

JUNE 14-19  
2022

PRESENTED BY  
DIDI AND OSCAR SCHAFER

Concerts in

# NY PHIL the Parks

JAAP VAN ZWEDEN MUSIC DIRECTOR





JAAP VAN ZWEDEN  
MUSIC DIRECTOR

## NEW YORK PHILHARMONIC CONCERTS IN THE PARKS

Presented by Didi and Oscar Schafer

**Tuesday, June 14, 2022, 8:00 p.m.**

**Van Cortlandt Park, Bronx**

16,771st Concert

**Wednesday, June 15, 2022, 8:00 p.m.**

**The Great Lawn, Central Park, Manhattan**

16,772nd Concert

**Thursday, June 16, 2022, 8:00 p.m.**

**Cunningham Park, Queens**

16,773rd Concert

**Friday, June 17, 2022, 8:00 p.m.**

**Prospect Park, Brooklyn**

16,774th Concert

**Jaap van Zweden, Conductor**

**Bomsori Kim, Violin**

Major support for the New York Philharmonic Very Young Composers Program is provided by **Susan and Eilihu Rose**.

Concerts in the Parks are supported, in part, by public funds from the **New York City Department of Cultural Affairs** in partnership with the **City Council**. Activities are supported by the **New York State Council on the Arts**, with the support of the Office of the Governor and the New York State Legislature

This program will last approximately two hours, which includes one intermission.  
The concert will be followed by fireworks.



June 14–17, 2022

Jaap van Zweden, Conductor  
Bomsori Kim, Violin

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**WAGNER**  
(1813–83)

**Prelude to Act I of *Die Meistersinger von Nürnberg*** (1862–67)

**New York Philharmonic Very Young Composers**

**Naama ROLNICK** (b. 2007)

***Keep Walking*** (2017)

**Alexander ROTHSCILD**  
**DOUAIHY** (b. 2004)

***A Human Rhapsody*** (2020)

**BRUCH**  
(1838–1920)

**Violin Concerto No. 1 in G minor,  
Op. 26** (1864–66; rev. 1867)  
Prelude: Allegro moderato  
Adagio  
Finale: Allegro energico

**BOMSORI KIM**

**Intermission**

**DVOŘÁK**  
(1841–1904)

**Symphony No. 7 in D minor, Op. 70**  
(1884–85)  
Allegro maestoso  
Poco adagio  
Vivace — Poco meno mosso  
Allegro

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# Notes on the Program

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## Prelude to Act I of *Die Meistersinger von Nürnberg*

Richard Wagner

Richard Wagner is known to music lovers almost exclusively through ten compositions — all of them operas — but it would not do to refer to this list as a “mere ten compositions.” They stand, with very few rivals, as the longest and, in some ways, the most imposing pieces in the active operatic repertoire. (Nor do they represent the entirety of Wagner’s creative output.) His earliest operas combined more or less standard traditions of German Romantic opera (as codified in the works of Weber, Marschner, and others) and French Grand Opera (a large-scale enterprise typified by Meyerbeer and his contemporaries in Paris). As Wagner’s career progressed he moved increasingly toward his ideal of a *Gesamtkunstwerk*, a synthesis of disparate disciplines including music, literature, the visual arts, ballet, and architecture. The operas of his maturity are so distinct in this way that they are often referred to not as operas at all, but rather as “music dramas,” in an attempt to underscore the singularity of his aesthetic goals. Wagner himself was not averse to extracting sections from these closely woven works, and even conducted orchestral extracts from his operas as stand-alone concert works on numerous occasions.

*Die Meistersinger* represents Wagner’s only mature attempt at comic opera, although clocking in at four-and-a-half hours for the full opera, levity may not strike a listener as the overriding feature. (And one must acknowledge Wagner’s anti-Semitism and the emphasis on the primacy of German tradition in the

details of this opera.) Set in 16th-century Nuremberg, *Die Meistersinger* tells the story of the dashing young nobleman, Walther von Stolzing, and Eva, the lovely daughter of a goldsmith. Learning that Eva is to be married to the winner of an upcoming song contest sponsored by the tradesmen’s Guild of the Mastersingers, Walther applies for membership (a prerequisite for participating in the contest), but is denied due to backstage politics — principally the scheming of the town clerk, Beckmesser, who hopes to win the contest, and Eva’s hand, himself. The wise cobbler Hans Sachs comes to the assistance of the lovers and helps Walther pen a song that may triumph despite the obstacles. Beckmesser steals a copy of the song (not realizing that Walther was the author) and performs it at the competition — dismally. Walther then sings it so beautifully that he wins the contest

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### In Short

**Born:** May 22, 1813, in Leipzig, Saxony

**Died:** February 13, 1883, in Venice, Italy

**Work composed:** between March or April 1862 and October 1867

**World premiere:** June 21, 1868, at the Königliches Hof- und Nationaltheater, Munich, Hans von Bülow, conductor

**New York Philharmonic premiere:** December 2, 1871, Carl Bergmann, conductor

**Most recent New York Philharmonic performance:** July 17, 2012, Andrey Boreyko, conductor, at the Concerts in the Parks

**Estimated duration:** 10 minutes

by popular acclaim and thus gains entry into the Guild, as well as betrothal to Eva.

The opening music from the opera, the Prelude to Act I, is one of Wagner's most immediately irresistible pieces. In it we hear five principal themes that recur in the ensuing opera, attached to specific characters or events: the opening march of the Mastersingers Guild, some gentle rhapsodizing signifying the love between Walther and Eva, a theme relating to the banner of the Mastersingers, the song with which Walther will win his bride, and another melody suggesting the ardor of the lovers' passion. In the movement's development section Wagner interlaces all

five themes in ingenious and somewhat comical counterpoint before moving on to a blazingly triumphant conclusion.

**Instrumentation:** two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, triangle, cymbals, harp, and strings.

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

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## Ahead of Its Time

Wagner was a controversial figure, representing an approach that broke with the line that wove through Mozart and Beethoven and was then seen as best represented by Brahms. A sampling of opposition to *Die Meistersinger* from 1870 alone includes the following assessments:

With scrupulous avoidance of all closing cadences, this boneless mollusk, self-restoring, swims ever on into the immeasurable.

— Eduard Hanslick, Austrian music critic

A more horrendous discordancy (*Katzenjammer*) than Wagner achieves in his *Meistersinger* could not be accomplished even if all the organ grinders in Berlin were locked up in Renz's Circus, each grinding out a different tune.

— Heinrich Dorn, German conductor, composer, and journalist

The debauchery of *Die Meistersinger* is the maddest assault ever made upon art, taste, and poetry.

— Ferdinand Hiller, German conductor, composer, and writer



*The Guild of the Mastersingers, in an undated depiction*

— The Editors

## New York Philharmonic Very Young Composers Program

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Created by Jon Deak, a composer and former New York Philharmonic Associate Principal Bass, the Very Young Composers Program (VYC) is an after-school initiative that provides children with the opportunity to transform their ideas into finished compositions. Founded 25 years ago, VYC has inspired programs across the United States and around the world. For more information, visit [nyphil.org/vyc](http://nyphil.org/vyc).

### *Keep Walking*

#### Naama Rolnick (b. 2007)



Israel-born Naama Rolnick is in the ninth grade. She began composing at age eight, completing *Keep Walking* (approximately three minutes long) when she was ten. She has composed for a variety of instruments and ensembles. Naama says that *Keep Walking* is written for “people who are less fortunate than others and don’t have a safe place. They don’t have as much hope as most people do, for they don’t have the resources most people need to survive. My piece is called *Keep Walking* to show that even though some people have a harder time than others, they keep struggling through life for the hope of someday reaching a better place for

them, and I tried to showcase it in my music, to hear that there is constant movement all the time so that they will never give up.”

### *A Human Rhapsody*

#### Alexander Rothschild Douaihy (b. 2004)



Alexander Rothschild Douaihy has studied piano and violin since age six. He has performed at Carnegie Hall with his school orchestra and participated in VYC since 2017. In March 2019 his *Top of the Mountain* was played prior to a Young People’s Concert, and in May 2021 Philharmonic musicians performed his *Reflections* at NY Phil Bandwagon. Alex, who also plays guitar and is a music producer and songwriter, is in 11th grade at The Rudolf Steiner School in Manhattan. About Alex’s first orchestral piece (approximately two minutes long), written when he was 15, he writes:

*A Human Rhapsody* is my way of expressing hope for a better world to come. It is a world in which brothers and sisters live together in harmony by healing the divisions that exist in the world today. It is a world where giving and receiving are second nature. Where acts of kindness and caring turn into habits, and sustainability and preservation of nature are not overlooked. A world in which we nurture our planet so that it can, in turn, nurture us. It is a planet home to the young people of my generation who will lead our world through its challenges and who will seek a way toward a better future. I dedicate this piece to anyone, anywhere, of any age, who strives to improve humanity.

## Violin Concerto No. 1 in G minor, Op. 26

### Max Bruch

It would not quite be accurate to label Max Bruch a one-hit wonder, but his G-minor Violin Concerto does account for almost all of his presence in modern concert life. Two other Bruch pieces for solo instrument with orchestra appear occasionally on programs: the *Kol Nidrei* for cello, and the *Scottish Fantasy* for violin. In fact, he wrote quite a few pieces for violin and orchestra, including two further full-fledged violin concertos, and one might do well to revisit his three symphonies from time to time, in addition to his chamber works and choral compositions. Still, if Bruch's production were reduced to the single piece performed in this concert, his reputation would change hardly at all.

It was a relatively early work, begun tentatively in 1857 but mostly composed between 1864 and 1866, while Bruch was serving as music director at the court in Koblenz, Germany. The concerto was premiered in April 1866, with Otto von Königs-*low* as soloist, but Bruch immediately decided to rework it. He accordingly sent his score to the more eminent violinist Joseph Joachim, who responded that he found the piece “very violinistic,” but that didn't keep him from offering a good deal of specific advice pertaining to both the solo and the orchestral parts. Bruch adopted many of Joachim's suggestions, and the two soon tried out the piece in a private orchestral reading. Further emendation ensued, and finally the concerto was unveiled in its definitive form in Bremen in January 1868. Some years later Bruch wrote to his publisher:

Between 1864 and 1868 I rewrote my concerto at least a half dozen times,

and conferred with x violinists before it took the final form in which it is universally famous and played everywhere.

He may have been exaggerating, but not by much. Word started to circulate about the new concerto, and soon it made its way into the repertoires of other leading violinists of the day, including Ferdinand David (who had premiered Mendelssohn's E-minor Violin Concerto), Henri Vieuxtemps, and Leopold Auer, who not only performed the work himself but also championed it among such of his students as Mischa Elman, Efrem Zimbalist, and Jascha Heifetz.

The correspondence between Bruch and Joachim during the revisions makes interesting reading. Bruch expressed

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### In Short

**Born:** January 6, 1838, in Cologne, Germany

**Died:** October 2, 1920, in Friedenau, outside Berlin

**Work composed:** 1864–66, drawing on material produced as early as 1857; revised in 1867

**World premiere:** April 24, 1866, in Koblenz, with the composer conducting and Otto von Königs-*low* as soloist; in its revised version, on January 5, 1868, in Bremen, with Joseph Joachim as soloist and Karl Martin Rheintaler conducting

**New York Philharmonic premiere:** February 3, 1872, Carl Bergmann, conductor, Pablo de Sarasate, soloist

**Most recent New York Philharmonic performance:** December 2, 2021, Jaap van Zweden, conductor, Itzhak Perlman, violin

**Estimated duration:** ca. 26 minutes

insecurity about calling the piece a concerto at all, and he toyed with naming the work a “fantasy” instead. Joachim responded:

As to your doubts, I am happy to say that I find the title “concerto” fully justified; for the name “fantasy” the

last two movements are actually too completely and symmetrically developed.

In truth, the first movement is far from orthodox in the context of 19th-century concertos. It opens with a solemn prelude in which the soloist, playing in a

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## Bad Business

Although Bruch’s G-minor Violin Concerto quickly became a concert hall evergreen, its composer profited little from it, as he had sold it to a publisher for a flat fee with no provision for royalties. He lived to the age of 82, and near the end of his life, after German currency had been eroded in the aftermath of World War I, he decided to raise some much-needed funds by selling the manuscript, which, fortunately, he had kept. In April 1920 Bruch gave the manuscript to a pair of American sisters, the Misses Sutro, who were supposed to sell it in the United States and send him the proceeds. Fifty years later Bruch’s son Ewald recalled what happened:

I was rather skeptical about the matter, but my father reassured me: “My boy, soon I shall be free of all worries when the first dollars arrive.” The unsuspecting man just smiled. My father sustained this good faith until his death in October 1920. He had neither received the promised dollars, nor had he seen the score of his G-minor Concerto again.

In December 1920 my brother, sister, and I received the ostensible proceeds from the score: we were paid out in worthless German paper money. Where from, we could not find out — some bank somewhere paid us the worthless money. For years experts tried to find out the whereabouts of the score in America, but in vain. The Sutro sisters abruptly rejected every request for information, and hindered any enquiries. About twelve years ago [i.e., ca. 1958] I received the address, through friends, of a German-American music publisher, who apparently knew the current owner of the manuscript. He replied politely that a short while before it had been sold through him, and the present owner had sworn him to silence regarding his possession of the score. The Sutro sisters are no longer alive. They took the secret of this outrageous deception, the victim of which was my poor father, with them to the grave. That is the fate of the score of the G-minor Violin Concerto by Max Bruch.

Ewald Bruch was correct about the Sutro sisters’ dishonest dealings, but he did not know that the manuscript had in fact resurfaced shortly before he penned his account. It turned out that the Sutro sisters had sold the manuscript in 1949, that it had ended up in the holdings of Mary Flagler Cary, and that upon her death in 1967 it was donated with the rest of her collection to The Morgan Library & Museum in New York, where it has resided ever since.



Opening page from Bruch’s manuscript (detail)



somewhat improvisational style, alternates with the orchestra. Then the movement proceeds in more or less “proper” sonata-form fashion until the point where one would expect the development section to begin. There the movement ends — or rather, it elides without a break into the hushed, rapturous slow movement.

Bruch’s G-minor Concerto helps fill in a curious gap that exists in the understanding of 19th-century Germanic music, which stresses A-list composers at the total expense of lesser masters. (What have you heard recently by Hermann Goetz, Otto Nicolai, or Ferdinand Hiller — to pull the names of three very estimable composers out of the hat?) Bruch was inherently conservative, and it was accordingly his fate to remain in the shadow of Brahms, who was five years his elder. Brahms was surely the greater

composer, but Bruch was often inspired and, frankly, original. It is hard to miss the similarity between the openings of the third movements of Bruch’s G-minor and Brahms’s D-major Violin Concertos, but it is only fair to point out that the former preceded the latter by a full decade. Joachim premiered that work, too, but when he was asked to characterize the four most famous German concertos in his repertoire — by Beethoven, Mendelssohn, Bruch, and Brahms — he insisted that Bruch’s was “the richest and the most seductive.”

**Instrumentation:** two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings, in addition to the solo violin.

— J.M.K.

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## At the Time



From top: *Submarine Torpedo Boat HL Hunley*, by Conrad Wise Chapman, 1864; Louis Pasteur in his laboratory

In 1864, as Max Bruch began composing his Violin Concerto No. 1, the following events took place:

- In the United States, during the Civil War, the Confederate hand-propelled submarine *HL Hunley* sinks the *USS Housatonic* in the harbor at Charleston.
- In Switzerland, the first Geneva Convention for the Amelioration of the Condition of the Wounded in Armies in the Field is signed by 12 European states.
- In England, what is thought to be London’s first fish-and-chips shop opens.
- In China, the first “Peking roast duck” restaurant opens in Peking (Beijing).
- In France, Louis Pasteur introduces the pasteurization process for wine.

— The Editors

## Symphony No. 7 in D minor, Op. 70

### Antonín Dvořák

**D**uring Antonín Dvořák's formative years his musical training was modest, and he was a competent, but hardly distinguished, pupil. As a teenager he managed to secure a spot as violist in a dance orchestra. The group prospered, and in 1862 its members formed the founding core of the Provisional Theatre orchestra in Prague. Dvořák would play principal viola in that ensemble for nine years, in which capacity he sat directly beneath the batons of such conductors as Bedřich Smetana and Richard Wagner.

During that time Dvořák also honed his skills as a composer, and by 1871 he felt compelled to leave the orchestra and devote himself to composing full time. In 1874 he received his first real break when he was awarded the Austrian State Stipendium, a grant newly created by the Ministry of Education to assist young, poor, gifted musicians — which perfectly defined Dvořák's status at the time — as well as in 1876 and 1877, when he received the same prize again. In 1877 the powerful music critic Eduard Hanslick, who chaired the Stipendium committee, encouraged him to send some scores directly to Johannes Brahms, who had served on the competition jury. Brahms, in turn, recommended Dvořák to his own publisher, Fritz Simrock, who contracted a first option on all of the young composer's new works.

The spirit of Brahms hovers over many pages of Dvořák's Seventh Symphony, which is undoubtedly the darkest and potentially the most intimidating of his nine. His Sixth Symphony in D major, composed four years earlier, had also seemed to be a reaction to Brahms, its pastoral mood emulating to some extent Brahms's

Second Symphony (1877), also in D major. Since then Brahms had released his confident, sinewy Third Symphony, which Hans Richter (who conducted its premiere in December 1883) dubbed "Brahms's *Eroica*." A month later, in January 1884, Dvořák traveled to Berlin to hear it performed and was appropriately impressed by its powerful effect. By the end of that year he began to write his Seventh Symphony, which echoes some of the storminess and monumental power of Brahms's Third. What's more, Dvořák kept in touch with Brahms about the new symphony he was working on, and apparently his mentor offered encouragement with this new symphony of serious mien. In February 1885 Dvořák wrote to Simrock:

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### In Short

**Born:** September 8, 1841, in Nelahozeves, Bohemia

**Died:** May 1, 1904, in Prague

**Work composed:** December 13, 1884, to March 17, 1885; slightly revised just after its premiere; its dedication reads, "Composed for the Philharmonic Society of London"

**World premiere:** April 22, 1885, at St. James Hall in London, at a concert of the Royal Philharmonic Society, with the composer conducting

**New York Philharmonic premiere:** January 9, 1886, Theodore Thomas, conductor; this marked the work's US Premiere

**Most recent New York Philharmonic performance:** May 22, 2022, conducted by Jaap van Zweden, at the Usedom Music Festival

**Estimated duration:** ca. 37 minutes

I have been engaged on a new symphony for a long, long time; after all it must be something really worthwhile, for I don't want Brahms's words to me, "I imagine your symphony quite different from this one [i.e., Dvořák's Sixth]," to remain unfulfilled.

As his reputation grew in the early 1880s, Dvořák gained a particularly staunch following in England, and the rapturous

reception of his *Stabat Mater* when it was performed in London in 1883 made him a true celebrity there. On the heels of that triumph, the Royal Philharmonic invited him to conduct some concerts in 1884, in the course of which his Sixth Symphony made such an impression that the orchestra immediately extended a commission for Dvořák to write one specifically for them, which he was to conduct the following season. As one might have

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## Views and Reviews

Donald Francis Tovey, the distinguished early-20th-century music analyst and professor at the University of Edinburgh, blew hot and cold on the subject of Dvořák's symphonies, but he was overwhelmed by the Seventh. He wrote:

I have no hesitation in setting Dvořák's [Seventh] Symphony along with the C major Symphony of Schubert and the four symphonies of Brahms, as among the greatest and purest examples in this art-form since Beethoven. There should be no difficulty at this time of day in recognizing its greatness. It has none of the weaknesses of form which so often spoil Dvořák's best work, except for a certain stiffness of movement in the finale, a stiffness which is not beyond concealing by means of such freedom of tempo as the composer would certainly approve. There were three obstacles to the appreciation of this symphony when it was published in 1885. First, it is powerfully tragic. Secondly, the orthodox critics and the average musician were, as always

with new works, very anxious to prove that they were right and the composer was wrong, whenever the composer produced a long sentence which could not be easily phrased at sight. ... The third obstacle to the understanding of this symphony is intellectually trivial, but practically the most serious of all. The general effect of its climaxes is somewhat shrill. ... His scores are almost as full of difficult problems of balance as Beethoven's. ... These great works of the middle of Dvořák's career demand and repay the study one expects to give to the most difficult classical masterpieces; but the composer has acquired the reputation of being masterly only in a few popular works of a somewhat lower order. It is time that this injustice should be rectified.



*Dvořák with his wife, Anna, in London, where the Seventh Symphony was premiered in 1885*

predicted, the new work scored another English success for its composer. Just after the premiere he wrote to a friend in Mirovice, Bohemia:

Before this letter reaches Mirovice you will perhaps know how things turned out here. Splendidly, really splendidly. This time, too, the English again welcomed me as heartily and as demonstratively as always heretofore. The symphony was immensely successful and at the next performance will be a still greater success.

Following the English performances, Dvořák edited a passage of about 40

measures out of the symphony's second movement and communicated the emendation to Simrock with the assurance, "Now I am convinced that there is not a single superfluous note in the work." It would be hard to disagree with him; from a composer who was sometimes given to leisurely rhapsody, the Seventh Symphony is remarkably taut and rigorous throughout.

**Instrumentation:** two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

— J.M.K.

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## The New York Connection



Antonín Dvořák, who lived in New York from 1892 through 1895 while serving as director of the National Conservatory of Music, spent much of his time in the Stuyvesant Park neighborhood. The National Conservatory was located at 126-128 East 17th Street, on a site now occupied by the Washington Irving Campus. Dvořák and his family took up residence at a nearby townhouse, at 327 East 17th Street, between First and Second Avenues.

That home was razed in 1991 to make way for an AIDS hospice, and, at the same time, the block was renamed Dvořák Place. A sculpture of the composer, donated to the Dvořák American Heritage Association by the New York Philharmonic, was installed in Stuyvesant Square Park, just across the street from where the composer had lived, in 1997.

— The Editors

*The sculpture of Dvořák by Ivan Mestrovic, at Stuyvesant Square Park*

# New York Philharmonic

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## 2021–2022 SEASON

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Hannah Choi

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Ryan Roberts

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Forteza\*\*\*

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### E-FLAT CLARINET

Pascual Martínez

Forteza

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

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## BASS CLARINET

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## BASSOONS

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The Pels Family Chair*

Kim Laskowski\*

Roger Nye

*The Rosalind Miranda Chair  
in memory of Shirley and  
Bill Cohen*

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Alana Vegter++

Chad Yarbrough++

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Nancy Allen

*Principal*

## KEYBOARD

*In Memory of Paul Jacobs*

## HARPSICHORD

Paolo Bordignon

## PIANO

Eric Huebner

*The Anna-Maria and  
Stephen Kellen Piano Chair*

## ORGAN

Kent Trittle

## LIBRARIANS

Lawrence Tarlow

*Principal*

Sara Griffin\*\*

## ORCHESTRA

## PERSONNEL

DeAnne Eisch

*Orchestra Personnel  
Manager*

## STAGE

## REPRESENTATIVE

Joseph Faretta

## AUDIO DIRECTOR

Lawrence Rock

\* Associate Principal

\*\* Assistant Principal

\*\*\* Acting Associate  
Principal

+ On Leave

++ Replacement / Extra

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

## HONORARY

## MEMBERS OF THE SOCIETY

Emanuel Ax

Stanley Drucker

Zubin Mehta

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## The Artists



**Jaap van Zweden** became Music Director of the New York Philharmonic in September 2018. He also serves as Music Director of the Hong Kong Philharmonic, a post he has held since 2012. He has appeared as guest with leading orchestras such as the Orchestre de Paris and Amsterdam's Royal Concertgebouw, Leipzig Gewandhaus, Vienna Philharmonic, Berlin Philharmonic, London Symphony, Chicago Symphony Orchestra, Cleveland, and Los Angeles Philharmonic orchestras.

In October 2022 Jaap van Zweden and the NY Phil reopen the renovated David Geffen Hall with *HOME*, a monthlong housewarming for the Orchestra and its audiences. Season highlights include musical explorations of *SPIRIT*, featuring Messiaen's *Turangalila-symphonie* and J.S. Bach's *St. Matthew Passion*, and *EARTH*, featuring Julia Wolfe's *unEarth* and John Luther Adams's *Become Desert*. He conducts repertoire ranging from Beethoven and Bruckner to premieres by Marcos Balter, Etienne Charles, Caroline Shaw, and Carlos Simon.

In February 2020 van Zweden premiered the first three works commissioned through *Project 19* — which marks the centennial of the 19th Amendment with new works by 19 women composers, including Tania León's Pulitzer

Prize-winning *Stride*. In the 2021–22 season, during the David Geffen Hall renovation, the Music Director leads the Orchestra at venues across New York City, including his first-ever Philharmonic appearances at Carnegie Hall.

Jaap van Zweden's NY Phil recordings include David Lang's *prisoner of the state* and Julia Wolfe's Grammy-nominated *Fire in my mouth* (Decca Gold). Other recordings include first-ever performances in Hong Kong of Wagner's *Ring Cycle* (Naxos) and Wagner's *Parsifal*, which received the 2012 Edison Award for Best Opera Recording.

Born in Amsterdam, Jaap van Zweden was appointed the youngest-ever concertmaster of the Royal Concertgebouw Orchestra at age 19. He began his conducting career almost 20 years later, in 1996. Recently named Conductor Emeritus of the Antwerp Symphony Orchestra, he is Honorary Chief Conductor of the Netherlands Radio Philharmonic, where he was Chief Conductor (2005–13); served as Chief Conductor of the Royal Flanders Orchestra (2008–11); and was Music Director of the Dallas Symphony Orchestra (2008–18), where he is now Conductor Laureate. He was named *Musical America's* 2012 Conductor of the Year and in 2018 was the subject of a CBS *60 Minutes* profile. In 2020 he was awarded the prestigious Concertgebouw Prize.

In 1997 Jaap van Zweden and his wife, Aaltje, established the Papageno Foundation to support families of children with autism. In 1995 the Foundation opened Papageno House — with Her Majesty Queen Maxima in attendance — where young adults with autism live, work, and participate in the community. The Foundation aids the development of autistic children and young adults by providing in-home music therapy; cultivating funding opportunities to support autism programs; and creating a research center for early diagnosis and treatment of autism and analyzing the benefits of music therapy. The Foundation app TEAMPapageno allows children with autism to communicate with each other through composition.



Winner of the 62nd ARD International Music Competition, violinist **Bomsori**

**Kim** is a prize winner of the Tchaikovsky International Competition, Queen Elisabeth Competition,

International Jean Sibelius Violin Competition, Joseph Joachim International Violin Competition, Montreal International Musical Competition, and the International Henryk Wieniawski Violin Competition. In February 2021, she signed an exclusive contract with the Deutsche Grammophon label.

Kim's 2021–22 season engagements include the New York Philharmonic, San Francisco Symphony, Pacific Symphony, Danish National Symphony, Frankfurt Radio Symphony, and NDR Radio Philharmonic orchestras. After a residency at the Rheingau Music Festival in 2021, she returns to the festival this year with Basel Chamber Orchestra, and to the Gstaad Menuhin Festival with Frankfurt Radio Symphony Orchestra and Alain Altinoglu. She made her New York Philharmonic

debut in February 2019 with the US Premiere of Tan Dun's violin concerto *Fire Ritual*.

Kim has performed under the direction of distinguished conductors, including Jaap van Zweden, Fabio Luisi, Marin Alsop, Vasily Petrenko, Andrew Manze, Pablo Heras Casado, Sakari Oramo, and Giancarlo Guerrero. She has appeared with numerous leading orchestras, such as the Bavarian Radio, Montreal, and Finnish Radio symphony orchestras, as well as the National Orchestra of Belgium, Warsaw National Philharmonic Orchestra, and Camerata Salzburg.

Born in South Korea, Bomsori Kim received a bachelor's degree at Seoul National University, where she studied with Young Uck Kim. She earned her master's degree and artist diploma at The Juilliard School, where she studied with Sylvia Rosenberg and Ronald Copes. She performs on the Guarnerius del Gesù violin "ex-Moller," Cremona, 1725, on extended loan through the generous efforts of The Samsung Foundation of Culture of Korea and The Stradivari Society of Chicago.



# New York Philharmonic

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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 up to 50 million music lovers through live concerts in New York and around the world, as well as broadcasts, recordings, and education programs.

The 2022–23 season marks a new chapter in the life of America’s longest living orchestra with the opening of the reimaged David Geffen Hall and programming that engages with today’s cultural conversations. The NY Phil explores its newly renovated home’s potential through repertoire that activates the new performance spaces and by launching new presentations, including at the intimate Sidewalk Studio. The season begins with *HOME*, a monthlong festival introducing the hall and its new spaces. Later, the Philharmonic examines *LIBERATION*, a response to cries for social justice; *SPIRIT*, a reflection on humanity’s relationship with the cosmos; and *EARTH*, which reflects on the climate crisis. Over the season the Orchestra gives the World, US, and New York Premieres of 16 works and collaborates with Community Partners-in-Residence, building on impactful collaborations forged over the course of the COVID-19 pandemic through the launch of NY Phil Bandwagon — free, outdoor, “pull-up” concerts that brought live music back to New York City.

In the 2021–22 season the NY Phil presents concerts at Alice Tully Hall and the Rose Theater at Jazz at Lincoln Center’s Frederick P. Rose Hall; gives the the World, US, and New York premieres of ten commissions; explores *The Schumann Connection*, conducted by Gustavo Dudamel; and explores questions of

identity with The Mary and James G. Wallach Artist-in-Residence Anthony Roth Costanzo in *Authentic Selves: The Beauty Within*.

The New York Philharmonic has commissioned and / or premiered works by leading composers from every era since its founding in 1842, from Dvořák’s *New World* Symphony and Gershwin’s Concerto in F to two Pulitzer Prize winners: John Adams’s *On the Transmigration of Souls* and Tania León’s *Stride*, the last of these commissioned through *Project 19*, which marks the centennial of the 19th Amendment with commissions by 19 women composers. The Orchestra has made more than 2,000 recordings since 1917; the most recent include Julia Wolfe’s Grammy-nominated *Fire in my mouth* and David Lang’s *prisoner of the state*. Concerts are available on NYPhil+, a state-of-the-art streaming platform, and 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 NY Phil complements annual free concerts across the city with education projects, including the famed Young People’s Concerts and Very Young Composers Program. The Orchestra has appeared in 435 cities in 63 countries, including Pyongyang, DPRK, in 2008, the first visit there by an American orchestra.

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. Jaap van Zweden became Music Director in 2018–19, succeeding musical leaders including Bernstein, Toscanini, and Mahler.