredith Hanoian
Alaina Headrick
Jenny Hebert
Suzanne Hopkins
Chloe Keast
Keiko Goto
Claire Krupp
Rachel Krupp
Carly LaForest
Allison Lamanna
Anna Lemler
Kate Markey
Margaret McKinney
Carole McNamara
Armaity Minwalla
Margaret Dearden Petersen
Sara J. Peth
Julie Pierce
Renee Roederer
Amy Schepers
Joy C. Schultz
Elizabeth Starr
Jennifer Stevenson
Sue Ellen Straub
Petra Vande Zande
Ariel Wan
Margie Warrick
Barbara J. Weathers
Maureen White-Goeman
Mary Wigton – SL
Linda Wills

Alto
Paula Allison-England
Sandra Bosch
Margy Boshoven
Lauren Boyles-Brewitt
Shannon Cahalan
Lora Perry Campredon
Jean Cares
Cheong-Hee Chang
Melissa Doyle
Jessica Dudek
Jane Forman
Judi Lempert Green
Johanna Grum
Kat Hagedorn
Nancy Heaton
Carol Kraemer Hohnke
Kate Hughey
Caitlin Hult
Melissa Evans Itsell
Samantha Kao
Katherine Klykylo
Jean Leverich
Beth McNally – SC
Marilyn Meeker – SL
Anne Messer
Jill Monash
Danielle Mukamal
Lisa Murray
Kathleen Operhall
Hanna M. Reincke
Cindy Shindledecker
Susan Sinta
Hanna Song
Katherine Spindler
Gayle Beck Stevens
Ruth A. Theobald
Alexa Thomas
Cheryl Utiger
Alice VanWambeke
Mary Beth Westin
Karen Woollams

Tenor
Michael Ansara Jr.
Gary Banks – SC
Adam Bednarek
Parinya Chuherdwananasak
Paolo Debuque
John R. Diehl
Steven Fudge – SL
Richard S. Gibson
Carl Gies
Arthur Gulick

Peter C. Henninger-Osgood
Benjamin Johnson
Bob Klaffke
Shohei Kobayashi
Danny Luan
John Meluso
Christopher Miller
Nic Mishler
Anthony Parham Sr.
Andrew Ridder
Eli L. Rodenhiser
Thomas Shaw
Ray Shuster
Asa Smith
Carl Smith
Robert J. Stevenson
Jerome Thiebaut
Maxwell Trombley
Trevor Young

Bass
Sam Baetzal – SL
William H. Baxter
Joel Beam
Daniel Bizer-Cox
William Boggs – SC
Charles A. Burch
Kyle Cozad
John Dryden
Robert Edgar
Jeffrey Ellison
Daniel Enos
Mark Alan Ely
Allen Finkel
Greg Fleming
Robert R. Florka
Philip Gorman
Sunho Lee
Rick Litow
Tom Litow
Roderick L. Little
Andrea Lupini
Joseph D. McCadden
James B. McCarthy
James C. Rodenhiser
Matthew Rouhana
William Stevenson
David Townsend
Scott Venman
James Watz
Ryan Wawrzaszek

SL – Section Leader
SC – Section Coach
This weekend, UMS and the New York Philharmonic build on an ambitious residency partnership launched in 2015. It is the centerpiece of a larger UMS commitment to continue bringing the world’s greatest orchestras to Ann Arbor’s Hill Auditorium in extended residencies. Each residency combines performances with educational opportunities and community interactions for U-M students and the greater region. This year’s activities celebrate the great Leonard Bernstein, who served as the Philharmonic’s music director and was a welcome visitor to Ann Arbor going back to 1963. In addition to three different concert programs, Philharmonic musicians and top administrators are participating in wide-ranging educational activities including coachings, master classes, seminars, workshops, and two chamber music parties featuring Philharmonic musicians and U-M students. This combination of performance and instruction will create a multifaceted immersion that will make the Ann Arbor campus a hub of learning and enjoyment during each of the New York Philharmonic’s three residencies.
MAY WE ALSO RECOMMEND...

12/2–3    Handel’s Messiah
12/8    Bach Collegium Japan
2/3    Estonian National Symphony Orchestra

Tickets available at www.ums.org.

ON THE EDUCATION HORIZON...

11/16–19    New York Philharmonic Residency
See pages 22–23 in this program for details.

12/2    Pre-Concert Talk: Musical Text Painting in Handel’s Messiah
(Michigan League Henderson Room, 911 N. University Avenue, 6:00 pm)

Educational events are free and open to the public unless otherwise noted.