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

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Klaus Mäkelä, Conductor (New York Philharmonic debut)

**Jimmy LÓPEZ BELLIDO**  
(b. 1978)  
*Perú Negro* (2012)

**SHOSTAKOVICH**  
(1906–75)  
*Symphony No. 6 in B minor, Op. 54* (1939)  
Largo  
Allegro  
Presto

**TCHAIKOVSKY**  
(1840–93)  
*Symphony No. 6 in B minor, Op. 74, Pathétique* (1893)  
Adagio — Allegro non troppo —  
Andante — Allegro vivo — Andante come prima — Andante mosso  
Allegro con grazia  
Allegro molto vivace  
Adagio lamentoso — Andante

Intermission

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Jimmy López Bellido remembers that when he was growing up in Lima, Peru, the traditional music of Black Peruvians was “always present.” But it wasn’t until he went abroad that he was able to come home again.

López Bellido’s training as a composer is a tale of three cities: his native Lima, where he attended the National Conservatory of Music in his early 20s; Helsinki, Finland, where he studied for seven years at the Sibelius Academy; and Berkeley, where he received his doctorate in composition from the University of California in 2012. He recalls “milestones” in his journey as a listener that became not-always-audible influences on his work as a composer: his first loves Bach and Beethoven, his youthful “obsession” with Debussy, his years of Stravinsky–mania, his immersion in the music of Sibelius in Helsinki, his admiration of the grandeur of Wagner and Mahler, and his later fascination with the contemporary French spectralist composers Gérard Grisey and Tristan Murail. López Bellido also spent three seasons in Darmstadt, Germany, breathing the air of experimentalism associated with Stockhausen and Boulez, while also recognizing his attraction to triadic harmonies.

While still a teenager, López Bellido met fellow Peruvian Miguel Harth-Bedoya, a friend of his high school music teacher who became founding conductor of the Lima Philharmonic Orchestra. López Bellido’s experience hanging around orchestra rehearsals and eventually shadowing Harth-Bedoya as an intern was a turning point: he fell in love with the orchestra and its expressive possibilities. Little did he know how important a figure Harth-Bedoya would become in his career. In 2007, the conductor premiered López Bellido’s *Fiesta: Four Pop Dances for Orchestra*, commissioned for the Lima Philharmonic Society’s centennial, and later commissioned *Perú Negro* to commemorate the Fort Worth Symphony’s 2013 centennial as that orchestra’s music director. Since then, López Bellido’s reputation as one of the most exciting composers of his generation has only grown, as has his output, which includes three symphonies, multiple concertos, an oratorio, and *Bel Canto*, a polylingual opera commissioned by Lyric Opera of Chicago that was broadcast on PBS’s *Great Performances* series.

*Perú Negro* is, in some ways, a snapshot in time. Packed with fluidly shifting musical ideas rendered by a master orchestrator, the piece conveys its composer’s eagerness to explore orchestral colors and showcase what he could do with a large ensemble in one of his first

**In Short**

**Born:** October 21, 1978, in Lima, Peru  
**Resides:** in Berkeley, California  
**Work composed:** 2012  
**World premiere:** May 17, 2013, in Fort Worth, Texas, by the Fort Worth Symphony Orchestra, Miguel Harth-Bedoya, conductor  
**New York Philharmonic premiere:** these performances  
**Estimated duration:** ca. 16 minutes
major symphonic works. But the piece also marks the moment in López Bellido’s career when he was negotiating a crisis of compositional identity. Each region of Peru — the coast, the jungle, and the Andean highlands — has robust folk music traditions, and despite the omnipresence of these sounds during López Bellido’s childhood, he did not study them attentively until he left Peru.

The push and pull of the question of how — or even whether — his Peruvian heritage would inform his musical language followed him to graduate school in

### In the Composer’s Words

*Perú Negro* is the brainchild of Miguel Harth-Bedoya. Miguel came to me with a very specific request and a really exciting proposal, which was to create a work that would be devoted entirely to exploiting the rhythms of Peruvian Black music. He asked: “Why don’t you go into our Afro-Peruvian folklore and make that the starting point for the piece.” So, I spent a few months listening to lots of music, which I had done before because it is probably my favorite kind of folk music from Peru. But although the piece makes reference to six specific traditional songs, I did not attempt to merely copy or reproduce Peruvian folklore. On the contrary, I assimilated it and created something entirely new and personal — an invented folklore of sorts — which bears the seal of my musical language. Instead of simply dedicating the piece to Miguel, I decided to imprint it with his initials right from the beginning. The first motive, played by the French horn, establishes the notes E, B, B-flat, and G, which correspond to Miguel (Mi = E) Harth (H = B) Bedoya (B = B-flat) Gonzáles (G). These four notes rule the intervallic and harmonic structure of the entire piece.

— Jimmy López Bellido

*Jimmy López Bellido and Miguel Harth Bedoya following a performance by the Fort Worth Symphony Orchestra*
Berkeley, where he felt less rigidity about what a concert composer should be. Fiesta was his first piece to include Latin American dance rhythms, and in Perú Negro López Bellido, with the encouragement of Harth-Bedoya, embraces Afro-Peruvian music with both arms.

A parade of folk songs that are well known in Peru steers us through the piece, and the expansion of the percussion section with three *cajóns* (a wooden box played with the hands), cabasa, and jawbone broaden the sound palette. Importantly, however, these traditional tunes and rhythms are not merely reproduced in a new medium. López Bellido reminds us that in returning to this music he has transformed it, through his own voice as a composer and through the distinctive power of orchestral sound: “Perú Negro is an homage to our Afro-Peruvian heritage,” he writes, “but it also stems from a personal desire to assimilate Peruvian folk music to the point of blending it seamlessly with my own language. I leave it to the listener to judge whether this attempt has been successful.”

**Instrumentation:** three flutes (two doubling piccolo), three oboes (one doubling English horn), three clarinets (one doubling bass clarinet), three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, tam-tams, suspended cymbal, Peruvian cajón, ratchets, tom-toms, cowbells, mark trees, crash cymbals, jawbone, cabasa, triangles, temple blocks, thunder sheet, bass drum, and strings.

— Mark Burford, R.P. Wollenberg Professor of Music at Reed College; the author of *Mahalia Jackson and the Black Gospel Field*, he writes about African American popular music, European concert music, and opera.

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The Work at a Glance

*Perú Negro* is a continuous single movement, though it is audibly structured in six sections based on traditional Afro-Peruvian music. **Pregón I (Street-seller’s cry I)** opens with a four-note motif meant to summon the memorable cries of street vendors in Lima. Taken up and developed by the trumpets, this figure is overtaken by an urgent string figure and the punctuation of the timpani that bring this first section to a sudden halt.

The next three sections are inspired by a sequence of well-known Peruvian folk songs. Ghostly flutes and oboes, grounded by pizzicato bass and further haunted by scurrying winds, carry the modified tune of **Toro mata (The bull kills)**, a song exemplifying the Creole genre known as *landó*. The strings then take the lead, playing the darting melody of **Ingá (Lullaby)**, drawing in the entire orchestra before yielding to the percussion-driven fourth section, **Le dije a papá (I told papa)**. Here, insistent dialogue among strings, brass, and winds, coming in waves, eventually produces an orchestral climax that is abruptly interrupted by thunder strikes on the tom-tom, marking the forceful return and gradual buildup of the opening motif in **Pregón II (Street-seller’s cry II)**.

The low brass kick off a concluding dance in **Son de los Diablos (Song of the devils)** — López Bellido calls it “a frenzy of Afro-Peruvian rhythms” — that culminates in final statements of the opening theme, bringing us full circle while completing the trajectory from a spare opening to a powerful conclusion.
Dmitri Shostakovich was, with Sergei Prokofiev, the Soviet Union’s leading composer. 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.

Born in St. Petersburg, 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 when it was premiered by the Leningrad Philharmonic. That changed in 1930, when his satirical opera The Nose was rebuked by the Communist 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 formalist 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 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. What is beyond doubt is that he was a survivor, and the Fifth saved his career.

A year later, in the fall of 1938, Shostakovich announced that his next symphony would be a four-movement work for soloists, orchestra, and chorus based on Mayakovsky’s poem “Lenin.” Nothing would have pleased the authorities, and consolidated Shostakovich’s recently restored position, more. Yet he grew dissatisfied with his early attempts at this daunting challenge, and when he played two movements of his Sixth Symphony for colleagues in August 1939, it lacked Lenin, Mayakovskiy, or even singers. (His musical tribute to Lenin would materialize in 1961 as his Symphony No. 12, The Year 1917, which the NY Phil performed last week.) What he did compose contrasts dramatically with not just his previously stated plan but the Fifth Symphony as well. The later work is three movements, not four, in an uncommon structure of a long slow movement (Largo) followed by two short fast ones (Allegro and Presto). Sheer power and dramatic bombast — Shostakovich’s symphonic signatures in

In Short

Born: September 25, 1906, in St. Petersburg, Russia
Died: August 9, 1975, in Moscow
Work composed: 1939
World premiere: November 21, 1939, in Leningrad, by the Leningrad Philharmonic, Yevgeny Mravinsky, conductor
New York Philharmonic premiere: January 14, 1943, Fritz Reiner, conductor
Most recent New York Philharmonic performance: October 1, 2002, André Previn, conductor
Estimated duration: ca. 33 minutes
the Fifth and elsewhere — are absent. The composer acknowledged this, writing:

The musical character of the Sixth Symphony will differ from the mood and emotional tone of the Fifth Symphony, in which moments of tragedy and tension were characteristic. In my latest symphony, music of a contemplative and lyrical order predominates. I wanted to convey in it the moods of spring, joy, youth.

The Largo, which is longer than the other movements combined, is indeed "contemplative and lyrical," if also darkly brooding. After low strings introduce the minor-harmony theme, woodwinds solo over string trills — listen for the deep-double-reed song of the English horn. Brief climaxes transition seamlessly back to hushed, chromatic interludes reminiscent of Wagner.

The sun comes out in the playful Allegro, but in a jittery way typical of Shostakovich, with syncopated staccatos and pizzicato strings creating a new texture. The Presto takes this and gallops with it, mimicking the rhythm of Rossini’s William Tell Overture (specifically, the Lone Ranger theme, which the composer directly quotes in his Symphony No. 15) and by the end sounding like something from Oklahoma! Here is the “spring, joy, youth” Shostakovich wanted to convey, but as always with this composer, the smile

The New York Philharmonic Connection

In the summer of 1959 the New York Philharmonic, led by then Music Director Leonard Bernstein, performed a 10-week tour of Europe, giving almost 40 concerts in 18 countries. The scope of the tour was ambitious, but there was another reason the undertaking was particularly daring: it included a three-week stay behind the Iron Curtain, during the height of the Cold War. The tour was sponsored by the President’s Special International Program for Cultural Presentations. Between 1954 and 1959 the program, initiated with federal funding, helped send some 140 American organizations abroad to oppose the Soviet Union’s "gigantic propaganda offensive." The son of Ukrainian immigrants, Bernstein approached the adventure with his signature zest.

In Russia, Bernstein’s interpretation of Shostakovich’s Symphony No. 5 was particularly well received — including by the composer himself. After the final performance in Moscow, Shostakovich came onstage, recognized the musicians, and embraced Bernstein. The audience stood, cheering and weeping, as the Orchestra took its bows, framed by Soviet and American flags on either side of the stage. The moment was seen by US audiences on a CBS telecast.

— The Editors
can be sardonic, and the use of rollicking music-hall can be heard as mocking.

According to Shostakovich’s friend Isaak Glikman, the premiere was successful, with the finale encored. However, the reviews were mixed. The Soviet composer and musicologist Leonid Entelis praised Shostakovich for “continued progress away from formalistic tendencies,” but some disliked the piece’s lopsided structure and jarring clash between its reflective beginning and exuberant ending. The initial expectations of the Lenin symphony can’t have helped.

In fact, the Moscow premiere led to negative gossip among his fellow musicians, and Shostakovich wrote in a letter to a friend:

The composers are indignant with my symphony. What can be done: I didn’t oblige, evidently. As much as I try not to be distressed by this circumstance, all the same my heart is heavy. Age, nerves, all this tells.

**Instrumentation:** two flutes and piccolo, two oboes and English horn, three clarinets (one doubling E-flat clarinet) and bass clarinet, three bassoons (one doubling contra-bassoon), four horns, three trumpets, three trombones, tuba, timpani, triangle, tambourine, snare drum, bass drum, cymbals, tam-tam, xylophone, harp, celesta, and strings.

— Edward Lovett, Publications Editor at the New York Philharmonic

**The Politics of Soviet Art**

In 1938, the year before Shostakovich’s Sixth Symphony was premiered, Sovetskoye iskusstvo published an article in which the composer proclaimed:

There is nothing more honorable for a composer than to create works for and with the people. The composer who forgets about this high obligation loses the right to this high calling. … The attention to music on the part of our government and all the Soviet people instills in me the confidence that I will be able to give everything that is in my power.

No doubt self-preservation played a role in how Shostakovich crafted his Fifth Symphony, premiered that year; in fact, the officially sanctioned review, in the publication Izvestia, found in it the stuff of Socialist Realism, identifying the opening movement as a depiction of toiling miners and massive factory machinery subjugating nature, the scherzo depicting the athleticism of the happy Soviet citizens, and so on. While Shostakovich probably had nothing so specific in mind, he didn’t raise his voice in protest, and such concerns lay behind his original idea for his Sixth Symphony as being a tribute to Lenin. However, he ended up following his artistic impulses and created a work with an entirely different character.

— The Editors

*Gregory Ryazhsky’s The Collective-Farm Team Leader, an example of Soviet Realist art from 1932*
Most subtitles attached to symphonies are appended after the fact, without the composer’s involvement. True to form, the name Pathétique (to be understood in the classic connotation of “infused with pathos” rather than the modern sense of “sadly inept”) was suggested after this work was first heard, but barely. Tchaikovsky’s brother Modest proposed the subtitle Pateticheskaia the day after the premiere, and the composer embraced it enthusiastically — for about 24 hours. Then he shot off a note to his publisher, Pyotr Jurgenson, asking that the name not be printed on the title page, a request the publisher ignored.

In any case, it was an improvement on the title that had identified the work at its premiere: Program Symphony. Nikolai Rimsky-Korsakov said that at the concert he asked Tchaikovsky what the program was, to which Tchaikovsky replied that “there was one, of course, but he did not wish to announce it.” Months earlier, Tchaikovsky had told his nephew, Bob Davidov (to whom the symphony is dedicated), that the piece would have “a program of a kind that would remain an enigma to all ..., [a] program saturated with subjective feeling.” Subjective feeling was as mother’s milk to Tchaikovsky, and it is abundantly displayed in this work; even without the composer’s intimation, the listener would suspect that something specific was being suggested through this symphony. Tchaikovsky, however, had his way: the exact program remains a mystery.

Tchaikovsky was always given to self-doubt, such that the satisfaction he expressed in a letter to Jurgenson leaps off the page: “I give you my word of honor that never in my life have I been so contented, so proud, so happy in the knowledge that I have written a good piece.” The other shoe was bound to drop, and it did two months later, with the premiere. “It was not exactly a failure,” Tchaikovsky reported, “but it was received with some hesitation.” He should not have been surprised. What was an audience to make of a symphony so unorthodox as this, so redolent of private agony, so mysterious that its ending dies away in a whimper of nearly inaudible pianissississimo?

The symphony emerges slowly from nothingness, with the unusual sound of divided double basses and a solo bassoon, then enriched by divided violas, then with melancholy comments from the woodwinds, before breaking into a nervous Allegro non troppo. Tenderness,

**In Short**

**Born:** May 7, 1840, in Votkinsk, Vyatka Province, Russia

**Died:** November 6, 1893, in St. Petersburg

**Work composed:** February–August 1893; dedicated to Vladimir (“Bob”) Lvovich Davidov, the composer’s nephew

**World premiere:** October 28, 1893, at the Hall of Nobles in St. Petersburg, with the composer conducting

**New York Philharmonic premiere:** March 16, 1894, with Walter Damrosch conducting the New York Symphony (which merged with the New York Philharmonic in 1928); this marked the work’s US Premiere

**Most recent New York Philharmonic performance:** March 9, 2019, Long Yu, conductor

**Estimated duration:** ca. 47 minutes
too, inhabits this first movement, in the ardent theme for strings that all but quotes the “Flower Song” from Bizet’s Carmen, an opera Tchaikovsky admired greatly; this gives way to a blustery section that quotes a Russian liturgical chant, surely connected in some way to the composer’s unrevealed plot.

Quirkiness continues with the second movement, which one would be tempted to call a captivating waltz were it not for the fact that it is in 5/4 meter. Choreographers of that time would have demanded the composer’s head on a platter if he had required dancers in one of his ballets to count out five beats to a bar. The movement’s wistfulness is swept away by the ensuing scherzo, growing from quiet fluttering into a march that crashes relentlessly to its deafening conclusion.

Were it not for its sinister overtones, one might take the march for the symphony’s conclusion. The real finale is a curious appendage, the opposite of a “victory ending.” Its overriding emotion is despair, underscored by descending melodic sighs, an insistence on the minor mode (or, at least, a failure of major-mode passages to break through the gloom), and a final page that disappears into nothingness. What could it all mean?

Tchaikovsky died nine days after the Pathétique’s premiere, apparently the victim of cholera (though suicide has been suggested — and endlessly debated). Three weeks later, his final symphony received its second performance. Rimsky-Korsakov wrote:

This time, the public greeted it rapturously, and since that moment the fame of the symphony has kept growing and growing, spreading gradually over Russia and Europe.

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

— 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)

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**In the Composer’s Words**

In 1892, before he began to set any notes down on manuscript paper, Tchaikovsky wrote a cursory sketch toward a scenario for his impending symphony:

The ultimate essence of the thirst for activity. Must be short.

(Finale DEATH — result of collapse.) Second movement, love; third, disappointments; fourth ends dying away (also short).

First thoughts often give way to editing, and this would be no exception, but at least it is clear that some vague narrative informed this enigmatic symphony from its very beginning.
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The New York Philharmonic uses the revolving seating method for section string players who are listed alphabetically in the roster.

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Klaus Mäkelä is chief conductor of the Oslo Philharmonic Orchestra, music director of Orchestre de Paris, and, beginning this fall, artistic partner of Amsterdam’s Royal Concertgebouw Orchestra. An exclusive Decca Classics Artist, he has recorded the complete cycle of Sibelius’s symphonies with the Oslo Philharmonic as his first project for the label.

Mäkelä’s third season as chief conductor of the Oslo Philharmonic features 11 contrasting programs, with repertoire ranging from Jean-Baptiste Lully and Pietro Locatelli, to Berg and Mahler, to Anna Thorvaldsdottir and Julia Perry. In the autumn of 2022, Mäkelä and the Oslo Philharmonic embarked on their second European tour, with performances in Germany, Belgium, and Austria with cellist Sol Gabetta as soloist.

For his second season as music director of the Orchestre de Paris, Mäkelä has chosen to spotlight composers Pascal Dusapin, Betsy Jolas, Jimmy López Bellido, Magnus Lindberg, and Kaija Saariaho, the latter featured through three different works. There is also a focus on the Ballets Russes that includes two key Diaghilev scores: Stravinsky’s The Firebird and The Rite of Spring. In the spring Mäkelä and the Orchestre de Paris tour throughout Europe with violinist Janine Jansen as soloist.

Mäkelä embarks on a long-term collaboration with the Royal Concertgebouw Orchestra, which he will join as chief conductor in 2027. For this season, the first in which he serves as artistic partner, they perform six programs, including Mahler’s Symphony No. 6, the Mozart Requiem, and Richard Strauss’s Alpine Symphony, as well as premieres by López Bellido, Sauli Zinovjev, Alexander Raskatov, and Sally Beamish. On tour they performed the opening concert of the Musikfest Berlin and at the Kölner Philharmonie.

His 2022–23 season guest conducting engagements include debuts with the Berlin Philharmonic, Leipzig’s Gewandhaus Orchestra, and Vienna Symphony, in addition to the New York Philharmonic, and returns to the US to conduct The Cleveland Orchestra and Chicago Symphony Orchestra.

Klaus Mäkelä studied conducting at the Sibelius Academy with Jorma Panula and cello with Marko Ylönen, Timo Hanhinen, and Hannu Kiiski. He has performed as soloist with several Finnish orchestras and as a chamber musician at the Verbier Festival, as well as with members of the Oslo Philharmonic, Orchestre de Paris, Bavarian Radio Symphony Orchestra, and Orchestre philharmonique de Radio France.
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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