#LETSPLAYNYP

MAY 23—JUNE 11, 2016

NYPHIL.ORG/BIENNIAL
A WIDE-RANGING EXPLORATION OF TODAY’S MUSIC

Two years have passed since we embarked on an experiment we decided to call the NY PHIL BIENNIAL, borrowing a word from the world of ambitious visual art exhibitions to convey our own aspiration to present an imaginative, varied, provocative, and surprising snapshot of the current state of our art form. Our biennial is not a survey, nor is it a “Best of.” It is an array of “pavilions,” distinct, even idiosyncratically curated collections of works by today’s composers that reflect the tastes, interests, and points of view of a variety of artists and music programmers, all of whom share a passion for discovery and belief in the value of collaboration. These collections arise from and reflect a sound world that is wider than ever. New works may be tonal, or serialist, or a combination of the two—an approach that seemed irreconcilable half a century ago. They can be performed by acoustic instruments, the unaccompanied human voice, or by computer. Composers have an unprecedented flexibility in the media through which they create. That is what makes the juxtaposition of programs crafted by a variety of sophisticated curators so fascinating and compelling.

To accommodate this surge of enthusiasm by musicians, performing arts organizations, and museums— and the audiences keen for yet more immersion in the new—we expanded the biennial to 28 events presented by the New York Philharmonic and our 12 partners. We are delighted to be providing this New York City platform for Colorado’s Aspen Music Festival and School; Michigan’s Interlochen Arts Academy, Switzerland’s LUCERNE FESTIVAL, and others. This biennial is giving these young musicians a platform on which they can both perform and also share their perspectives, preferences, and priorities.

I gave up counting the number of composers represented when I reached 100. Like last time, these creators range in age and eminence, from icons like Pierre Boulez and György Ligeti to children just discovering their own compositional voices. And while they hail from a fascinating variety of countries—from Brazil to Iceland, from Turkey to South Korea—this biennial has a prominently American accent: more than half of the composers are from the United States. There will be more than 50 World Premieres, not to mention dozens of U.S. and New York Premieres. The NY PHIL BIENNIAL is intended to be a citywide celebration, so in addition to traditional settings such as David Geffen Hall and the Rose Theater at Jazz at Lincoln Center, we now venture into new spaces like the new Whitney Museum of American Art; WQXR’s Q2 Music; and Yale School of Music.

Creating Today, Inspiring Tomorrow

Major support for the NY PHIL BIENNIAL is provided by The Andrew W. Mellon Foundation, The Fan Fox and Leslie R. Samuels Foundation, and The Francis Goelet Fund. Additional funding is provided by the Howard Gilman Foundation and Honey M. Kurtz. Esa-Pekka Salonen is The Marie Josée Kravis Composer-in-Residence.
PROGRAMS & PAVILIONS

Marc SABAT
Derek BERMEL
Cenk ERGÜN
JACK QUARTET

World Premieres:
composers' contributions will be heard in their
century, with a concentration on virtuosity.

HOST

JACk Quartet

CO-PRESENTED BY THE NEW YORK PHILHARMONIC AND National Sawdust

Shared Madness

Jennifer Riol, Violin
Helga Davis, cello

Works by more than 30 composers, which taken together explore the shared creative space
between composer and performer in the 21st century, with a concentration on virtuosity.
Presented over two nights, the following composers' contributions will be heard in their
World Premieres:

Samuel Adams, Tiina Andres, Matt Alcorn, Jean-Baptiste Barrière, David Behrman, Lisa Bielawa, David Blood, David Bruce, Chris Cerrone, Anthony Cheung, Brian DeWilde, David Eliashberg, Mark Grey, John Harbison, Vijay Iyer, Gabriel Kahane, Pauline Oliveros, David Lang, David Leafman, James Matheson, Marko Marullo, Eric Nathan, Marc Normand, Andrew Norman, Christopher Rousset, Kaja Saxtorph, Sean Sheehan, Noah Snay, Augusta Read Thomas, and Julia Wolfe

The Jerome L. Stein Performance Space, 44 Charles Street

CO-PRESSENTED BY THE LEAGUE OF COMPOSERS / ISCM

WEDNESDAY, JUNE 1, 2016, 7:30 P.M.

LEAGUE OF COMPOSERS

Louis Langfrist, Music Director and Conductor
Charles Wuorinen, Conductor (Barberen)
Anne-Haie Mcllgrimm, Piano
Orchestra of the League of Composers

Husk H dodge
Felipe Lara
Paul Moravec
Charles Wuorinen

Althawa (New York Premiere)
Frigos (U.S. Premiere)

Mild Theatre at Columbia University, 2003 Broadway

CO-PRESSENTED BY THE NEW YORK PHILHARMONIC AND National Sawdust

Tuesday, May 24, 2016, 7:00 P.M.
Tuesday, May 31, 2016, 7:00 P.M.

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The Jerome L. Stein Performance Space, 44 Charles Street
**PROGRAMS & PAVILIONS CONTINUED**

**Very Young Composers of the New York Philharmonic:**

Voices for the Future

**CO-HOST**

JON DEAK,

**CO-HOST**

Nina MOSKE

Paola PRESTINI

Angie ANDRADE

ANNA RABINOVA,

VIOLIN

KYLE ZERNA,

PERCUSSION

HOWARD WALL,

LIAM BURKE,

CLARINET

ANNA URREY,

FLUTE

CONDUCTOR

JOSHUA GERSEN,

(World Premiere)

Curiously Marvelous

This concert is made possible, in part, through the generosity of contributors

The ASCAP Foundation Irving Caesar Fund,

to the Very Young Composers’ 20th-anniversary Kickstarter campaign.

**CO-PRESENTED BY THE NEW YORK PHILHARMONIC AND NATIONAL SAWDUST**

National Sawdust, 80 North 6th Street, Williamsburg, Brooklyn

**VYC Founding Teaching Artist**

Very Young Composers is sponsored, in part, by

**CROSSWORD SOLUTION**
**EXHIBIT**

Bleman Backstory: Messiaen’s Aesthetics and Influence at the Philharmonic

The New York Philharmonic Archives celebrates the NY PHIL BIENNIAL by looking back at the groundbreaking music of Olivier Messiaen and his principal interpreters, former Music Directors Pierre Boulez and Zubin Mehta. Boulez, a student of Messiaen, performed the first publicly performed version of his Quartet for the End of Time in 1949, and went on to commission several Messiaen compositions and work with him directly. Mehta further championed him, by commissioning the massive Eclipses for 14 wind instruments, which would be the composer’s last completed work, and by performing more Messiaen works than any other conductor. The exhibit is located in the Bruno Walter Music Directors gave to the music of their time by performing more Messiaen works than any other conductor. The exhibit was designed by the New York Philharmonic Archives and is curated by Anahita Goodarzi, Associate Curator of the New York Philharmonic Archives.

**PLAY DATES**

Stick around after select NY PHIL BIENNIAL concerts for The Late Show, a post-concert meet-up with composers and performers over cocktails. And for the Play Dates following David Geffen Hall concerts, David Geffen Hall Cafe in the lobby will be transformed into Bar BIENNAI.

**MEDIA**

Highlights from Alan Gilbert and the New York Philharmonic’s biennial performances will be broadcast on WNYC’s Radiator Rooms with Seth Boulton (available at www.radiatorrooms.com) and released on the New York Philharmonic’s digital recording series, Alan Gilbert and the New York Philharmonic: 2015–16 Season, available from all major digital download services.

Select biennial moments will also be video-streamed live on the New York Philharmonic’s Facebook page via Facebook Live; follow our social media channels to find out when to tune in.

**EXTRAS**

**CO PRESENTED BY THE NEW YORK PHILHARMONIC AND THE BROOKLYN YORK PHILHARMONIC**

**FRIDAY, JUNE 10, 2016, 7:00 P.M.**

**THE KNIGHTS**

**CO ARTISTIC DIRECTOR**

**ERIC JACOBSEN**

**ARTISTIC DIRECTOR**

**COLIN JACOBSEN**

**NEW YORK PHILHARMONIC**

**ANNA BERLIN, PIANO**

**Georges Bizet**

**Carmen**

**Metropolitan Opera**

**EXHIBIT**

Bleman Backstory: Messiaen’s Aesthetics and Influence at the Philharmonic

The New York Philharmonic Archives celebrates the NY PHIL BIENNIAL by looking back at the groundbreaking music of Olivier Messiaen and his principal interpreters, former Music Directors Pierre Boulez and Zubin Mehta. Boulez, a student of Messiaen, opened the door to Messiaen’s compositions with an unprecedented focus on contemporary music in the 1970s and the start of the Philharmonic’s first contemporary music series. Prospective Encounters: Metta further championed him, by commissioning the massive Eclipses for 14 wind instruments, which would be the composer’s last completed work, and by performing more Messiaen works than any other conductor. The exhibit was designed by the New York Philharmonic Archives and is curated by Anahita Goodarzi, Associate Curator of the New York Philharmonic Archives.

**MUSIC DIRECTOR AND CONDUCTOR**

**CHRISTOPHER THEOFANIDIS**

**DOROTHY JACOBSON**

**JASON SULLIVAN**

**NICK REILLY**

**HORACIO GONZALEZ**

**SHANNON BILLIG**

**AARON JAY KERNIS**

**JENNIFER MILLER**

**JONI PERLMAN**

**LINDA SPENCER**

**COLUMBUS ORCHESTRA**

**WINTER GARDEN THEATRE CENTER**

**CO PRESENTED BY THE NEW YORK PHILHARMONIC AND THE BROOKLYN YORK PHILHARMONIC**

**SATURDAY, JUNE 11, 2016, 4:00 P.M.**

**CHRISTOPHER THEOFANIDIS**

**AND THE ASPEN MUSIC FESTIVAL AND SCHOOL**

**AND THE ASPEN MUSIC FESTIVAL AND SCHOOL**

**TENOR**

**CONDUCTOR**

**DAVID GEFFEN HALL AT LINCOLN CENTER**

**ADAM BOOZER**

**AND THE ASPEN MUSIC FESTIVAL AND SCHOOL**

**CONDUCTOR**

**TENOR**

**ALAN GILBERT**

**WILLIAM BOLOC**

**TROMBONE CONCERTO (WORLD PREMIERE)**

**NEW YORK PHILHARMONIC**

**PEGGY SEP@ JAZZ AT LINCOLN CENTER**

**SATURDAY, JUNE 11, 2016, 7:00 P.M.**

**HOMETOWNChromeo and the New York Philharmonic**

**ALAN GILBERT**

**WILLIAM BOLOC**

**TROMBONE CONCERTO (WORLD PREMIERE)**

**NEW YORK PHILHARMONIC**

**PEGGY SEP@ JAZZ AT LINCOLN CENTER**
Located in the heart of Melbourne, Australia, the new profile National Sawdust is a dynamic hub where artists create and make music. It is a place for exploration and discovery — where artists, audiences, and ideas converge to create unforgettable experiences.

A diversity of world-class arts, arts organizations, and institutions are collaborating with National Sawdust to create unforgettable experiences. The venue continues to attract artists and audiences with its stunning acoustics, dedicated focus on creating unforgettable experiences, and commitment to supporting the arts. National Sawdust is a cultural oasis for music lovers and a creative playground for artists.

National Sawdust is more than just a venue; it’s a community hub that celebrates the power of music to bring people together. With its intimate seating and state-of-the-art technology, National Sawdust is a perfect place to experience world-class performances.

The New York City Electrocoustic Music Festival (NYCEMF) is dedicated to showcasing the best electroacoustic music and video art from all over the world. In addition to featuring concerts that run the gamut of musical genres, NYCEMF also offers a wide variety of installations that offer the most innovative new-music programming. nyef.org
THE BIENNIAL AT A GLANCE

WED. MAY 11
7:30 PM
Lights at the Arlene “My Phil Biennial: A Player’s Guide”
At David Geffen Hall
Co-presented by the New York Philharmonic and the Metropolitan Opera
New York Philharmonic; Ilan Volkov, conductor
ALAN GILBERT CONDUCTS BOULEZ, STUCKY, AND NØRGÅRD
7:00 PM
THE IMPORTANCE OF BEING EARNEST
New York Philharmonic; Dan Yessian, conductor
Co-presented by the New York Philharmonic and Lincoln Center’s Great Performers as part of the 2016 NY Phil Biennial
Gerald Barry’s The Importance of Being Earnest

WED. JUNE 01
12:00 PM
COLLEGIAL STRING QUARTET
At The Jerome L. Greene Performance Space
Members of the New York Philharmonic; Nicholas Canellakis, cello
THE IMPORTANCE OF BEING EARNEST
7:30 PM
THE IMPORTANCE OF BEING EARNEST
New York Philharmonic; Dan Yessian, conductor
Co-presented by the New York Philharmonic and Lincoln Center’s Great Performers as part of the 2016 NY Phil Biennial
Gerald Barry’s The Importance of Being Earnest

WED. MAY 25
7:30 PM
JARÓN
At The Jerome L. Greene Performance Space
Members of the New York Philharmonic and the Metropolitan Opera
New York Philharmonic; Ilan Volkov, conductor
ALAN GILBERT CONDUCTS BOULEZ, STUCKY, AND NØRGÅRD

TUES. MAY 31
7:30 PM
JENNIFER KOH’S SHARED MADNESS
At The Metropolitan Museum of Art
New York Philharmonic; Ilan Volkov, conductor
THE IMPORTANCE OF BEING EARNEST
ALAN GILBERT CONDUCTS BOULEZ, STUCKY, AND NØRGÅRD

TUES. JUNE 07
7:30 PM
VERY YOUNG COMPOSERS OF THE NEW YORK PHILHARMONIC
At The Jerome L. Greene Performance Space
New York Philharmonic; Nicholas Canellakis, cello
THE IMPORTANCE OF BEING EARNEST

THURS. MAY 26
7:30 PM
JACQUET PURISIR PERFORMS NEW YORK AND NEW YORKER MAGAZINE
At 92nd Street Y
Presentation by the 92nd Street Y
JACK QUARTET
Concert
At National Sawdust
JENNIFER KOH’S SHARED MADNESS
7:00 PM
JENNIFER KOH’S SHARED MADNESS
New York Philharmonic; Dan Yessian, conductor
At The Jerome L. Greene Performance Space
THE IMPORTANCE OF BEING EARNEST
ALAN GILBERT CONDUCTS BOULEZ, STUCKY, AND NØRGÅRD

TUES. JUNE 07
7:30 PM
COLLEGIAL STRING QUARTET
At The Jerome L. Greene Performance Space
Members of the New York Philharmonic; Nicholas Canellakis, cello
THE IMPORTANCE OF BEING EARNEST

THURS. JUNE 02
7:30 PM
INTERIENCE ENSEMBLE
At The Metropolitan Museum of Art
New York Philharmonic; Ilan Volkov, conductor
THE IMPORTANCE OF BEING EARNEST
ALAN GILBERT CONDUCTS BOULEZ, STUCKY, AND NØRGÅRD

MON. JUNE 08
12:00 PM
ASIAN MUSIC FESTIVAL AND SCHOOL AT THE MUNITORY
Asian Music Festival and School’s Asian Contemporary Orchestra; Timothy Weiss, conductor; Spencer Long, composer
At The Jerome L. Greene Performance Space
WORKSHOPS AND SOUND INSTALLATIONS
Discover the many charms of the NY PHIL BIENNIAL through our crossword challenge. Every answer is somewhere in this book, and posting your solution with a photo of you solving it on Twitter or Instagram will win a prize. (See page 4 for the full solution — but don’t just copy it!)

By Edward Lovett, Digital Publications Editor, New York Philharmonic

A C R O S S

1. Shared —
   4. Violinist Jennifer
   7. Flying to — (Woorines)
   8. Paula, in Padua (hint: Prestini)
   10. Composer Paula, in Padua (hint: Prestini)
   12. Very Young Composers of the New — New Haven (biennial partner)
   14. New — New Haven (biennial partner)
   15. Composer who’s part of the Philharmonic family?
   21. — Theater at Jazz at Lincoln Center
   22. Very Young Composer
   24. 2017 piece by Huck Hodge
   25. 18th-century mathematician Leonard, inspiration to composer Marc Sabat
   26. Yale-Princeton Football Game composer
   27. — Forward
   29. — Young Composers of the New York Philharmonic
   30. Big nickname in NYC culture; in one case, a biennial venue
   34. Let’s —
   36. Mother ship of Q2 Music
   37. L Train straphanger, or ensemble performing June 3 at National Sawdust
   38. Brazilian composer Felipe
   41. What 32 Down wrote it’s important to be
   45. — FESTIVAL (biennial partner)
   48. Kansas collaborator / NY PHIL BIENNIAL composer Caroline
   49. “Straight ahead,” in Siena; also, a Paul Moravec title
   50. The Jerome L. Greene Performance —

D O W N

1. Very Young Composers honcho Jon
2. Dear departed composer Steven
3. — Sawaiho
5. “Between lakes” (in German) sits this fine fine-arts boarding school
6. Irish composer Gerald
8. This describes more than 100 performances in the biennial
11. — Jay Kerns
12. How 6 Down says 2
14. The — (see them June 9 at Jazz at Lincoln Center)
15. Jazz pianist, and a composer whose piece will be performed May 24 or 31
16. — Mulhy
20. With the NY PHIL BIENNIAL, “the New York Philharmonic and its music director — have turned themselves into a force of permanent revolution.” (New York magazine)
22. One who chooses and presents art: visual, musical, or otherwise
23. Composer Andrea
27. National Sawdust river crossing
32. “The truth is rarely pure and never simple.” (Oscar —)
33. Cenk Ergun; work on May 23 program
35. Woman composer represented on both inaugural and 2016 NY PHIL BIENNIAL
37. Fujikura work on Ligeti Forward
38. Principal Trombone Joseph
40. Composer / Interlochen alum Ashley
42. Composer and 2014 biennial blogger Shepherd
43. — Contemporary Ensemble or Skiing Company
44. Tides of Dalabiont quartet dedicated to Ligeti
46. Composer Chin
47. Short Works for — Violin (what you’ll hear at 1 Across)
50. Composer Matt, whose piece will be performed May 24 or 31
51. Piece by Yale composer Christopher Theofanidis

1. Cut newspaper into a square piece, in any size you fancy. Fold the paper in half, crease well and open, and then fold again in the other direction.
2. Turn the paper over. Fold the paper in half, crease well and open, and then fold again in the other direction. Your creases should look like this.
3. Using the creases you have made, bring the top 3 corners of the model down to the bottom corner. Flatten model.
4. Fold upper layer’s outside corners toward center line, then fold the top downward along the crease shown. Unfold.
5. Cut only the top layer up to the top crease.
6. Fold the “legs” upward along the creases as shown.
7. Fold these sections in half, toward the center.
8. Turn model over and repeat steps 4–7 on the other side. The model should now look like this.
9. Rotate model and make creases as shown. Unfold.
10. Inside reverse fold the head and the tail. Finished horse!
11. Blunt the head of the horse by folding the tips inside reverse.
12. Give your horse some lively energetic movements by folding the front foot (or feet) upward along the creases shown.
13. Fold the ears and make some curved cuts on the neck to create a mane.

13. If you do not keep this booklet as a souvenir or use it to make carousel horses, please consider the environment and recycle it.