



Thursday, February 13, 2025, 7:30 p.m.
17,144th Concert

Saturday, February 15, 2025, 7:30 p.m.
17,145th Concert

Tuesday, February 18, 2025, 7:30 p.m.
17,146th Concert

Karina Canellakis, Conductor
Veronika Eberle, Violin
(New York Philharmonic subscription debut)

Wu Tsai Theater
David Geffen Hall at Lincoln Center
Home of the New York Philharmonic

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



February 13, 15 & 18, 2025

Karina Canellakis, Conductor

Veronika Eberle, Violin (New York Philharmonic subscription debut)

SAARIAHO
(1952–2023)

Lumière et Pesanteur (Light and Gravity) (2009)

BERG
(1885–1935)

Concerto for Violin and Orchestra (1935)

Andante — Allegretto

Allegro — Adagio

VERONIKA EBERLE

Intermission

MESSIAEN
(1908–92)

Les Offrandes oubliées: Méditation symphonique pour orchestre (The Forgotten Offerings: Symphonic Meditation for Orchestra) (1930)

Très lent, douloureux, profondément triste (Very Slow, Dolorous, Deeply Sad)

Vif, féroce, désespéré, haletant (Rapid, Ferocious, Desperate, Breathless)

Extrêmement lent, avec une grande pitié et un grand amour (Extremely Slow, with Great Pity and Great Love)

(Played without pause)

DEBUSSY
(1862–1918)

La Mer: Trois esquisses symphoniques
(The Sea: Three Symphonic Sketches)
(1903–05; rev. 1910)
De l'aube à midi sur la mer (From Dawn
till Noon on the Sea)
Jeux de vagues (The Play of the Waves)
Dialogue du vent et de la mer (Dialogue
of the Wind and the Sea)

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Notes on the Program

Lumière et Pesanteur (Light and Gravity)

Kaija Saariaho

In early 1942 the philosopher, activist, and mystic Simone Weil left a portfolio of notes in the care of her friend Gustave Thibon before travelling to New York with her parents to escape Nazi-occupied France. She then went to Britain, where she hoped to assist the French Resistance. She was delayed by longstanding health problems, and after starving herself in solidarity with those living under the Third Reich, she died in August 1943. After her death, Thibon edited the materials Weil had left with him into *Gravity and Grace*, a volume of Weil's aphorisms that became an influential spiritual text.

The Finnish composer Kaija Saariaho came upon Weil's writings as a teenager. She later described how

the Finnish translation of her book *Gravity and Grace* was one of the few things I packed into my suitcase when I travelled to Germany in 1981 to continue my studies in composition. ... The combination of Weil's severe asceticism and her passionate quest for truth has appealed to me ever since I first read her thoughts.

Weil's work became a lifelong resource; in a 2021 interview Saariaho said, "I never totally understood what she is saying, but I am still trying. And I don't agree with her thoughts, but they force me to create my own opinions and they are very contemporary."

In the early 2000s, while on the set of her opera *L'Amour de loin*, Saariaho discovered that her interest in Weil was shared by the director Peter Sellars. In 2006 they worked

with librettist Amin Maalouf to channel their admiration into *La Passion de Simone*, an oratorio based on Weil's life and work. The piece followed the tradition of J.S. Bach's *St. John* and *St. Matthew Passions*, in which the composer interleaved declamatory recitatives describing the final stages of Jesus's life with more emotional, poetic commentary to be sung by chorus and soloists. Saariaho wrote 15 movements, or "Stations," for a massive orchestra, a choir, the recorded voice of actress Dominique Blanc reading Weil's writings, and a solo soprano, who narrates and tenderly addresses Simone as "my sister." Early performances of the oratorio were staged by Sellars. Saariaho dedicated the work to her children, and

In Short

Born: October 14, 1952, in Helsinki, Finland

Died: June 2, 2023, in Paris, France

Work composed: 2009, inscribed "to Esa-Pekka"; *La Passion de Simone*, from which the work is adapted, was composed in 2006

World premiere: August 22, 2009, by the Philharmonia Orchestra, Esa-Pekka Salonen, conductor, at the Helsinki Festival; *La Passion de Simone*, November 26, 2006, by the Klangforum Wien, Susanna Mälkki, conductor, with the Arnold Schoenberg Chor and soprano Pia Freund, at the New Crowned Hope Festival, Vienna, Austria

New York Philharmonic premiere and most recent performance: October 14, 2016, Esa-Pekka Salonen, conductor, in an all-Saariaho program at Park Avenue Armory; this marked the work's New York Premiere.

Estimated duration: ca. 6 minutes

15 years after its premiere she maintained, “this piece is maybe the most important piece I ever wrote.”

In January 2009 conductor Esa-Pekka Salonen and the Los Angeles Philharmonic put on a well-received production of *La Passion*. Salonen told Saariaho that he especially liked the Eighth Station, the composition’s shining cornerstone. At the start of that movement, the soprano sings just one phrase. Her words eerily double a recorded reading of Weil’s explanation for the absence of God in everyday life — that he “withdraws himself” because he doesn’t want to be “loved like the treasure is by the miser.” The soprano’s lonely melody is repeated several times with slight variations by a diverse suite of instruments, a strategy that structures the meditative middle chapters of many of Saariaho’s large-scale works.

Saariaho made an orchestral transcription of the Eighth Station and dedicated it to her fellow Finn. She called it *Lumière et Pesanteur* (*Light and Gravity*) after two cardinal elements of Weil’s philosophy. In the arrangement, a hauntingly voice-like solo trumpet supplies the soprano’s ghostly

incipit, seeking and searching through a series of expressive, lingering trills. Then the music proceeds much as it did in the original. Oboe, violins, celesta, and others take up the theme in sincere contemplation, until the trumpet returns, playing the melody one last time and ushering in a poignant final sequence of sounds.

Instrumentation: two flutes and piccolo, two oboes, two clarinets, bassoon and contrabassoon, four horns, two trumpets, two trombones, tuba, timpani, tam-tam, crotales, vibraphone, glass chimes, bass drum, marimba, gongs, harp, celesta, and strings.

— Nicholas Swett, a cellist, writer, and music researcher who is a PhD candidate and Gates Scholar at the University of Cambridge, and who has annotated programs for Carnegie Hall, the Chicago Symphony Orchestra, the BBC, Music@Menlo, The Chamber Music Society of Lincoln Center, and others

Saariaho’s *Lumière et Pesanteur* is presented under license from G. Schirmer, Inc., copyright owners.

Listen for ... Symbolic Chords

At the very end of *Lumière et Pesanteur*, Kaija Saariaho stacks two chords, one after the other, that seem to represent the gravity and light of the work’s title.

These are the “two forces [that] rule the universe,” according to Simone Weil, whose life and writings inspired the piece. Saariaho builds these harmonies from the very bottom of the orchestra, carefully controlling the entries of different instruments so the sound shimmers with energy. The chords share several notes, conveying Weil’s view that good and evil, like light and gravity, cannot be fully disentangled since any good action has inevitable negative consequences.

There is something strikingly objective in the way that Saariaho musically represents these powerful forces. Her music here seems to encourage a kind of clear-eyed listening that is consistent with Weil’s position that actively choosing between positive and negative actions is less effective than directing attention to both kinds of behavior. As she writes in *Gravity and Grace*:

We have to try and cure our faults by attention and not by will. ... We should be indifferent to good and evil ... that is to say, when we project the light of our attention equally on both, the good gains the day. This phenomenon comes about automatically. There lies the essential grace.

Concerto for Violin and Orchestra

Alban Berg

In February 1935 violinist Louis Krasner approached the 50-year-old Alban Berg to request that he compose a concerto. The composer expressed no interest in Krasner's request; he tended to be slow and methodical in his work, and at the moment he was completely absorbed in the composition of his opera *Lulu*. It seemed unlikely that Krasner's dream would be fulfilled.

But privately the idea intrigued Berg, not least because of Krasner's argument that what 12-tone music needed to become popular was a genuinely expressive, heartfelt piece in an audience-friendly genre like a concerto. Then, too, the generous commission that Krasner offered was sorely tempting: \$1,500 went a long way in 1935. Berg started making tentative stabs toward writing such a work as Krasner envisioned, and he accepted the commission.

That spring the composer received word, on April 22, that Manon Gropius — the 18-year-old daughter of Alma Mahler Werfel (widow of Gustav) and the well-known architect Walter Gropius, had died of polio. Berg had adored the girl since her earliest childhood and, harnessing the creative energy that tragedy can inspire, resolved to compose a musical memorial. He wrote in a letter to Alma:

Before this terrible year has passed, you and Franz [Werfel, her then husband] will be able to hear, in the form of a score which I shall dedicate "to the memory of an angel," that which I feel and today cannot express.

Berg turned his entire focus to the Violin Concerto, left off work on the final act

of *Lulu* (which would remain incomplete), and moved to a summer cottage on the Wörthersee in the southern Austrian province of Kärnten (Carinthia), the lake where Mahler had built a summer getaway to compose, and where Brahms had written much of his own Violin Concerto.

Normally Berg required two years to write a large-scale work, but he completed the Violin Concerto in less. At the head of the manuscript he inscribed "To the Memory of an Angel," just as he had promised. The name of Louis Krasner was also appended to the score as dedicatee.

Berg's only solo concerto evolved according to the 12-tone principles that the composer had learned at the knee of Arnold Schoenberg and championed by using those principles as a means toward articulating a unique world of expression. Within his tone row, Berg chooses to

In Short

Born: February 9, 1885, in Vienna, Austria

Died: December 24, 1935, in Vienna

Work composed: begun in late April 1935, substantially completed by the middle of July, complete score finished August 11

World premiere: April 19, 1936, at the International Society for Contemporary Music Festival in Barcelona by the Orquesta Pau Casals, Hermann Scherchen, conductor, Louis Krasner, soloist

New York Philharmonic premiere: December 15, 1949, Dimitri Mitropoulos, conductor, Joseph Szigeti, soloist

Most recent New York Philharmonic performance: November 7, 2021, Michael Tilson Thomas, conductor, Gil Shaham, violin

Estimated duration: ca. 27 minutes

emphasize those pitches that correspond to the open strings of the violin, yielding a harmonic basis that makes perfect sense for the forces involved. These pitches are intoned at the outset of the concerto. In fact, many 19th-century violin concertos, including those of Beethoven, Brahms, and Tchaikovsky, had settled their tonic on D, a note at the heart of the instrument's tuning — not such a different tactic from that of Berg.

Instrumentation: two flutes (both doubling piccolo), two oboes (one doubling English

horn), three clarinets (one doubling alto saxophone) and bass clarinet, two bassoons and contrabassoon, four horns, two trumpets, two trombones (tenor and bass), tuba, timpani, bass drum, cymbals, snare drum, tam-tam, gong, triangle, harp, and strings, in addition to the solo violin.

— James M. Keller, *former New York Philharmonic Program Annotator; San Francisco Symphony program annotator; and author of Chamber Music: A Listener's Guide (Oxford University Press)*

Listen for ... the Chorale

Berg's Violin Concerto concludes with a set of variations on the Lutheran chorale "Es ist genug! Herr, wenn es Dir gefällt" ("It is enough! Lord, when it pleases you"). As he was composing the piece, Berg discovered that the final four notes of his tone row corresponded exactly with the opening notes of that chorale's melody, which he knew through its harmonization in J.S. Bach's Cantata No. 60. The chorale melody begins with a succession of three whole tones, which together describe the interval of the augmented fourth — the tritone, anciently forbidden as the "devil in music."

Bach:



ADAGIO

ca. 54

Berg:



mp, ma deciso - - - - *doloroso*

[Es ist ge - nug! Herr, wenn es Dir ge - fällt]

Berg also realized that his current project enjoyed not just a musical connection to the chorale, but a poetic one as well, since the text of the chorale supremely expressed an emotion he was endeavoring to articulate about Manon Gropius's inevitable resignation to untimely death:

It is enough!
Lord, when it pleases you
Unshackle me at last.
My Jesus comes;
I bid the world goodnight
I travel to the heavenly home.
I surely travel there in peace,
My troubles left below.
It is enough! It is enough!

***Les Offrandes oubliées: Méditation symphonique pour orchestre* (The Forgotten Offerings: Symphonic Meditation for Orchestra)**

Olivier Messiaen

"A certain number of my works," said Olivier Messiaen,

are destined to highlight the theological truths of the Catholic faith. This is the main aspect of my work, the most noble, without doubt the most useful, the most valid, the sole aspect which I will not perhaps regret at the hour of my death.

This distinctive "theologian-musician" was born into an intellectual family — his father was a professor and English–French translator, his mother, a poet — and was engulfed in a heady cultural environment from his earliest years. He showed an early aptitude for music, and at age 11 he enrolled at the Paris Conservatoire, where he would be awarded *premiers prix* in organ, piano accompaniment, improvisation, and composition. His musical education there was of the highest order: his composition professors included Paul Dukas and Maurice Emmanuel, and his principal organ teacher was Marcel Dupré.

In 1931, the year after he left the Conservatoire, Messiaen was named organist at the Église de la Trinité in the ninth arrondissement of Paris, where he would reign over the Cavaillé–Coll instrument for the rest of his life. This tenure was interrupted only twice: once due to his military service in World War II (he spent two years as a prisoner of war in Silesia, where he composed his famous *Quartet for the End of Time*), and in the mid-1960s, when the organ was being rebuilt. Before the war, he had accepted posts on the faculties of the École Normale de Musique and the Schola Cantorum. In addition, he

had helped establish the musical movement La Jeune France, which hoped to re-inject a spirit of humanism and spirituality into French composition following the more cynical, even frivolous, attitudes prevalent during the 1920s.

Messiaen would gain renown as a composer of works that combined an extraordinary spiritual sensibility with a fascination with technical details (most astonishingly in the often neglected area of rhythm), working in a modernist language that, notwithstanding its complexity, did not prove bewildering or off-putting to the general listener. Rollo Myers, writing in *Modern French Music* (1971), observed:

What distinguishes his music from that of other contemporary composers is, above all, its extraordinary blend of cerebrality and sensuality, of violence

In Short

Born: December 10, 1908, in Avignon, France

Died: April 28, 1992, in Paris

Work composed: 1930 (completed by August 30) in Fuligny (Aube), France

World premiere: February 19, 1931, at the Théâtre des Champs-Élysées in Paris, by l'Orchestre Straram, Walther Straram, conductor

New York Philharmonic premiere: October 26, 1972, Stanislaw Skrowaczewski, conductor

Most recent New York Philharmonic performance: April 13, 2013, David Robertson, conductor

Estimated duration: ca. 10 minutes

and insipidity all wrapped up in an elaborate web of rhythmic and harmonic complexities not always intelligible to the ear.

Young composers — Boulez, Stockhausen, and Xenakis among them — flocked to Messiaen's classes at the Paris Conservatoire, Berkshire Music Center (Tanglewood), and Darmstadt's renowned Ferienkurse für Neue Musik, ensuring that his very personal aesthetic would leave a mark in musical history apart from his own output.

Many of Messiaen's pieces can be aptly viewed as Roman Catholic meditations. The three texts — prayers, really — that he penned to accompany this ten-minute piece (see sidebar, below) clarify the particular theological concerns of *Les Offrandes oubliées*: Christ's sacrifice; human sin (mortal disregard for divine redemption); and eucharist (re-establishing the balance by divine forgiveness). Each prayer corresponds to a section of the three connected

spans, of which the first and third are as languorous as the middle one is violent. It's easy to imagine Messiaen sitting in rapt contemplation of a Romanesque cathedral portal, pondering some detail so deeply that its implications blossom into a dizzying universe of visionary possibilities. But those possibilities are swept up in both the mortal and the divine; *Les Offrandes oubliées* epitomizes what the Messiaen biographer Paul Griffiths termed the composer's obsession with "the dialogue of flesh and spirit."

Instrumentation: three flutes, two oboes and English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, triangle, and strings.

— J.M.K.

Messiaen's *Les Offrandes oubliées* is presented under license from Boosey & Hawkes, Inc., copyright owners.

Messiaen's Prayers

The composer wrote three stanzas as verbal counterparts to the musical sections of *Les Offrandes oubliées* (presented here in translation):

Arms extended, sad unto death,
On the tree of the Cross you shed your blood.
You love us, sweet Jesus: we had been forgetting that.

Driven by folly and the serpent's tongue,
On a course panting, unbridled, without relief,
We had been descending into sin as into a tomb.

Here is the spotless table, the spring of charity,
On the banquet of the poor, here the Pity to be
adored, offering
The bread of Life and of Love.
You love us, sweet Jesus: we had been forgetting that.

La Mer: Trois esquisses symphoniques (The Sea: Three Symphonic Sketches)

Claude Debussy

"You are perhaps unaware that I was intended for the noble career of a sailor and have only deviated from that path thanks to the quirk of fate." So wrote Claude Debussy to his friend and fellow composer André Messager on September 12, 1903, by which time he had been at work for about a month on the piece that would grow into *La Mer*. His father, an ex-Navy man who ran a china shop, had thought that the Navy, or perhaps merchant seamanship, would be a splendid goal for his firstborn son. But then the china shop went out of business, and Debussy père got into trouble fighting for the Paris Commune and was sentenced to four years in prison. The term was suspended after he served a year, but as part of the deal he relinquished his civil rights.

It was decided that young Claude should be moved to a less traumatized home, and he was taken in by a friend of the family who happened to be the mother-in-law of the poet Paul Verlaine. She had no interest in sending her charge off to maritime pursuits and instead steered him toward the Paris Conservatoire. Debussy continued in his letter to Messager:

Even so, I've retained a sincere devotion to the sea. To which you'll reply that the Atlantic doesn't exactly wash the foothills of Burgundy...! And that the result could be one of those hack landscapes done in the studio! But I have innumerable memories, and those, in my view, are worth more than a reality which, charming as it may be, tends to weigh too heavily on the imagination.

Debussy was ensconced just then at his in-laws' house in the town of Bichain, on the western fringe of Burgundy. And the piece he was writing comprised, as he wrote in the same letter, "three symphonic sketches: 1. 'mer belle aux îles Sanguinaires' ('Beautiful Sea at the Sanguinaire Islands'); 2. 'jeux de vagues' ('The Play of the Waves'); 3. 'le vent fait danser la mer' ('The Wind Makes the Sea Dance'); the whole to be called *La Mer (The Sea)*." Only the second of the movement titles would stick as Debussy worked on his symphonic sketches over the next two years. The Sanguinaire Islands (a granitic archipelago near the entrance to the Gulf of Ajaccio in Corsica) would give way to the more general description "From Dawn till Noon

In Short

Born: August 22, 1862, in Saint-Germain-en-Laye, just outside Paris, France

Died: March 25, 1918, in Paris

Work composed: begun summer 1903 and completed in summer 1905; Debussy continued to revise details through 1910; dedicated to Jacques Durand, Debussy's publisher

World premiere: October 15, 1905, in Paris, with Camille Chevillard conducting the orchestra of the Concerts Lamoureux

New York Philharmonic premiere: February 18, 1922, Willem Mengelberg, conductor

Most recent New York Philharmonic performance: May 30, 2022, Jaap van Zweden, conductor, at the Cathedral Church of Saint John the Divine

Estimated duration: ca. 24 minutes

on the Sea,” and “The Wind Makes the Sea Dance” would become a less specific “Dialogue of the Wind and the Sea.”

A famous sea image from the world of art also stimulated Debussy: the Hokusai woodblock print *The Great Wave off Kanagawa*, widely known as simply *The Wave*. Recalling the composer’s house on the Avenue du Bois de Boulogne in Paris, Durand wrote that in the study one found

Debussy was particularly enamored of this wave. It inspired him while he was composing *La Mer*, and he asked

us to reproduce it on the cover of the printed score.

Which Durand did.

Instrumentation: two flutes and piccolo, two oboes and English horn, two clarinets, three bassoons and contrabassoon, four horns, three trumpets and two cornets, three trombones, tuba, timpani, bass drum, cymbals, triangle, tam-tam, orchestra bells, two harps, and strings.

— J.M.K.

Views and Reviews

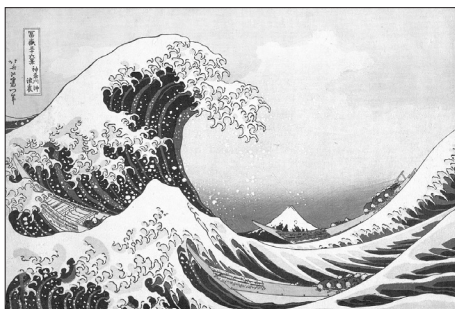
La Mer was not successful at its premiere, due in part to a blockish interpretation that was at odds with the piece’s inherent lyricism. Pierre Lalo — the influential critic of *Le Temps* and a general supporter of Debussy’s music — was exasperated after the first hearing, writing:

For the first time, listening to a descriptive work by Debussy, I have the impression of standing, not in front of nature, but in front of a reproduction of nature; a wonderfully refined, ingenious, and carefully composed reproduction, but a reproduction nonetheless. ... I do not hear, I do not see, I do not smell the sea.

Debussy responded with supreme grace:

Mon cher ami,

There’s no problem in your not liking *La Mer* and I’ve no intention of complaining about it. I shall perhaps suffer regret that you haven’t understood me and astonishment at finding you (although one such occasion doesn’t establish a habit) in agreement with your fellow music critics. ... I love the sea and I’ve listened to it with the passionate respect it deserves. If I’ve been inaccurate in taking down what it dictated to me, that is no concern of yours or mine.



The Great Wave off Kanagawa, by Hokusai

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The Artists



Karina Canellakis is chief conductor of the Radio Filharmonisch Orkest (Netherlands Radio Philharmonic Orchestra) and principal guest conductor of the

London Philharmonic Orchestra. Universally acclaimed for the emotional impact, interpretive depth, and technical command of her performances, Canellakis is welcomed by the finest musical institutions across the globe.

Canellakis's 2024–25 season orchestral guest engagements include debuts with Amsterdam's Royal Concertgebouw Orchestra and Staatskapelle Dresden, along with return visits to the New York Philharmonic, Chicago Symphony Orchestra, National Symphony Orchestra, Munich Philharmonic, Bavarian Radio Symphony Orchestra, and Orchestre de Paris. She also returns to Paris's Théâtre des Champs-Élysées to conduct Poulenc's *Dialogues des Carmélites* with Les Siècles in the pit. She conducts at least one opera-in-concert each season with the Radio Filharmonisch Orkest, and in 2024–25 leads Janáček's *From the House of the Dead*, completing her cycle of Janáček operas over the past three seasons, which included *Kát'a Kabanová*, *The Cunning Little Vixen*, and *The Makropulos Affair*. She made her Santa Fe Opera debut this past summer with Richard Strauss's *Der Rosenkavalier*, and has conducted a wide range of the opera canon including Tchaikovsky's *Eugene Onegin*; Wagner's *Siegfried*, *Tristan und Isolde*, and *Die Walküre*; and Mozart's *Don Giovanni*, *The Magic Flute*, and *The Marriage of Figaro*.

April 2023 saw the start of a multi-album collaboration among Canellakis, the Radio Filharmonisch Orkest, and Pentatone with their debut release, Bartók's Concerto for Orchestra and Four Orchestral Pieces, which earned a Grammy nomination. A second album, *Duke Bluebeard's Castle*, has just been released. Canellakis and the Radio Filharmonisch Orkest were also featured artists for the launch of Apple Music Classical, with a recording of Beethoven's Piano Concerto No. 1 featuring Alice Sara Ott.

Since winning the Sir Georg Solti Conducting Award in 2016, Canellakis has developed close relationships with several of the world's leading ensembles, including the Boston, Chicago, and San Francisco symphony orchestras, Los Angeles Philharmonic, The Cleveland and Philadelphia Orchestras, Bavarian Radio Symphony Orchestra, Orchestre de Paris, Vienna Symphony, and Munich Philharmonic. She was principal guest conductor of the Berlin Radio Symphony Orchestra from 2019 to 2023, and in 2023–24 was a featured artist-in-residence at Vienna's Musikverein. She has toured Australia and will make her Japan debut in July 2025.



Violinist **Veronika Eberle's** exceptional talent and the poise and maturity of her musicianship have been recognized by many of the world's finest orchestras,

venues, festivals, and conductors. She achieved international attention when, at age 16, Simon Rattle introduced her to a packed Salzburg Festspielhaus at the

2006 Salzburg Easter Festival in a performance of the Beethoven Violin Concerto with the Berlin Philharmonic.

In the 2024–25 season Eberle makes debuts with the New York Philharmonic (led by Karina Canellakis), Boston Symphony Orchestra (Nathalie Stutzmann), Royal Liverpool Philharmonic (Domingo Hindoyan), Gothenberg Symphony (Barbara Hannigan), and Philharmonie Zuidnederland (Duncan Ward). She also returns to London's Wigmore Hall as artist-in-residence and to the Netherlands Philharmonic Orchestra, Oslo Philharmonic, and Budapest Festival Orchestra.

Recent highlights include debuts with the Orchestre national du Capitole de Toulouse, Karajan-Akademie, and Detroit Symphony Orchestra and returns to the Bavarian Radio, Bournemouth, and Atlanta symphony orchestras. Recent chamber music projects include performances at the Gstaad Menuhin Festival

with Sol Gabetta and Antoine Tamestit, Schubertiade with Steven Isserlis and Connie Shih, and Heidelberger Frühling Festival alongside Adrien La Marca and Quirine Viersen.

Born in Donauwörth, Southern Germany, Veronika Eberle started violin lessons at age six, and four years later became a junior student of Olga Voitova at Munich's Richard Strauss Konservatorium. After a year studying privately with Christoph Poppen, she joined Munich's Hochschule to study with Ana Chumachenco.

Eberle has benefited from the support of prestigious organizations including the Reinhold Würth Musikstiftung gGmbH, Nippon Music Foundation, Borletti-Buitoni Trust, Orpheum Stiftung zur Förderung Junger Solisten, Deutsche Stiftung Musikleben, and Jürgen-Ponto Stiftung.

Veronika Eberle plays the 1693 "Ries" Stradivarius, which is kindly on loan from the Reinhold Würth Musikstiftung gGmbH.

New York Philharmonic

The New York Philharmonic plays a leading cultural role in New York City, the United States, and the world. Each season the Orchestra connects with millions of music lovers through live concerts in New York and beyond, as well as broadcasts, recordings, and education programs.

Gustavo Dudamel will become the NY Phil's Music Director Designate in the 2025–26 season, before beginning his tenure as the Oscar L. Tang and H.M. Agnes Hsu-Tang Music and Artistic Director in the autumn of 2026. In the 2024–25 season Dudamel conducts works by composers ranging from Gershwin and Stravinsky to Philip Glass and Varèse, Mahler's Seventh Symphony, and a World Premiere by Kate Soper (one of 13 World, US, and New York Premieres the Philharmonic gives throughout the season). He also leads the New York Philharmonic Concerts in the Parks, Presented by Didi and Oscar Schafer, for the first time.

During the 2024–25 “interregnum” season between Music Directors, the Orchestra collaborates with leading artists in a variety of contexts. In addition to Yuja Wang, who serves as The Mary and James G. Wallach Artist-in-Residence, the NY Phil engages in cultural explorations spearheaded by Artistic Partners. International Contemporary Ensemble (ICE) joins the examination of Afro-modernism through performances of works by African composers and those reflecting the African diaspora, complemented by panels, exhibits, and more; John Adams shares his insights on American Vistas; and Nathalie Stutzmann shares her expertise through Vocal Echoes, featuring music both with and without voice, including on a free concert presented by the Anna-Maria and Stephen Kellen Foundation. The Orchestra also marks milestone anniversaries of Ravel and Boulez, the latter of whom served as the NY Phil's Music Director in the 1970s.

The New York Philharmonic has commissioned and / or premiered works by leading composers since its founding in 1842, from

Dvořák's *New World* Symphony to two Pulitzer Prize winners: John Adams's *On the Transmigration of Souls* and Tania León's *Stride*, commissioned through *Project 19*, which is supporting the creation of works by 19 women composers. The Orchestra has released more than 2,000 recordings since 1917, including the live recording of Julia Wolfe's Grammy-nominated *Fire in my mouth*. In 2023 the NY Phil announced a partnership with Apple Music Classical, the standalone music streaming app designed to deliver classical music lovers the optimal listening experience. The nationally syndicated radio program *The New York Philharmonic This Week* features the Philharmonic's recent performances and commercial recordings complemented by interviews and archival highlights. The Orchestra's extensive history is available free online through the New York Philharmonic Shelby White & Leon Levy Digital Archives.

A resource for its community and the world, the Orchestra complements the annual free Concerts in the Parks across the city and the Phil for All: Ticket Access Program with education projects, including the Young People's Concerts, Very Young People's Concerts, and the New York Philharmonic Very Young Composers Program. The Orchestra has appeared in 436 cities in 63 countries, including Pyongyang, DPRK, in 2008 — the first visit there by an American orchestra — as well as, in 2024, the first visit to mainland China by a US orchestra since the COVID-19 pandemic, a tour that included education activities as part of the tenth anniversary of the NY Phil-Shanghai Orchestra Academy and Partnership.

Founded in 1842 by local musicians, the New York Philharmonic is one of the oldest orchestras in the world. Notable figures who have conducted the Philharmonic include Tchaikovsky, Richard Strauss, Stravinsky, and Copland. Distinguished conductors who have served as Music Director include such luminaries as Bernstein, Toscanini, and Mahler.