Thursday, December 1, 2022, 7:30 p.m.
16,814th Concert

Friday, December 2, 2022, 2:00 p.m.
16,815th Concert

Saturday, December 3, 2022, 8:00 p.m.
16,816th Concert

Rafael Payare, Conductor
(New York Philharmonic debut)
Emanuel Ax, Piano

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

The December 3 performance is followed by the Kravis Nightcap series, curated by TAK Ensemble, at 10:30 p.m. in the Kenneth C. Griffin Sidewalk Studio; tickets available online and at the venue.

This program will last approximately two hours, which includes one intermission.

Lead support for these concerts is provided by Klara and Larry A. Silverstein.

Generous support for Emanuel Ax’s appearances is provided by The Donna and Marvin Schwartz Virtuoso Piano Performance Series.
December 1–3, 2022

Rafael Payare, Conductor (New York Philharmonic debut)
Emanuel Ax, Piano

STILL
(1895–1978)  
Darker America (1924)

BEETHOVEN
(1770–1827)

Piano Concerto No. 2 in B-flat major,
Op. 19 (ca. 1788–95, with later revisions)
Allegro con brio
Adagio
Rondo: Molto allegro

EMANUEL AX

INTERMISSION

SHOSTAKOVICH
(1906–75)

Symphony No. 12 in D minor, Op. 112,
The Year 1917 (1960–61)
Revolutionary Petrograd (Moderato — Allegro)
Razliv (Allegro — Adagio)
Aurora (Allegro)
The Dawn of Humanity (L’istesso tempo)
(played without pause)

The December 1 concert is supported by Edna Mae and Leroy Fadem, loyal subscribers since 1977.
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PHOTOGRAPHY AND VIDEO RECORDING ARE ONLY PERMITTED DURING APPLAUSE.
William Grant Still composed almost 200 classical works while also making major contributions to jazz, musical theater, radio, film, and television. Four months after his father died, he and his mother moved to Little Rock, Arkansas, where she taught school and played piano, and William studied violin. His mother remarried, and her husband, a postal clerk, introduced her son to opera and took him to concerts. Still’s formerly enslaved maternal grandmother sang spirituals to him.

Still attended the historically Black Wilberforce University, in Ohio, where he immersed himself in music, directing the band, playing in the college string quartet, and composing. Leaving in 1915, shortly before graduation, he worked in bands and dance orchestras in Ohio.

Still’s first break came in the summer of 1916, when he began work in Memphis as composer W.C. Handy’s cellist, arranger, and songwriter. After receiving a small inheritance at 21, he began music studies at Oberlin in 1918. Following Navy service during World War I, he resumed his studies, then moved to New York to rejoin Handy in 1919. From 1921 to 1924 Still worked for Black Swan Records’s parent company, Pace Phonograph Corporation, founded by Handy’s former business partner, Harry H. Pace. After its demise, Still arranged for musical theater and New York nightclubs.

Throughout the 1920s Still began a parallel career in classical music. While on tour in Boston with Shuffle Along in 1922, he studied composition with the New England Conservatory’s George W. Chadwick. In 1923–25, while he was working with Pace, Still studied with the eminent experimental composer Edgard Varèse.

Still’s 1924 tone poem Darker America, along with his other orchestral works from that time, bears Varèse’s influence in its use of modernist elements such as dissonance and atonal harmonies. At the same time, its grounding in the blues and spirituals reflects Still’s African American roots and status as the leading composer of the Harlem Renaissance (see sidebar, page 27).

In the late 1920s and ‘30s, as Still’s reputation as composer and arranger grew, he worked in radio, becoming staff arranger for bandleaders Paul Whiteman (alongside Ferde Grofé) and Willard Robison. He would compose most of his works in Los Angeles, which he first visited in 1929–30, working for Whiteman. During that time Still met Verna Arvey, a White Russian-Jewish pianist and writer, whom he married in Mexico as interracial marriage was

In Short

| Born: May 11, 1895, in Woodville, Mississippi |
| Died: December 3, 1978, in Los Angeles, California |
| Work composed: 1924, in New York City |
| World premiere: November 22, 1926, Eugene Goossens conducting, under the auspices of the International Composers’ Guild (headed by Edgard Varèse, one of Still’s teachers), at Aeolian Hall, New York City |
| New York Philharmonic premiere: these performances |
| Estimated duration: ca. 13 minutes |
illegal in California. He returned east in 1930, where he completed the ballet Sahdji (1930) and the Afro-American Symphony (1930).

In 1934 Still received a Guggenheim Fellowship to compose Blue Steel (1934) and moved permanently to Los Angeles. He composed classical works and provided music for movies such as Pennies from Heaven (1936) and Lost Horizon (1937). His 1940 arrangement of Fresnés for clarinetist-bandleader Artie Shaw topped the charts. He briefly worked on Stormy Weather (1943), resigning in protest over its racial stereotypes.

During the '30s and '40s Still developed professional relationships with leading conductors Howard Hanson (Eastman orch. 1939-40),

The Work at a Glance

Darker America has four themes, all featuring the blues scale idiomatic of Black American music. It begins with the Theme of the American Negro, which evokes spirituals in the call and response between the strings and woodwinds. It ends in dissonant atonal harmonies:

Then follows the Sorrow Theme, under which we hear mournful counterpoint:

Muted trumpets announce the brief Hope Theme, which concludes the first section:

After a sequential passage, increasingly dissonant as it builds tension, we hear the Prayer Theme:

Darker America seems to conclude hopefully, but Still introduces a dramatic transition that serves as a development. We hear a new melody in the violins and a chromatic passage in the high register of the piano, followed by dissonant harmonies. The tension resolves in the final section, in which we hear a new flute melody accompanied by pulsing strings and a low countermelody. The work closes with the Prayer Theme combined with Hope and Sorrow, in a mood of subdued triumph.
School of Music), Leopold Stokowski (The Philadelphia Orchestra), and Eugene Goossens (Cincinnati Symphony Orchestra), and his works were performed internationally and recorded by leading orchestras, including the Berlin Philharmonic and London Symphony Orchestra. In 1939 Still collaborated with Langston Hughes on his second opera, *Troubled Island*, produced by New York City Opera in 1949 — the first opera by an African American to be produced by a major company. He went on to compose seven additional operas. Beginning in the 1950s, Still became active as a conductor and speaker. He continued to compose into the 1970s.

**Instrumentation:** two flutes, oboe and English horn, two clarinets, two bassoons, horn, trumpet, trombone, suspended cymbal, bass drum, piano, and strings.

— Gayle Murchison, PhD, associate professor of music history at the College of William and Mary and an award-winning historical musicologist specializing in 20th-century American and African American music

**Still and the Harlem Renaissance**

William Grant Still — considered the Dean of Afro-American composers — was the foremost classical composer of the Harlem Renaissance, a cultural movement that flourished between 1920 and 1935. He collaborated with its leading writers: Countee Cullen, Langston Hughes, Zora Neale Hurston, and Howard University philosophy professor Alain Locke.

Locke and sociologist and NAACP co-founder W.E.B. Du Bois outlined the movement’s principles. Du Bois understood race as the problem of the 20th century, noting that African American identity centered around being both American (promised democracy and freedom), and Black (subject to racial oppression that denied both). Locke identified the younger generation as the vanguard of The New Negro Movement, having developed a new consciousness and urban culture through The Great Migration north. Both believed African American art could promote interracial understanding and fight racism, envisioning a Black classical music built upon spirituals — which, in Du Bois’s view, represented the voice of the enslaved — and other Black idioms.

Still’s works fulfill this artistic vision, drawing not only on spirituals but also on blues and jazz. Many bear titles, programs, and plots engaging with African American history and culture. The grandson of a formerly enslaved woman, born one year before the Supreme Court decision *Plessy v. Ferguson* (which sustained state-mandated segregation based on the principle of “separate but equal”), he sought to create works that showed the beauty and depth of African American music to white American and international audiences.

His works also illuminate Black history. *Darker America* initially served as part of a symphonic trilogy, along with *Afro-American Symphony* (1930) and Symphony No. 2, *Song of a New Race* (1936). The first, he wrote, depicted pre-Emancipation “sons of the soil”; the second depicted the modern, 20th-century African American. Still later substituted the suite *Africa* (1930) for *Darker America*, thereby tracing Black history from Africa through enslavement and Emancipation to the Harlem Renaissance. The New York Philharmonic will perform Symphony No. 2, *Song of a New Race* in March 2023.
Largely self-taught, Ludwig van Beethoven schooled himself from the beginning to be a composer-pianist. He recalled that in his teens he practiced “prodigiously,” often far into the night. By the time he arrived in Vienna at age 22, he was one of the finest pianists in the world, and in that capital of music he first found acclaim as a virtuoso rather than a composer. For some years his performing amounted to more than half his income. While he never had inordinate trouble selling his work, the pay for publication was skimpy and royalties nonexistent. As a pianist, on the other hand, he could sometimes make a good part of a year’s living in one sitting. When around 1802 he realized that he was going deaf, part of his anguish was the imminent end of his playing career.

Nearly everything Beethoven wrote in his younger years was based on models from the past. For those models he looked for the best repertoire in each genre. For string quartets and symphonies, that meant Haydn and Mozart above all. When it came to piano concertos, the incomparable model was Mozart. Beethoven’s first two piano concertos, beyond their practical function as vehicles for himself, are substantial — by no means apprentice pieces — but they are cautious; he was not ready to take on Mozart on his own turf. That would not happen until the Fourth Concerto.

Like most performers who wrote their own showpieces, Beethoven did not regard a piano concerto in the same terms as a sonata or symphony or string quartet, which were genres to be composed, premiered, perhaps touched up, then published. As scholar Leon Plantinga explains in his book on the Beethoven concertos, these were works to play around with for a while, revising as he went, the solo part evolving, the cadenzas often left for improvisation.

None of this is to say that Beethoven considered his first two piano concertos potboilers or simple pragmatic outings, or that he did not take pains with them. These first concertos are compelling and masterful. As he performed them over periods of a year or more, he polished them, in the process learning a good deal about the colors and balances of the orchestra. And as with other, less overtly brash works in the early years of his career, the concertos have beautiful slow movements that are more distinctive and personal than their surroundings.

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**In Short**

**Born:** December 16 (or 17), 1770, in Bonn, Germany  
**Died:** March 26, 1827, in Vienna, Austria  
**Work composed:** The dates of composition are uncertain, but it was apparently put together roughly between 1788 and 1794, with a new finale added in 1795.  
**World premiere:** possibly March 29, 1795, in Vienna, with an ad hoc orchestra; Beethoven would have conducted from the keyboard  
**New York Philharmonic premiere:** February 17, 1920, with Walter Damrosch conducting the New York Symphony (which merged with the New York Philharmonic in 1928), Alfred Cortot, soloist  
**Most recent New York Philharmonic performance:** October 17, 2019, Jaap van Zweden, conductor, Lang Lang, soloist  
**Estimated duration:** ca. 29 minutes
The Piano Concerto No. 2 in B-flat major, composed first but published second, started its life in Beethoven’s hometown of Bonn around 1788, when he was 18. The first movement, much revised over several years, is likely the only surviving element of the original version. By the time the work appeared before the public, he had a string of apprentice efforts under his belt, including an early Piano Concerto in E-flat major, a sketch for a Violin Concerto in C major, and an Oboe Concerto from around the time he arrived in Vienna. The evolution of the Second Piano Concerto concluded around 1795 with a new Rondo finale. When he finally published the concerto as Op. 19, he was already far beyond it as a composer: the blazing, echt-Beethovenian Pathétique Piano Sonata is Op. 13.

When he first presented this concerto to a publisher, Beethoven introduced it as a

The Work at a Glance

The opening movement of Beethoven’s Piano Concerto in B-flat major has a military air, like many concertos of that era, including all five of Beethoven’s. For the main theme he juxtaposes brisk fanfares with lyrical phrases. As in Mozart, after an extended orchestral tutti the soloist first enters with a quasi-new idea derived from the orchestra’s introduction, and soon slips into virtuosic roulades. The soloist follows the orchestra’s lead, gravitating to the more lyrical aspects of the material, making for some quite lovely stretches. In the end the first movement is entirely effective, if with a drifting quality recalling a budding composer following his nose — and a more mature composer who doesn’t have the time or the patience to fix all the problems.

The next two movements are manifestly more mature. The Adagio sounds Mozartian in conception but nearly Beethovenian in tone, with an elegant nocturnal atmosphere. The main theme is beautifully ornamented by the soloist, the pianism is fresh and brilliant, and the keys include a striking dark excursion into B-flat minor.

Traditionally, concerto finales were dashing and witty sonata-rondos — a convention to which Beethoven conformed in all his works in the genre. (A common sonata-rondo formal outline is A B A C A B A.)

The main theme has a droll and distinctive hopping rhythm; the C section jumps into what was then considered to be a Turkish or gypsy-flavored minor. The soloist ends the tale with a blaze of double trills in the right hand, which was a specialty of Beethoven the young virtuoso.
work “which I do not claim to be one of my best.” Yet beneath the not particularly bold material his searching nature can’t help showing itself. The whole of the concerto has a habit of veering off into startling harmonic directions. In the first movement the second theme includes a leap into distant D-flat major; in the recapitulation that idea will return in G-flat major, a key considered highly esoteric in those days.

Instrument Evolution

The pianos of Beethoven’s time were quite unlike our modern ones, and he was never satisfied with them. When he was first making a name for himself, he complained to a piano maker that his instruments sounded like a harp. He wanted instruments that were louder and more robust, with greater range. Builders consulted with Beethoven and heeded what he said.

During his lifetime the piano evolved from a delicate instrument with a wooden frame, a light touch, restricted range, and relatively little sustain to being larger and louder, with much greater range and metal frames — closer to the modern piano. But even those had less sustain than ours: Beethoven directed the atmospheric first movement of the Moonlight Sonata to be played with the sustain pedal down the whole time. That’s a distinctive and subtle effect on the kind of instrument it was written for, but with a modern piano’s greater sustain, it makes for a harmonic traffic jam.

Increasingly, performers on modern pianos are consulting period ones for ideas on playing Beethoven. It’s instructive to note, for example, that on pianos of Beethoven’s time the manic end of the Appassionata Piano Sonata sounds as if it’s tearing the instrument apart. Even if Beethoven was unhappy with his instruments, he did write for what they sounded like and could do. The evolution of his piano music is intimately involved with the evolution of his pianos.

From top: Beethoven at the piano with Mozart looking on, 1787, after a painting by August Borckmann; a piano from the early 1800s

**Instrumentation:** flute, two oboes, two bassoons, two horns, and strings, in addition to the solo piano.

**Cadenza:** In these performances Emanuel Ax performs Beethoven’s cadenzas.

— Jan Swafford, a composer and author whose books include biographies of Mozart, Beethoven, Brahms, and Ives
Dmitri Shostakovich was, with Sergei Prokofiev, the Soviet Union’s leading composer. In 1961 he completed his Twelfth Symphony, the musical tribute to Lenin he had long planned. As its movement titles suggest, it’s a heroic depiction of the Russian Revolution. Pretty straightforward? You can sit back and enjoy a great composer’s musical storytelling about his country’s national hero? No. What we know, think about, and hear in a Shostakovich symphony is rarely straightforward. He is arguably the most complicated case of a major artist under grave political pressure, and to hear any of his 15 symphonies offers a window on the relationship between art and politics.

Shostakovich studied piano with his mother, a professional pianist, then trained at the Petrograd Conservatory (1919–25). Immensely talented and disciplined, he became a golden boy when his graduation composition, Symphony No. 1, was received enthusiastically on its premiere by the Leningrad Philharmonic. That changed in 1930 when his satirical opera The Nose was rebuked by the authorities for “bourgeois decadence.” He restored his standing in 1933 with his Piano Concerto No. 1, only to lose it again in 1936, after Stalin objected to his opera Lady Macbeth of Mtsensk, denounced by Pravda for decadent modernism. In 1936–37 many of Shostakovich’s friends and family were murdered or imprisoned in Stalin’s Great Purge. Shostakovich completed his Symphony No. 5 in mid–1937, and critics and officials approved, satisfied that the composer had corrected his style and become a true Soviet artist. Audiences were thrilled and moved, but for the opposite reason: forget abstract allegories of Social Realism — the piece expressed their fear and suffering under Stalin’s tyranny.

Which response reflected the composer’s intent? Scholars debate that and related questions with probably more fervor than surrounds any other composer. While he needed to save his career, even his life, there is evidence that he intended and / or agreed with the public’s interpretation — that he was more humanist than ideologue.

Shostakovich continued to fall in and out of favor for the rest of his career. In the 1950s he began to suffer from polio, which hampered his ability to play piano, and later ALS. If his paranoia didn’t contribute to his physical deterioration, it surely exacerbated it. He self-medicated with cigarettes and vodka.

In 1960 the Soviet government offered Shostakovich the post of chairman of the official Union of Composers, which would require his joining the Communist Party. In a complicated and difficult decision, he did so, perhaps to relieve governmental pressure and to improve his children’s prospects, or perhaps as a craven caving to the pressure. Or, perhaps, it was sincere.

In Short

Born: September 25, 1906, in Saint Petersburg, Russia
Died: August 9, 1975, in Moscow, USSR
Work composed: 1960–61
World premiere: October 1, 1961, in Leningrad, by the Leningrad Philharmonic, Yevgeny Mravinsky, conductor
New York Philharmonic premiere: these performances
Estimated duration: ca. 40 minutes
**Program Music**

Shostakovich’s Symphony No. 12 is a prime example of program music, i.e. it is meant to tell a story or convey a place, emotion, idea, or something in nature. Think of Berlioz’s *Symphonie fantastique*, Richard Strauss’s tone poems, or anything by Wagner. (Its opposite is absolute music, which isn’t “about” anything other than the sounds themselves.) Soviet authorities privileged program music, and much of Shostakovich’s music is programmatic (though that didn’t always protect him).

In the first movement, *Revolutionary Petrograd*, the scene for Lenin’s revolution is set through a solemn theme and music that soon suggests mounting action and momentum toward victory, and includes a quote of a revolutionary song with the words “shame on you tyrants” — a device well suited to program music. The second movement, *Razliv*, quotes the composer’s early *Funeral March for the Victims of the Revolution* and limns Lenin’s countryside headquarters at Razliv with softer passages that suggest planning in a pastoral setting. *Aurora*, named after the cruiser that fired at the Winter Palace and began the war, begins with a fateful drumbeat, then reprises the revolutionary theme from the first movement in a dramatic crescendo. The finale proclaims *The Dawn of Humanity* — Soviet life after the Revolution — with a triumphant, major-harmony theme (the funeral march transformed) played by the horns.

Whatever the motive, it led to Shostakovich completing the Symphony No. 12, *The Year 1917*, the homage to Lenin he had long promised. The sequel to the Symphony No. 11, *The Year 1905*, it portrays the key events of the Bolshevik Revolution, from the first shots fired at the Winter Palace to the “Dawn of Humanity” the Soviet victory so earnestly promised.

While the work was well received in the Soviet Union, many Western critics dismissed it as an act of contrition, a split consistent with the height of the Cold War. As with his decision to join the Party, this apparently conformist gesture may have been merely performative.

Performances of the Twelfth are relatively rare; these are the NY Phil’s first. While knowing the historical context will enhance your experience, “The Year 1917” was over a century ago, and the Soviet Union is gone. So, in addition to Lenin and the Revolution, listen for a great craftsman’s vivid orchestral color and detail, from solemnly brooding low strings to triumphal brass to the snare’s ominous rat-a-tat. Listen for sheer dramatic bombast, Shostakovich’s forte — close your eyes and you could be hearing a war movie soundtrack. Listen, in sum, for a bracing tour of this composer’s unique sound world, created through resilience in a political furnace. As musicologist David Fanning writes:

> Amid the conflicting pressures of official requirements, the mass suffering of his fellow countrymen, and his personal ideals of humanitarian and public service, he succeeded in forging a musical language of colossal emotional power.

**Instrumentation:** three flutes (one doubling piccolo), three oboes, three clarinets, three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, snare drum, triangle, cymbals, bass drum, tam-tam, and strings.

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— Edward Lovett, Publications Editor at the New York Philharmonic
New York Philharmonic

2022–2023 SEASON

JAAP VAN ZWEDEN, Music Director

Leonard Bernstein, Laureate Conductor, 1943–1990

Kurt Masur, Music Director Emeritus, 1991–2015

VIOLINS

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Concertmaster
The Charles E. Culpeper Chair

Marilyn Dubow
The Sue and Eugene Mercy, Jr. Chair

I-Jung Huang
Dasol Jeong
Hyunju Lee
Kyung Ji Min

Sheryl Staples
Principal Associate Concertmaster
The Elizabeth G. Beinecke Chair

Alina Kobialka

Michelle Kim
Assistant Concertmaster
The William Petschek Family Chair

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Quan Ge

The Charles E. Culpeper Chair

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Mindy Kaufman
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Ryan Roberts

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Anthony McGill
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Pascual Martinez
Fortezza***
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E-FLAT CLARINET

Pascual Martinez
Fortezza

(Continued)

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Programs are supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, the National Endowment for the Arts, the National Endowment for the Humanities, and the New York State Council on the Arts, with the support of the Office of the Governor and the New York State Legislature.
Rafael Payare’s profound musicianship, technical brilliance, and charismatic presence on the podium have elevated him as one of today’s most sought-after conductors. The 2022–23 season marks his first as music director of Orchestre symphonique de Montreal (OSM) and his fourth season as music director of the San Diego Symphony, with which his relationship has been recognized as one of the most dynamic in North America.

Payare has worked with many of the world’s leading ensembles, including the Vienna Philharmonic, Dresden Staatskapelle, Zurich’s Tonhalle Orchestra, Leipzig Gewandhaus Orchestra, London Symphony Orchestra, Munich Philharmonic, Orchestra dell’Accademia nazionale di Santa Cecilia, Chamber Orchestra of Europe, Mahler Chamber Orchestra, Czech Philharmonic, and Bavarian Radio Symphony Orchestra. Since making his North American debut with the Chicago Symphony Orchestra in 2015, he has worked with the major orchestras of Boston, Pittsburgh, Cleveland, Philadelphia, and Los Angeles. He has enjoyed collaborations with eminent soloists, including pianists Piotr Anderszewski, Emanuel Ax, Yefim Bronfman, Jean-Yves Thibaudet, and Daniil Trifonov; violinists Vilde Frang, Hilary Hahn, Sergey Khachatryan, Gil Shaham, and Frank Peter Zimmermann; cellist Alisa Weilerstein; and soprano Dorothea Röschmann.

Rafael Payare’s inaugural season as music director of OSM includes the launch of a multiyear Mahler cycle to open their season at Maison symphonique; a European tour, including the OSM’s debut at London’s Southbank Centre and return to the Vienna Konzerthaus for two concerts; and their return to Carnegie Hall, which marks Payare’s debut at the celebrated venue. In addition to his New York Philharmonic debut, his season highlights include return visits to The Cleveland Orchestra, Los Angeles Philharmonic, Munich Philharmonic, London Symphony Orchestra, and San Francisco Symphony.

Payare previously served as principal conductor and music director of the Ulster Orchestra, from 2014 to 2019, with which he appeared twice at the BBC Proms, in 2016 and 2019. He now holds the title of conductor laureate in recognition of his artistic contribution to the orchestra and City of Belfast during his five-year tenure. He was awarded First Prize at the Malko International Conducting Competition in May 2012.

Born to Polish parents in what today is Lvov, Ukraine, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. He made his New York debut in the Young Concert Artists Series, and in 1974 won the first Arthur Rubinstein International Piano Competition in Tel Aviv. In 1975 he won the Michaels Award of Young Concert Artists, followed four years later by the Avery Fisher Prize.

In the fall of 2021 he resumed a
post-COVID touring schedule that included concerts with the Colorado, Pacific, Cincinnati, and Houston symphony orchestras; the Minnesota, Philadelphia, and Cleveland orchestras; and the Los Angeles and New York Philharmonic orchestras. His 2022–23 season includes a tour with Itzhak Perlman “and Friends,” as well as a continuation of the *Beethoven For Three* touring and recording project with Leonidas Kavakos and Yo-Yo Ma, this year on the US West Coast.

Ax has been a Sony Classical exclusive recording artist since 1987. Following the success of the Brahms Trios with Kavakos and Ma, the trio launched a multi-year project to record all the Beethoven trios and symphonies arranged for trio. He has received Grammy Awards for the second and third volumes of his cycle of Haydn’s piano sonatas, and made a series of Grammy-winning recordings with Ma of the Beethoven and Brahms sonatas for cello and piano. He also contributed to an International Emmy-winning BBC documentary commemorating the Holocaust that aired on the 60th anniversary of the liberation of Auschwitz.

Ax is a fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Skidmore College, New England Conservatory of Music, Yale University, and Columbia University.
Jaap van Zweden became Music Director of the New York Philharmonic in 2018; in the 2022–23 season he presides over the Orchestra’s return to the new David Geffen Hall. He is also Music Director of the Hong Kong Philharmonic since 2012, and becomes Music Director of the Seoul Philharmonic in 2024. He has appeared as guest with the Orchestre de Paris; Amsterdam’s Royal Concertgebouw and Leipzig Gewandhaus Orchestras; Vienna, Berlin, and Los Angeles philharmonic orchestras; and London Symphony, Chicago Symphony, and Cleveland orchestras.

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). He conducted the first-ever performances in Hong Kong of Wagner’s Ring Cycle, the Naxos recording of which led the Hong Kong Philharmonic to be named the 2019 Gramophone Orchestra of the year. His performance of Wagner’s Parsifal received the Edison Award for Best Opera Recording in 2012.

Born in Amsterdam, Jaap van Zweden became the youngest-ever concertmaster of the Royal Concertgebouw Orchestra at age 19. He began his conducting career almost 20 years later, was named Musical America’s 2012 Conductor of the Year, and was awarded the prestigious Concertgebouw Prize in 2020. In 1997 he and his wife, Aaltje, established the Papageno Foundation to support families of children with autism.

The New York Philharmonic connects with millions of music lovers each season 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 new David Geffen Hall and programming that engages with today’s cultural conversations through explorations of HOME, LIBERATION, SPIRIT, and EARTH, in addition to the premieres of 16 works. This marks the return from the pandemic, when the NY Phil launched NY Phil Bandwagon, presenting free performances across the city, and 2021–22 concerts at other New York City venues.

The Philharmonic has commissioned and/or premiered important works, from Dvořák’s New World Symphony to Tania León’s Pulitzer Prize–winning Stride. The Orchestra has released more than 2,000 recordings since 1917, streams performances on NYPhil+, and shares its extensive history free online through the New York Philharmonic Shelby White & Leon Levy Digital Archives.

Founded in 1842, the New York Philharmonic is the oldest symphony orchestra in the United States, and one of the oldest in the world. Jaap van Zweden became Music Director in 2018–19, succeeding titans including Bernstein, Toscanini, and Mahler.
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New York Philharmonic Guide

Order Tickets and Subscribe
Order tickets online at nyphil.org or call (212) 875–5656.

The New York Philharmonic Box Office is at the Welcome Center at David Geffen Hall, open from 10:00 a.m. to 6:00 p.m., Monday through Saturday; noon to 6:00 p.m., Sunday; and remains open one-half hour past concert time on performance evenings.

Donate Your Concert Tickets
Can’t attend a concert as planned? Call Customer Relations at (212) 875–5656 to donate your tickets for re-sale, and receive a receipt for tax purposes in return.

For the Enjoyment of All
Latecomers and patrons who leave the hall will be seated only after the completion of a work.

Silence all cell phones and other electronic devices throughout the performance.

Photography, sound recording, or videotaping of performances is prohibited.

Accessibility
David Geffen Hall
All gender restrooms with accessible stalls are in the Karen and Richard LeFrak Lobby. Accessible men’s, women’s, and companion restrooms are available on all levels. Infant changing tables are in all restrooms.

Braille & Large-Print versions of print programs are available at the Head Usher’s Desk, located on the Leon and Norma Hess Grand Promenade. Tactile maps of the Karen and Richard LeFrak Lobby, with seating chart of the Wu Tsai Theater, are available in the Welcome Center.

Induction loops are available in all performance spaces and at commerce points including the Welcome Center, Coat Check, and select bars. Receivers with headsets and neck loops are available for guests who do not have t-coil accessible hearing devices.

Noise-reducing headphones, fidgets, and earplugs are available to borrow.

Accessible seating is available in all performance areas and can be arranged at point of sale. For guests transferring to seats, mobility devices will be checked by staff, labeled, and returned at intermission and after the performance. Seating for persons of size is available in the Orchestra and Tiers 1 and 2. Accessible entrances are on the Josie Robertson Plaza. Accessible routes from the Karen and Richard LeFrak Lobby to all tiers and performance spaces are accessible by elevator.

For more information or to request additional accommodations, please contact Customer Relations at (212) 875–5656 and visit lincolncenter.org/visit/accessibility.

For Your Safety
For the latest on the New York Philharmonic’s health and safety guidelines visit nyphil.org/safety.

Fire exits indicated by a red light and the sign nearest to the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, do not run — walk to that exit.

If an evacuation is needed, follow the instructions given by the House Manager and Usher staff.

Automated external defibrillators (AEDs) and First Aid kits are available if needed during an emergency.