

Alan Gilbert
Music Director



CHINESE NEW YEAR CELEBRATION

Tuesday, January 24, 2012, 7:30 p.m.

Long Yu, Conductor (New York Philharmonic debut)
Lang Lang, Piano
Liang Wang, Oboe, The Alice Tully Chair
Junqiao Tang, Bamboo Flute
(New York Philharmonic debut)
Quintessenso Mongolian Children's Choir
(New York Philharmonic debut)

This concert will be telecast internationally by
China's Phoenix Television.



Golden Prairie

This concert will last approximately one and three-quarter
hours, which includes one intermission.

Avery Fisher Hall at Lincoln Center
Home of the New York Philharmonic

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



Exclusive Timepiece of the New York Philharmonic

January 2012 19

New York Philharmonic

Chinese New Year Celebration

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LI Huanzhi
(1919–2000)

Spring Festival Overture (1955–56)

BAO Yuankai
(b. 1944)

China Air Suite (1990)
Going to West Pass
Flowing Stream
Dialogue About Flowers

TRADITIONAL
(harmonized by
Ganchimeg &
Batbold; orch. by
Zou Ye)

Mongolian Folk Song Suite (orch. 2009)

The Buryat Flower
Happy Little Shepherd
Hailar River
Ehulan, Dehulan
Mother in My Dream
Bonfire Dancing

QUINTESSENSO MONGOLIAN CHILDREN'S CHOIR

Intermission

CHEN Qigang *Extase, for Oboe and Orchestra* (1995; rev. 1997)
(b. 1951) LIANG WANG

ZHOU Chenglong *Raise the Red Lantern*
(b. 1946) JUNQIAO TANG

LISZT *Piano Concerto No. 1 in E-flat major* (1830–56)
(1811–86) ALLEGRO MAESTOSO: TEMPO GIUSTO
QUASI ADAGIO
ALLEGRETTO VIVACE – ALLEGRO ANIMATO
ALLEGRO MARZIALE ANIMATO
LANG LANG

A special Dragon Dance will take place in and around Avery Fisher Hall throughout the evening. It is arranged for the occasion by Nai-Ni Chen in collaboration with Sifu Henry Lee, and is performed by the Nai-Ni Chen Dance Company and members of its youth program, accompanied by live percussion music by Sifu Henry Lee.

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Notes on the Program

By James M. Keller, Program Annotator
The Leni and Peter May Chair

Spring Festival Overture

LI Huanzhi

"Spring Festival" is the term used in China for what westerners call "Chinese New Year." In the traditional Chinese calendar it marks the end of winter and the beginning of spring: cause for festivity, indeed. Vibrant brilliance of orchestral sound accordingly infuses the *Spring Festival Overture* from its energetic opening. A spirit of dance propels the cheerful principal theme; to ears accustomed to the European symphonic tradition, this opening section will greatly resemble folk-infused pieces by Dvořák in both mood and effect. A central expanse of keening lyricism provides gracious, even nostalgic contrast in the middle of this short piece. At the end, the tempo picks up again for a return to an abbreviated version of the "A section" as a brief coda, powerfully underscored by percussion.

The *Spring Festival Overture* has been performed in many arrangements for various groupings of Chinese instruments, western instruments, or combinations of the two, either in chamber

ensembles or in full orchestral garb. It is widely regarded as a traditional piece, although some sources suggest that it was composed in 1955–56 by Li Huanzhi (1919–2000). Li was associated with the Central Conservatory of Music, the Central Ensemble of Songs and Dances, and the China Central Chinese Orchestra. Beginning in 1985 he served as the chairman of the Chinese Musicians' Association.

The music in this overture relates specifically to the Spring Festival as it is celebrated in the Shanbei region of Shaanxi Province in northwest China. The piece has become immensely popular throughout China – and even beyond, since in 2007 it was one of 30 musical selections sent into outer space aboard *Chang'e No. 1*, China's first lunar-probe satellite, which beamed this music back to earth from a distance of some 236,000 miles.

Instrumentation: two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, cymbals, Chinese cymbals, Chinese bass drum, Chinese side drum, and strings.

Spring Festival



The Spring Festival, as the New Year celebration is known inside China, takes place over 15 days. A thorough house cleaning sweeps away bad spirits of the passing year, and red and gold decorations, wishing good fortune, are hung. The color red – symbolizing joy, virtue, and sincerity – infuses the celebration, including on envelopes containing money that are given to wish the recipient prosperity. Family gatherings feature foods rich with symbolism: whole fish represent togetherness and abundance; uncut noodles, longevity; dumplings (said to resemble traditional currency), good fortune; and bags of tangerines or oranges, luck.

– The Editors

China Air Suite

BAO Yuankai

Bao Yuankai, born in 1944, is esteemed as both a composer and an educator. He studied flute and composition in Beijing, graduated in 1967 from the Central Conservatory of Music (where he specialized in composition and theory), and since 1973 has served as a professor at the Tianjin Conservatory in northern China (southeast of Beijing). He has also taught as a visiting or adjunct faculty member at Nankai University, Tianjin Normal University, Taiwan's Nanhua University-Conservatory, and Xiamen University. Bao serves as deputy director of the Composition Committee of the Chinese Musicians' Association, is director of the Institute of Arts at Xiamen University, and is an executive member of the China Sun Yat-sen Cultural Exchange Association. In recognition of his multifaceted contributions to Chinese musical culture, he was awarded a special grant from the Chinese State Council, received the

Golden Bell Award for musical composition, was given the Best Chinese Musicologist award by the Department for Cultural Affairs, and was honored with the Outstanding Music Educator Award from the Chinese Ministry of Culture.

Bao's most acclaimed work is the symphonic collection that was premiered in 1991 in Tianjin under the title *24 Orchestral Pieces on Themes Selected from Chinese Folk-songs*. This compendium was divided into six suites ("chapters," he calls them) according to regional or historical affinities. In different formulations, these pieces (or selections from them) have been performed under such names as *Rhapsody of China*, *Chinese Sights and Sounds*, or — as in this concert — *China Air Suite*. Bao explained his intent in an article that appeared in the Fall 2002 issue of *Journal of Music in China*:

It was in 1990 when I began to restudy various Chinese folk songs, dance music, ballad music, traditional operas, and instrumental music. My plan was to compose orchestral

The Work at a Glance

Bao Yuankai has provided these comments about the three movements of the China Air Suite played in this concert:

Zou Xikou (Going to West Pass) — Popular in Shanxi, Northern Shanxi, and Western Inner Mongolia, this folk song talks about the migration of the poor people from the Highlands for a better living. The music adopts the Shanxi tune with the theme of the sad separation between two lovers. Their feelings are depicted by the strings and the polyphony in parts of the orchestra.

Xiaohe Tangshui (Flowing Stream) — This is a Yunnan folk song describing how a girl is missing her lover on a moonlit night. Different instruments are used to depict the scenery, such as the string instruments for the moonlit night, and the piano, harp, and glockenspiel for the flowing stream. The touching melody is then played by the English horn and flute, respectively. The music reaches its pinnacle when the low register, representing the boyfriend, is played at half speed and is accompanied by the full string ensemble.

Duihua (Dialogue About Flowers) — The format of questions and answers is often found in folk songs, especially about flowers' names. This tune is one of them from Cangzhou, which is merged with another folk song, "Flying the Kite," in the middle section of the piece. The changeable rhythms, contrasting tone colors, and frequent shifts of dynamics depict a noisy and gay picture of the cheerful crowd.

works based on the best tunes selected from our musical tradition in order to make the colorful and charming Chinese folk of traditional music to be enjoyable for all people in the present world. I supposed that the new works should be both “symphonic” in form and “Chinese” in essence

To combine Chinese folk or traditional music with Western modern symphonic forms is a practical way to break up the isolation of Chinese music and bring it to the world's stage. Symphonic music is one of the most expressive and capable musical types developed by European musicians in keeping pace with the Industrial Revolution. With the blending of different musical traditions, a large number of symphonic works, which reflect varied social life and aesthetic demands in varied styles, have

been produced in the past by composers from countries outside Europe. Originated in religious music, European professional music is highly developed with strict notation, systematized harmony, dynamic part writing, and logical structure. Chinese traditional music, on the contrary, implies verve in the facets of simple events. The difference provides us with a good opportunity to show our creativity.

Instrumentation: taken together, these three selections call for two flutes and piccolo, two oboes (one of which plays English horn in *Flowing Stream*), two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, suspended cymbal, xylophone, vibraphone, temple blocks, tambourine, castanets, claves, harp, piano, and strings.

Traditional Chinese Instruments

Traditional Chinese music employs an array of instruments with sounds that may be somewhat recognizable, even if their names are not. Among them:

Erhu, or spike fiddle (right, top): A two-string, bowed instrument with a long, stick-like neck and a small body covered with snake skin (traditionally python). The bow is never lifted from the strings during play. The *erhu* occupies the middle range in the *hugin* family of Chinese stringed instruments and its distinctive sound has been increasingly incorporated into global music, from rock recordings to Cirque du Soleil shows.

Pipa: A short-necked wooden lute that is held vertically and played with dexterous plucking and percussive slaps. It dates back to the Third Century in China and its repertoire of expressive tone poems has been handed down and added to over the centuries. Traditionally, it was performed primarily by women.

Sheng (right): A mouth organ played by holding the bowl with the bamboo or metal pipes aligned vertically; according to tradition, it is formed in the shape of a phoenix. Players can produce a continuous sound by blowing and inhaling alternately, and two or even three notes can be sounded at once.

Bawa: Held horizontally like a flute, this free-reed instrument is actually more akin to the clarinet in sound, with the single metal reed allowing for the bending and manipulation of tones. The traditional instrument has been adopted by some western players and contemporary composers.

— The Editors



Mongolian Folk Song Suite

Traditional, orch. Zou Ye

To speak of the traditional music of China is a hopeless proposition; at the least, one must speak of its “musics” in the plural. The People’s Republic of China, after all, comprises some 1.3 billion citizens distributed over 3.7 million square miles. It is divided politically into 22 provinces, five autonomous regions, four directly controlled municipalities, and two largely self-governed special administrative regions. The musical diversity represented in such a nation is staggering, and the musical traditions, sounds, and practices encountered in different regions vary widely.

The region of Mongolia has a broad and rich musical culture, both in the nation itself and in the autonomous region of China known as Inner Mongolia, where north-central China stretches into the grasslands of Central Asia. The area remains rich in distinct minority traditions to this day, with its music being especially noted for “long songs” (songs sung to drawn

out syllables — say, ten words stretched over four minutes) and extended sung narrative tales, in both cases often accompanied by bowed fiddles. To western audiences, Mongolian music is most widely known for its tradition of throat singing (*hoomii*), in which an individual produces two notes simultaneously.

In tonight’s concert we hear a suite of six Mongolian folk songs, arranged by Zou Ye for children’s chorus and a full and colorfully disposed symphony orchestra. These six pieces belong to somewhat less exotic song types, but they nonetheless cover a wide range of expression and emotion. The first three and the last two pieces in this set are performed *attacca* — which is to say, without breaks between the movements.

Instrumentation: two flutes and piccolo, two oboes (one doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, suspended cymbal, cymbals, snare drum, wood blocks, tambourine, castanets, Chinese bass drum, harp, celesta, and strings.

Postcards from Mongolia

The Hulun Buir region — from which the members of the Quintessence Mongolian Children’s Choir originate — lies in the northeastern Inner Mongolia Autonomous Region of China, which borders Russia to the north and the Heilongjiang province of China to the east. It is a land of abundant natural resources, with the Hulun Buir Grassland considered to be one of the most beautiful and pristine areas in China. It has more than 3,000 rivers and 500 lakes, and takes its name from the Hulun and the Buir, two that are named after the tragically separated young lovers of legend. These natural resources have traditionally drawn nomadic herders, whose white yurts dot the landscape. Hulun Buir itself is a prefecture-level city with a population of 2.7 million; this is a diverse region, home to 32 ethnic groups, including the Oroqen, Ewenke, Daghur, Buryat, and Baerhu, all of which are represented in the Quintessence Mongolian Children’s Choir.

— The Editors



Translations

Mongolian Folk Song Suite

The Buryat Flower

In the beauty of midsummer,
With Wulaleji in full bloom like a torch.
Mongolian people of all the tribes,
Formed a deep friendship.

Among the high clouds and fresh air of the
golden autumn,
With Wulaleji in full bloom like the sun,
Mongolian people and their brothers of other
ethnicities,
formed a friendship that will last a long time.

Together with the many flowers of the natural
world,
Wulaleji is coming into bloom.
Mongolian people and their brothers of other
ethnicities
Move together toward prosperity.

Happy Little Shepherd

My little lamb,
With the patterns on the bridge of its nose.
Among millions of lambs
I can spot him with just one glance.
It calls and runs
Right into my arms.

Hailar River

The water of the Hailar River is clear and pure,
Winding toward a distant place.
The lovely girl is beautiful and kind,
Her splendid smile stays in my heart.

The water of the Hailar River rushes on
toward a distant place,
Forgetting to return with joys.
The lovely girl is just like that flower,
Her pleasant fragrance wafting through the
wind and rain.

Ehulan, Dehulan

The colorful magpie has a long beak,
Jiawen Jiahui Leng.
Sisters-in-law stitch the shoes,
Jiawen, Jiahui, Leng.
The black crow has a long beak,
Jiawen, Jiahui, Leng.
Daughters-in-law are busy making shoes,
Jiawen, Jiahui, Leng.
Among the branches of the tree,
Jiawen, Jiahui, Leng,
A brocade handkerchief is waving,
Jiawen, Jiahui, Leng.

Mother in My Dream

Over the green grassland
Stars twinkle in the sky.
Mother's face in my dream
Shows her concern for me.
She prays to the Heaven for blessings for me,
She looks toward the horizon in far distance.
Dear Mother,
She looks toward the horizon in far distance.

The golden sunshine,
Homeland in my dream.
Mother sings gently,
Her singing is melodious.
I'll never waver in my faith in the grassland,
I'll never forget Mother's kindness.
Dear Mother
I will never forget you kindness.

Bonfire Dancing

Let's hold hands and dance,
Following the cheerful dance steps,
Let's talk and sing about the happiness in our
hearts.

Young man,
Prepare your excellent steed,
And run toward the joyous scene.
Beautiful girl,
Put on your precious headdress,
And rush toward the beautiful scene.

***Extase*, for Oboe and Orchestra**

CHEN Qigang

When western audiences think of modern Chinese concert music, they will probably think first of music that clearly reflects the folk flavor of its native land, as represented in exemplary fashion by Bao Yuankai, for example. Some Chinese composers, however, tip the stylistic balance in a more deeply integrated direction. In Chen Qigang we encounter a composer who has found a place of profound rapprochement between East and West.

Born in Shanghai in 1951, Chen began musical studies as a child, and was a pupil at the preparatory school of the Beijing Central Conservatory when the policies of the Cultural Revolution went into effect. He spent three years undergoing ideological reeducation while separated from his family, but nonetheless managed to continue his studies in composition and orchestration. When China restored its university system, he returned to the composition courses at Beijing Conservatory, becoming a member of the "Class of 1977" that has played a fundamental role in creating the intellectual environment of modern China. Following five years of study with composition professor Luo Zhongrong, he was awarded the top spot in a national adjudication of composers. This led to his being the only emerging composer that year to be allowed to study abroad in pursuit of a doctorate. He accordingly moved to France, where he has lived since 1984; he was granted French citizenship in 1992. There he studied with such notable figures as Claude Baillif, Betsy Jolas, and, most prominently, Olivier Messiaen, with

whom he worked (as Messiaen's only and final pupil) from 1984 to 1988. In 1989 he was awarded the Diploma in Musicology from the Sorbonne, and since that time he has become one of the most acclaimed of China's contemporary composers. He has been awarded prestigious international prizes, including the Charles Cros Recording Award and the Grand Prize for Symphonic Music from SACEM; he was appointed as the music director for the opening ceremony of the Beijing Olympics in 2008.

Extase was composed in 1995, on commission from the Deutsche Kammerphilharmonie and the French Ministry of Culture, and was revised in 1997. It is a single-movement oboe concerto that poses exceptional technical challenges to the soloist, including extreme demands of range and articulation. Although it is written for a western oboe, many of the requisite techniques are derived from the traditional Chinese oboe (*suona*). The harmonic language and approach to orchestral writing are that of the European avant-garde of the 1990s, but the music is infused with a rich sense of expressivity — a deep-seated Romanticism, one might almost say — that at one point even finds room for a "bluesy" passage from the trumpet. Chen's national roots are also to be found in this piece through allusions to traditional Chinese folk songs that he embeds in the texture. Following the work's premiere — in Bremen, Germany, on October 11, 1995, by the Deutsche Kammerphilharmonie, conducted by Thomas Hengelbrock and with oboist Rodrigo Blumenstock as soloist — Chen transformed *Extase* into different versions that employ various accompanying ensembles of Western or Chinese instruments.

Chen Qigang has provided these insights about *Extase*:

The piece was written during the summer of 1995 in memory of Mo Wuping, a young Chinese composer who died at the age of 32 in Paris in 1993. I used the same Chinese folk melody – “San shi li pu” – that Mo Wuping used in his composition *Fan I*.

The instrumental technique used by the oboe (glissandos, circular breathing, repeated notes, etc.) is borrowed from that used by the traditional Chinese *suona*, and it is able to lend the oboe an extravagant

and “savage” character even beyond its usual well-known expressivity.

Instrumentation: solo oboe plus two flutes (one doubling piccolo), one orchestral oboe, two clarinets (one doubling bass clarinet), two bassoons (one doubling contrabassoon), two horns, two trumpets, two vibraphones, marimba, suspended cymbals, two Chinese tam-tams, bass drum, two pairs of Chinese cymbals, wood blocks, and strings.

Traditional Chinese Instruments



The bright, piercing blast of the *suona* is a signature sound of traditional Chinese music. Sometimes known as the Chinese oboe, the *suona* is a double-reed instrument with a conical brass or metal bell that looks like a cross between a woodwind and a trumpet. The *suona*'s loud, penetrating sound makes it a natural for outdoor events and processions. It is a fixture of local celebrations, funerals, and weddings in Northern China, in which the *suona* heralds the arrival of the bride. While the *suona* can at times be shrill, skilled players are known to conjure the sound of birds – in fact, much of the traditional repertoire is meant to evoke bird calls. The traditional high-pitched *suona* has been supplemented in modern orchestras with alto, tenor, and bass models to increase the instrument's range.

– The Editors

Raise the Red Lantern **ZHOU Chenglong**

In ancient China musical instruments were often classified according to the material from which they were made: metal, stone, clay, skin, silk, wood, gourd, or bamboo. Being a cane with a hollow interior, bamboo logically gave rise to flutes. Confucian scholars considered the hollow center of bamboo to suggest the virtue of humility, and the fact that it was an extremely winter-hardy plant further suggested its connection to long life and endurance.

Born in 1946, Zhou Chenglong majored in Chinese bamboo flute at the Shanghai Conservatory of Music, and established his career as a musician, composer, and conductor within an army troupe. From 1979 to 1984 he studied composition at the Shanghai Conservatory, after which he joined the Shanghai Chinese Orchestra, where he was named deputy director a year later. Zhou pursues a novel, compact style of composition, seeking through his compositional techniques to

highlight new features of Chinese music, both in scope and depth.

Tonight's soloist, Junqiao Tang, has offered this comment about the work she plays here:

Raise the Red Lantern is filled with Northern China country folk style, with beautiful melody and joyful rhythm. It vividly creates the celebration scene of local families raising the red lantern as the holidays approach. The melody of the middle part softly mimics the singing voice, expressing people's pleasant wishes and wonderful expectations for the future. The piece ends in a passionate climax. This piece is suitable for holiday celebration occasions, and it delivers exceptionally joyful feelings to audiences.

Instrumentation: flute and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, timpani, small Chinese drum, small Chinese cymbals, cymbals, temple blocks, castanets, Pon Lang (similar to antique cymbals), Bang Zi, harp, and strings.

The Bamboo Flute

The family of transverse flutes (*di*) – their sound produced by blowing across a hole, just as with western orchestral flutes – gave rise to the modern Chinese concert bamboo flute, the *dizi* (left), whose leading practitioners display an astonishing degree of virtuosity. The instrument's sound is similar to that of western flutes, but a certain tonal edginess is added by a distinctive aspect of their construction: an extra hole that is covered by a membrane (bottom, fashioned from a layer of the bamboo plant), adding what is described as sweetness, brightness, or reediness.

– The Editors



Piano Concerto No. 1 in E-flat major

Franz Liszt

Franz Liszt's Piano Concerto No. 1 was composed, re-composed, and revised over the course of a quarter of a century. In part this reflects that he was an unusually busy man, traversing the salons and concert halls of Europe as the most celebrated piano virtuoso of his day. But this is only part of the explanation for the work's prolonged gestation. Liszt could produce facile piano solos at the drop of a hat, and he had no trouble improvising dazzling showpieces on the spot. On the other hand, he tended to anguish over those of his works that he envisioned more for posterity, works in the "big" forms of the symphony or the concerto, for example.

Liszt completed two full-scale concertos for piano — his Second, in A major, would follow this work in 1861, also after extended evolution — but he also composed about 20 other pieces for piano with orchestra, including such famous works as his Hungarian Fantasy and *Totentanz*. (A third piano concerto, also in E-flat major, was unearthed in 1988, pieced together from pages in libraries in Leningrad, Weimar, and Nuremberg. It dates from roughly the same period as Liszt's other two concertos — it was penned largely in the 1830s, but the composer never signed off on it in a finished state, never published it, and never performed it.)

He jotted down the opening theme of his Piano Concerto No. 1 in 1830 and on December 12, 1832, he reported in a letter, "I have prepared and worked out at great length several instrumental compositions, among others ... a concerto after a plan that I think will be new and whose accompaniment remains to be written." This is generally

taken to refer to the concerto played here, which in 1834 Liszt brought to a tentative conclusion. But this early version was never performed, and Liszt set it aside until 1839 when he rewrote the piece almost entirely, though retaining the imposing principal theme. At that point he turned his concerto into a single-movement piece — or, if you prefer, a piece in which the disparate movements were fused into a single span. (In the final edition of the score, the music is divided into four movements, but performing tradition reflects the piece's musical logic, which is to continue from one section to the next without any substantial pause.) He was also struggling with his A-major Piano Concerto No. 2 at the time — plus, it seems, his other E-flat-major Concerto — and would set all these projects aside to germinate more fully. The Piano Concerto No. 1 would undergo a great deal of further evolution until it reached an almost finished state in 1853; following the work's premiere, in 1855, the composer continued to alter some of the work's details.

A single theme dominates the entire concerto. Liszt later attached to this melody the words: "Das versteht Ihr alle nicht" ("None of you understand this") — or perhaps it was the conductor Hans von Bülow, depending on which version of the story you subscribe to. As the piece progresses the melody undergoes all manner of thematic transformation; it is worked into such disparate shapes that a casual listener would hardly notice that the notes and contours are indeed related. What in the opening measures seems the musical equivalent of a furious shaking of the fist becomes in the *Quasi adagio* a weightless cavatina worthy of Bellini or Chopin and, in later sections, both a pondering recitative and a triumphant march. Liszt had learned this technique from certain works of Schubert and, more immediately, from Berlioz's

Symphonie fantastique, which was premiered precisely when Liszt set down his first sketch for this concerto. As it happens, the *Symphonie fantastique* was also on the program at this concerto's premiere, an event that occasioned a public intersection of Berlioz (as composer and conductor) and Liszt (as composer and pianist). Béla Bartók would later call this piece the "first perfect

realization of the cyclical sonata form with common themes, treated in the manner of variation form."

Instrumentation: two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, triangle, cymbals, and strings, in addition to the solo piano.

Listen for ... the Triangle

Liszt's First Piano Concerto achieved notoriety for employing the triangle prominently in its *Allegretto vivace* section. It's an exposed and persistent solo, beginning as an alternation with dazzling passagework from the solo piano, against which the only other sounds are quiet strings:

The triangle was no newcomer at the time; Beethoven had employed it in his lofty Ninth Symphony, and Berlioz, in his 1843 *Treatise on Instrumentation*, had noted that "Weber used the triangle felicitously in the Gypsy choruses of his *Preciosa* [and] Gluck was even more successful in his use of the instrument in ... his terrible dance of Scythians in the first act of *Iphigénie en Tauride*."

Nonetheless, the influential critic Eduard Hanslick condemned this detail of Liszt's score as "a lapse in taste." The composer protested, in a letter to his own cousin Eduard (not to Hanslick), that it all came down to how the instrument is played. "Concerning the triangle," Liszt wrote, resignedly, "I do not deny that it will give offence — particularly if it is struck too hard and without precision. In general, any use of the percussion instruments is regarded unfavorably."

In fact, the score is careful to underscore Liszt's point at the beginning of the *Allegretto vivace*, where the triangle part is notated *pianissimo* and an attached instruction cautions: "The triangle is here not to be beaten clumsily, but in a delicately rhythmical manner with resonant precision."

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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

FLUTES

Robert Langevin
Principal
The Lila Acheson Wallace
Chair

Sandra Church*
Mindy Kaufman

PICCOLO

Mindy Kaufman

OBOES

Liang Wang
Principal
The Alice Tully Chair

Sherry Sylar*
Robert Botti
The Lizabeth and Frank
Newman Chair

ENGLISH HORN

The Joan and Joel Smilow
Chair

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Acting Principal
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Forteza*
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Alucia Scalzo++

Amy Zoloto++

E-FLAT CLARINET

Pascual Martinez
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Amy Zoloto++

BASSOONS

Judith LeClair

*Principal**The Pels Family Chair*

Kim Laskowski*

Roger Nye

Arlen Fast

CONTRABASSOON

Arlen Fast

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

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Markus Rhoten

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

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The Artists



Long Yu is currently artistic director and chief conductor of the China Philharmonic Orchestra, music director of the Shanghai and Guangzhou Symphony Orchestras, and artistic director of the Beijing Music Festival. He leads all three ensembles regularly in their season concerts and on tour in China and abroad. He has appeared with many leading European, American, and Asian orchestras and opera companies, including the Orchestre de Paris, Hamburg Staatsoper, Florence's Maggio Musicale Festival, Venice's Teatro La Fenice, and the Chicago Symphony and Philadelphia Orchestras, Los Angeles Philharmonic, and the Sydney Symphony, Hong Kong Philharmonic, Tokyo Philharmonic, and Singapore Symphony orchestras. In the coming season he will make debuts with the Munich Philharmonic and Cincinnati Symphony Orchestra.

In the summer of 2010 Long Yu led the Shanghai Symphony Orchestra on the Great Lawn of Central Park, featuring pianist Lang

Lang as one of the soloists — sharing the stage with the New York Philharmonic — in celebration of that year's World Expo in China. Later that year he brought cellist Yo-Yo Ma, violinists Midori and Sarah Chang, and others to Guangzhou for the premiere Canton Asian Music Festival in connection with the XVI Asian Games.

Long Yu was born into a family of musicians in 1964 in Shanghai. He received his early musical education from his grandfather, Ding Shande, and went on to study at the Shanghai Conservatory and the Hochschule der Kunst in Berlin. In 1992 he was named principal conductor of the Central Opera Theatre in Beijing, was involved in the planning of the first Beijing New Year's Concert, and served as its conductor for three consecutive years. He produced operas for The Urban Council of Hong Kong for five successive years.

Deutsche Grammophon has released Long Yu's recordings of Wagner's *Tannhäuser* Overture, Brahms's Piano Quartet in G minor in Schoenberg's orchestration, and a wide range of Chinese orchestral music, including *Yellow River Concerto* with Lang Lang. His recordings on Naxos include the Korngold and Goldmark Violin Concertos with Vera Tsu as soloist, and Ding Shande's *Long March Symphony*. Long Yu is a Chevalier dans L'Ordre des Arts et des Lettres and the recipient of the 2002 Arts Patronage Award of the Montblanc Cultural Foundation. In 2005 President Berlusconi of Italy honored him with the title of *L'onorificenza di commendatore*.



Pianist **Lang Lang** has played recitals and concerts in major cities throughout 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 more than four billion people viewed his performance in Beijing's opening ceremonies for the Games of the XXIX Olympiad. His status has inspired more than 40 million Chinese children to learn to play classical piano, and in 2008 The Recording Academy named him its Cultural Ambassador to China. He was chosen as an official worldwide ambassador to the 2010 Shanghai Expo, where he played at the opening ceremonies.

Lang Lang 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 the United Nations Children Fund (UNICEF). In 2008 he established the Lang Lang International Music Foundation with the mission of inspiring the next generation of classical music lovers and performers by cultivating tomorrow's top pianists, championing music education at the forefront of technology, and building a young audience through live music experiences. In 2011 Lang Lang Music World was launched, specifically to share Lang Lang's global view, experiences, and knowledge in piano education; its

objective is to nurture and provide exclusive opportunities for young talent.

Lang Lang, who began playing the piano at age three, gained widespread acclaim at age 17 when he was called upon as a last-minute substitute at the Chicago Symphony Orchestra's "Gala of the Century." In February 2010 he joined Sony Music Entertainment as an exclusive recording artist; his first album with Sony features a live recording of his 2010 recital at Vienna's Musikverein. He recently released his new CD, *Liszt, My Piano Hero*, and the DVD, *Liszt Now!*, to celebrate the 200th anniversary of the great Hungarian composer.



Liang Wang joined the New York Philharmonic as Principal Oboe, The Alice Tully Chair, in September 2006; in February 2008 he performed Richard Strauss's Oboe Concerto with the Orchestra in Hong Kong. Born in Qing Dao, China, in 1980, he enrolled at the Beijing Central Conservatory in 1993; two years later he became a full scholarship student at the Idyllwild Arts Academy in California. He completed his bachelor's degree at The Curtis Institute of Music in Philadelphia, where he studied with The Philadelphia Orchestra's principal oboe, Richard Woodhams, and he received fellowships to both the Aspen Music Festival and School and the

Music Academy of the West. Mr. Wang was a prizewinner at the 2003 Fernard Gillet International Oboe Competition and at the 2002 Tilden Prize Competition. He received the Jack Smith Award at the Pasadena Instrumental Competition, twice won the Los Angeles Philharmonic Fellowship, and was a winner in the Spotlight Competition of the Los Angeles Philharmonic.

Mr. Wang has served as principal oboe of the Cincinnati Symphony Orchestra, Santa Fe Opera, and San Francisco Ballet orchestra, and was associate principal oboe of the San Francisco Symphony; he was also a guest principal oboe with the Chicago Symphony Orchestra and the San Francisco Symphony. He has appeared as soloist with the San Francisco Ballet orchestra and in Santa Fe. As a chamber musician Mr. Wang has appeared with the Santa Fe Chamber Music Festival and the Angel Fire Music Festival.

Liang Wang has given master classes at the Cincinnati Conservatory and was on the oboe faculty of the University of California-Berkeley; he is currently on the faculty of the Manhattan School of Music and New York University. Liang-Wang's attire was custom designed by Han Feng.



Junqiao Tang plays Chinese Dizi (Chinese traditional – or bamboo – flute). She began to

learn Dizi as a teenager and made her recital debut at age 16. In 1992 she entered the Shanghai Conservatory of Music and subsequently joined the Shanghai Ensemble of Chinese Traditional Instruments as principal flute. She has won numerous awards, and in 2004 and 2005 was named one of the Top Ten Artists of Shanghai. She has given recitals in Asia and Europe; has appeared in music festivals around the world; and was invited by composer Tan Dun to play and record music for the Oscar-winning film *Crouching Tiger, Hidden Dragon*, which she subsequently performed with cellist Yo-Yo Ma. She has recorded works by other leading contemporary Chinese composers.

Junqiao Tang is now professor of Dizi at Shanghai Conservatory of Music, a member of the All-China Musicians Association, director of the All-China Traditional Instrumental Ensemble, and artistic director and music consultant of the Macao Youth Ensemble of traditional Chinese instruments.

Quintessenso Mongolian Children's

Choir is a chorus of up to 37 children, ages 5 to 12. They come from the far end of North-east China in the area of the world-renowned Hulun Buir Grassland, where they draw musical inspiration from the mystic forests, rivers, and lakes, and inherit their cultural heritage from the same Mongolian spring that brought up Genghis Khan. The children of five ancient Hulun Buir grassland tribes – Oroqen, Ewenke, Daghur, Buryat, and Baerhu – formed the Quintessenso Choir, and under the teaching and guidance of Burenbayaer and Wurina, China's famous grassland singers, they sing traditional Hulun Buir folk songs and nursery rhymes. They perform more than forty songs, five in their own national languages. Two thirds of the children live in pastureland, farming areas, and forest regions.

Quintessenso Mongolian Children's Choir

Aorigelema
Linwang Ao
Taode
Aliya
Elebuge
Alisi
Chengkeer
Anaer

Baigali
Namila
Ruixue Bao
Huderihu
Aruna
Siqinqimuge
Adiya
Molumei

Enarile
Shengnan E
Alima
Aorigelebateer
Baladeng
Hasiwula

(Current as of January 16, 2012)

Choir Staff

Wu Hongjie, Deputy Head of Publicity, Ministry of Hulun Buir Municipal Committee
Ma Guiping, Head Teacher of the Choir
Temuerbateer, Vocal Teacher of the Choir
Wang Yu Zhe, Choir Director
Zhao Hong, Choir Coordinator and Music Librarian
Xiayidong Maimaiti, Assistant Choir Director and Set Designer
Zhao Shiyong, Choir Coordinator and Chaperon
Xiang Bin, Choir Coordinator and Chaperon
Zhou Linxin, Accountant

New York Philharmonic

The **New York Philharmonic**, founded in 1842 by a group of local musicians led by American-born Ureli Corelli Hill, is by far the oldest symphony orchestra in the United States, and one of the oldest in the world. It plays some 180 concerts a year, and on May 5, 2010, gave its 15,000th concert – a milestone unmatched by any other symphony orchestra in the world.

Music Director Alan Gilbert, The Yoko Nagae Ceschina Chair, began his tenure in September 2009, the latest in a distinguished line of 20th-century musical giants that has included Lorin Maazel (2002–09); Kurt Masur (Music Director 1991–2002, Music Director Emeritus since 2002); Zubin Mehta (1978–91); Pierre Boulez (1971–77); and Leonard Bernstein (appointed Music Director in 1958; given the lifetime title of Laureate Conductor in 1969).

Since its inception the Orchestra has championed the new music of its time, commissioning and/or premiering many important works, such as Dvořák's *Symphony No. 9, From the New World*; Rachmaninoff's *Piano Concerto No. 3*; Gershwin's *Piano Concerto in F*; and Copland's *Connotations*. The Philharmonic has also given the U.S. premieres of such works as Beethoven's *Symphonies Nos. 8 and 9* and Brahms's *Symphony No. 4*. This pioneering tradition has continued to the present day, with works of major contemporary composers regularly scheduled each season, including John Adams's Pulitzer Prize- and Grammy Award-winning *On the Transmigration of Souls*; Melinda Wagner's *Trombone Concerto*; Esa-Pekka Salonen's *Piano Concerto*; Magnus Lindberg's *EXPO* and *Al largo*; Wynton Marsalis's *Swing Symphony* (*Symphony No. 3*); Christopher Rouse's *Odna Zhizn*; and, by the end of the 2010–11 season, 11 works in *CONTACT!*, the new-music series.

The roster of composers and conductors who have led the Philharmonic includes such historic figures as Theodore Thomas, Antonín Dvořák, Gustav Mahler (music director 1909–11), Otto Klemperer, Richard Strauss, Willem Mengelberg

(Music Director 1922–30), Wilhelm Furtwängler, Arturo Toscanini (Music Director 1928–36), Igor Stravinsky, Aaron Copland, Bruno Walter (Music Advisor 1947–49), Dimitri Mitropoulos (Music Director 1949–58), Klaus Tennstedt, George Szell (Music Advisor 1969–70), and Erich Leinsdorf.

Long a leader in American musical life, the Philharmonic has become renowned around the globe, appearing in 430 cities in 63 countries on 5 continents. Under Alan Gilbert's leadership, the Orchestra made its Vietnam debut at the Hanoi Opera House in October 2009. In February 2008 the Philharmonic, conducted by then Music Director Lorin Maazel, gave a historic performance in Pyongyang, D.P.R.K., earning the 2008 Common Ground Award for Cultural Diplomacy. In 2012 the Philharmonic becomes an International Associate of London's Barbican.

The Philharmonic has long been a media pioneer, having begun radio broadcasts in 1922, and is currently represented by *The New York Philharmonic This Week* – syndicated nationally and internationally 52 weeks per year, and available at nyphil.org. It continues its television presence on *Live From Lincoln Center* on PBS, and in 2003 made history as the first symphony orchestra ever to perform live on the Grammy Awards. Since 1917 the Philharmonic has made nearly 2,000 recordings, and in 2004 became the first major American orchestra to offer downloadable concerts, recorded live. Since June 2009 more than 50 concerts have been released as downloads, and the Philharmonic's self-produced recordings will continue with *Alan Gilbert and the New York Philharmonic: 2011–12 Season*, comprising 12 releases. Famous for its long-running Young People's Concerts, the Philharmonic has developed a wide range of educational programs, 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 Global Sponsor of the New York Philharmonic.

The Music Director



New York Philharmonic Music Director **Alan Gilbert**, The Yoko Nagae Ceschina Chair, began his tenure in September 2009, creating what *New York* magazine called “a fresh future for the Philharmonic.” The first native New Yorker to hold the post, he has sought to make the Orchestra a point of civic pride for both the city and the country.

Mr. Gilbert’s creative approach to programming combines works in fresh and innovative ways. He has forged artistic partnerships, introducing 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!*, the new-music series. In 2011–12 he conducts world premieres, Mahler symphonies, a residency at London’s Barbican Centre, tours to Europe and California, and a season-concluding musical exploration of space at the Park Avenue Armory featuring Stockhausen’s theatrical immersion, *Gruppen*. He also made his Philharmonic soloist debut performing J.S. Bach’s Concerto for Two Violins

alongside Frank Peter Zimmermann in October 2011. Last season’s highlights included two tours of European music capitals, Carnegie Hall’s 120th Anniversary Concert, and Janáček’s *The Cunning Little Vixen*, hailed by *The Washington Post* as “another victory,” building on 2010’s wildly successful staging of Ligeti’s *Le Grand Macabre*, which *The New York Times* called “an instant Philharmonic milestone.”

In September 2011 Alan Gilbert became Director of Conducting and Orchestral Studies at The Juilliard School, where he is the first to hold the William Schuman Chair in Musical Studies. Conductor Laureate of the Royal Stockholm Philharmonic Orchestra and Principal Guest Conductor of Hamburg’s NDR Symphony Orchestra, he regularly conducts the world’s leading orchestras, such as the Boston Symphony Orchestra, Amsterdam’s Royal Concertgebouw Orchestra, and the Berlin Philharmonic.

Alan Gilbert made his acclaimed Metropolitan Opera debut in 2008 leading John Adams’s *Doctor Atomic*, the DVD of which was nominated for a Grammy Award for Best Opera Recording in 2011. Other recordings have garnered Grammy Award nominations and top honors from the *Chicago Tribune* and *Gramophone* magazine. Mr. Gilbert studied at Harvard University, The Curtis Institute of Music, and Juilliard, and was assistant conductor of The Cleveland Orchestra (1995–97). In May 2010 he received an Honorary Doctor of Music degree from Curtis, and in December 2011 he received Columbia University’s Ditson Conductor’s Award for his “exceptional commitment to the performance of works by American composers and to contemporary music.”

Q & A: Kuan Cheng Lu, Violin



CHRIS LEE

The Facts: Born in Pindon, Taiwan. Attended Oberlin Conservatory of Music and Manhattan School of Music. Studied with Concertmaster Glenn Dicterow and Philharmonic violinists Yoko Takebe and Lisa Kim; earlier studies with Roland and Almita Vamos, Julia Bushkova, and his father, Chung Chih Lu. Prior to the Philharmonic: served as concertmaster of the Verbier Orchestra, Pacific Music Festival, and other festival orchestras. **At the Philharmonic:** Joined in September 2004.

Earliest musical memory: My father giving piano lessons. I was one or two years old. He put me in a swing next to him — that's why I have all the piano études in my head! I started the piano at four. Two years later I switched to violin when my father started getting more violin students — I wanted to do it, too. The first pieces of music I fell in love with were Brahms's Violin Sonata No. 1 and Tchaikovsky's Violin Concerto.

What was it like growing up in Taiwan as a musician? I started music school in the third grade. There were competitions from the

fourth grade on. I won top prize in the Taiwan National Violin Competition, but there were constant exams, and I didn't have time to practice. I was taking social studies, math, science, and music, and there were mock exams every month and quizzes every week. In 1997, when I was 17, I came to the U.S. to the Interlochen Arts Academy. It was not my intention to leave my family, but I wanted to play the violin.

Who were your most important mentors?

My father, who provided a constant musical environment for me, although he never pressured me; Almita Vamos at Oberlin, who taught me the fundamentals I didn't have in Taiwan and encouraged me to pursue my goal; and Glenn Dicterow, who let me go with my own style and gave me confidence and musical freedom.

Most memorable moments with the

Orchestra: Maazel conducting Stravinsky's *The Rite of Spring*. I had played it so many times, and this performance was unique and powerful. Also, Mahler's Third Symphony with Maazel; the Brahms Second with Muti; and Beethoven's Ninth with Masur.

Has your playing changed since you joined the Philharmonic?

Yes! I am very grateful to be able to learn from and perform with so many wonderful colleagues, artists, and soloists on a regular basis. For example, this year having the superb German violinist Frank Peter Zimmermann as the Artist-in-Residence is like a dream come true for me: he has been one of my favorite violinists for years, and now I get to know him and work closely with him.

What do you do in your free time?

I am pursuing a doctoral degree in music at the CUNY Graduate Center, and am currently working on my dissertation. I'm also a passionate amateur photographer; traveling with the Philharmonic to so many different countries makes it possible for me to build up my photography collection rather quickly!

Q & A: William Blossom, Bass

The Ludmila S. and Carl B. Hess Chair



CHRIS LEE

The Facts: Born in Cleveland, Ohio. Bachelor of Music, Eastman School of Music. Prior to the Philharmonic: Rochester Philharmonic and Milwaukee Symphony Orchestras. Since the summer of 1985, has appeared with the Arcady (Maine) Music Festival. Teaches privately; has coached the bass section of the All-City High School Orchestra and the Independent Schools Symphony Orchestra. **At the Philharmonic:** Joined in 1975. Recorded works by Gershwin with former Philharmonic Principal Clarinet Stanley Drucker, alto saxophone Al Regni, pianist Fazil Say, former Philharmonic timpani Joseph Pereira, and James Saporito, percussion and drum set (Teldec).

Earliest musical memory: Attending a concert at the Interlochen Music Camp at age five. I was intrigued that a man could wave his arms with a stick and get people to play! I also remember being taken to children's concerts at The Cleveland Orchestra and hearing Stravinsky's *Firebird* Suite. I was enthralled.

When did you begin studying music?
I started on piano at an early age but wasn't

seriously interested in music until fourth grade, when we were introduced to all the orchestral instruments. The bass appealed to me because of its size and shape; it seemed unusual.

What was your most important musical influence? Playing in the Cleveland Institute of Music's orchestra, led by Marcel Dick. I mistakenly had attended a rehearsal in my sophomore year in high school, and wound up spending three years there. The CIM's orchestral program was not as well developed as it is now, so I was the only bass except for the ringers who came in for concerts. In my senior year a very young James Levine, a protégé of George Szell, filled in as music director when Marcel Dick was ill. Needless to say, I lived for those Monday night rehearsals!

What is the most difficult aspect of the bass? Hearing myself in the orchestra. The bass's sound naturally spreads away from the player, so it's easily covered.

Most memorable moments with the Orchestra: Playing Mahler with Bernstein; performing in Pyongyang, D.P.R.K., with Maazel; and *Le Grand Macabre* with Alan Gilbert

Do you play other instruments? As a student I played the piano, tuba, and bass guitar.

What do you like to do outside of work? I studied bow making with the violin and bow maker Lloyd Liu, and piano tuning with Kalman Detrich. I started a chamber group called the Cicada Chamber Players, which raises money for worthy social causes as well as awareness of the importance of chamber music with unusual programming. We have commissioned, performed, and recorded new music by Jon Deak, Ron Wasserman, Alvin Brehm, and John Mooney. We recently co-commissioned a work by Lei Liang called *Listening for Blossoms*, which will be premiered in 2013. I also enjoy photography, when time permits.

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New York Philharmonic Guide

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