



JAAP VAN ZWEDEN
MUSIC DIRECTOR

Thursday, January 12, 2023, 7:30 p.m.
16,833rd Concert

Friday, January 13, 2023, 8:00 p.m.
16,834th Concert

Saturday, January 14, 2023, 8:00 p.m.
16,835th Concert

Santtu-Matias Rouvali, Conductor
Nemanja Radulović, Violin
(New York Philharmonic debut)

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

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

Lead support for *Project 19* is provided
by the **Howard Gilman Foundation**, the
Donald A. Pels Charitable Trust, and
Oscar L. Tang and H.M. Agnes Hsu-Tang.



January 12–14, 2023

Santtu-Matias Rouvali, Conductor

Nemanja Radulović, Violin

(New York Philharmonic debut)

Anna THORVALDSDOTTIR

(b. 1977)

Catamorphosis (2021; US Premiere—
New York Philharmonic
Co-Commission, as part of
Project 19, with the Berlin Philharmonic,
City of Birmingham Symphony
Orchestra, and Iceland Symphony
Orchestra)

PROKOFIEV

(1891–1953)

**Violin Concerto No. 2 in G minor,
Op. 63** (1935)

Allegro moderato

Andante assai — Allegretto — Tempo I

Allegro ben marcato

NEMANJA RADULOVIĆ

Intermission

STRAVINSKY
(1882–1971)

Le Sacre du printemps (The Rite of Spring) (1911–13)

Part One: The Adoration of the Earth
Introduction
Augurs of Spring (Dance of the Adolescent Girls)
Mock Abduction
Spring Rounds
Ritual of Rival Tribes
Procession of the Sage
The Adoration of the Earth (The Sage)
Dance of the Earth

Part Two: The Sacrifice
Introduction
Mystical Cycle of the Young Girls
Glorification of the Chosen One
Evocation of the Ancestors
Ritual Action of the Ancestors
Sacrificial Dance (The Chosen One)

Generous support for *Project 19* is also provided by **Sheree A. and Gerald L. Friedman; Francis Goelet Charitable Lead Trusts; The Hauser Foundation; Daniel M. Healy; The Gerald L. Lennard Foundation; Margaret Morgan and Wesley Phoa; Kimberly V. Strauss, The Strauss Foundation; the Virginia B. Toulmin Foundation;** and an anonymous donor.

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Notes on the Program

Catamorphosis

Anna Thorvaldsdottir

Unusual among her contemporaries, who mostly gained traction with music for small ensembles before moving on to orchestra commissions, Anna Thorvaldsdottir has been known from the beginning for her large-scale orchestral works. Drawn to the complexities, and possibilities, of an orchestra, she began planning the first recording of her music, *Rhizōma*, during her years at the University of California, San Diego, where she earned master's and doctoral degrees in composition. It includes her first orchestral work, *Dreaming* (2008), which was premiered by the Iceland Symphony Orchestra in 2010 and won the Nordic Council Music Prize in 2012.

"Writing for orchestra and large ensembles constitutes in such a fundamental way who I am as a composer," she said in 2015, upon being named the New York Philharmonic Kravis Emerging Composer. Then Music Director Alan Gilbert described her as "one of the most unique and expressive voices in the compositional scene. Her uncompromising approach to building soundscapes creates a visceral, pictorial aesthetic that is deeply connected to her Icelandic heritage." The NY Phil's first performance of music by Thorvaldsdottir was *Aeriality* in 2017, in its New York Premiere. In 2018 the Philharmonic gave the World Premiere of *Metacosmos*, commissioned as part of the Kravis honor. That work was quickly programmed by orchestras including the Berlin Philharmonic, Los Angeles Philharmonic, and Boston Symphony Orchestra, with some 40 performances to date.

She was named a Lincoln Center Emerging Artist in 2018, nominated by the New York Philharmonic, and her connection to the Orchestra further deepened when she was selected as one of 19 women composers for its *Project 19*. The commissioning project, the largest ever involving solely women composers, commemorates the centennial of the 19th Amendment, which legally granted women in the US the right to vote. *Catamorphosis* represents Thorvaldsdottir's contribution.

Anna Thorvaldsdottir was born in Borgarnes, a small town on a peninsula north of Reykjavík, on the southwest coast of Iceland. The setting — with its proximity to the sea, forests, fjords, waterfalls, and wide-open spaces — informs her music, which seems to capture a sense of primordial landscapes. Growing up so close to untouched nature, she couldn't help but internalize the sounds all around her,

In Short

Born: July 11, 1977, in Borgarnes, Iceland

Resides: in London, England

Work composed: 2021, on commission from the Berlin Philharmonic, New York Philharmonic, City of Birmingham Orchestra, and Iceland Symphony Orchestra

World premiere: January 29, 2021, in Berlin by the Berlin Philharmonic, Kirill Petrenko, conductor

New York Philharmonic premiere: these performances, which mark the work's US Premiere

Estimated duration: ca. 20 minutes

she has recalled. “We had so much wind, and all those natural phenomena that I felt very close to. I feel that I carry that now — the roots have stayed with me.”

Catamorphosis, as she describes it, isn’t about nature so much as it takes cues from natural forces in its sense of proportion, flow, and density of textures. The title references both a risk of catastrophe and a morphing among various polar forces. The latter is explored through textural elements, both airy and aggressively percussive, that flow in, out, and around more traditionally lyrical lines. Sustained low pedal notes provide a persistent driving background to scattered melodies in the upper registers and plaintive strings. Unsettled moments move toward stillness and clarity, like the meditations needed,

according to Thorvaldsdottir, to focus the world’s collective attention on environmental issues.

The unfolding drama and emotional shifts are precisely directed by the composer, who uses graphs and sketches during her initial creative process to map the structure of a piece before notating it. The score includes long performance notes for each instrument section on how to achieve unusual effects and textural sounds, such as white noise in the woodwinds and brass, paper rustled over the harp strings, and two staves for the piano, which is played both on the keyboard and inside the body of the instrument. While not indicated as official sections of the single-movement piece, the score also includes seven atmospheric sub-sections,

In the Composer’s Words

The core inspiration behind *Catamorphosis* is the fragile relationship we have to our planet. The aura of the piece is characterized by the orbiting vortex of emotions and the intensity that comes with the fact that if things do not change it is going to be too late, risking utter destruction — catastrophe. The core of the work revolves around a distinct sense of urgency, driven by the shift and pull between various polar forces — power and fragility, hope and despair, preservation and destruction.

The relationship between inspiration and the pure musical feeling and methods, for me, tends to shift at a certain point in the creative process of every work. The core inspiration provides the initial energy and structural elements to a piece and then the music starts to breathe on its own and expand. In *Catamorphosis* this point in the process became more apparent and tangible as it aligned with an event that has had such dramatic impact on our lives and reality. The notion of emergency was already integrated into the music and, to counterbalance that, a sense of hope and belief. The meditative state of being needed to gain focus, in order to sustain and maintain the globally important elements in life, also became increasingly important and provided another layer to the inspiration.

Catamorphosis is quite a dramatic piece, but it is also full of hope — perhaps somewhere between the natural and the unnatural, between utopia and dystopia, we can gain perspective and find balance within and with the world around us.



— Anna Thorvaldsdottir

marked as inspiration for the players: Origin, Emergence, Polarity, Hope, Requiem, Portentia, and Evaporation.

A work that its composer has said is meant to convey a sense of urgency about the desperate state of the planet's climate is nonetheless calming and contemplative. Its place in the orchestral repertoire already seems secure. *Catamorphosis* was awarded the 2021 Ivors Composers Award for Large Scale Composition from the UK's Ivors Academy of professional independent music creators, and since its premiere by the Berlin Philharmonic has been played on three occasions by the Iceland Symphony Orchestra, as well as by the City of Birmingham Symphony and Orchestra Philharmonisches Orchester Freiburg. In June, The Royal Ballet in London will premiere a dance piece by choreographer Wayne McGregor set to *Metacosmos* and *Catamorphosis*.

Instrumentation: two flutes and alto flute, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trombones, two tubas, large tam-tams, large bass drums (often with objects on them), large singing bowls, cymbals, large bossed gongs, harp, piano (played both on the keys and with tools, which the score describes as “a bundle of either double bass bow hairs or thin fishing lines to bow strings inside the piano”), and divisi strings.

Anna Thorvaldsdottir's *Catamorphosis* is presented under license from G. Schirmer, Inc., copyright owners.

— *Rebecca Winzenried, an arts writer,
former program editor for the
New York Philharmonic, and former
editor in chief of Symphony Magazine*

Violin Concerto No. 2 in G minor, Op. 63

Sergei Prokofiev

At the end of World War I most of Europe breathed a sigh of relief, but in Russia tough times eroded into general anarchy, paving the way for the Russian Revolution. Sergei Prokofiev, who had already gained a reputation as a composer and pianist, seems not to have liked what he saw brewing. He slipped away just ahead of the Revolution, departing from Petrograd for an 18-day journey across Russia on the Trans-Siberian Railway to Vladivostok, then sailed on to Japan, Honolulu, and San Francisco. From there he proceeded to New York, where he arrived in September 1918. New York would be his base, more or less, for the next several years, after which he moved to Paris in 1923. That was the place to be if you were on the cutting edge of the arts, and Prokofiev cultivated important friendships during his decade in France. By 1932 his steps began turning homeward. Although he maintained his principal residence in Paris, he paid increasingly frequent visits to what had become the Soviet Union, and in the spring of 1936 he settled in Moscow for good. Prokofiev's artistic experiments continued in the Soviet Union, but they did so in the shadow of his more politically acceptable efforts in Socialist-Realist style.

He must have wondered over the years if his decision had been for the best. The Soviet musical establishment was subjected to a severe purge in 1937, but Prokofiev survived unscathed thanks to the personal intervention of Stalin himself. In 1948, however, Stalin (through the mouthpiece of his cultural officials in the Central Committee of the Communist Party) reprimanded a bevy of important Soviet composers for not contributing to the Soviet program in the way he saw fit,

and this time Prokofiev was not spared. He created a scandal — and risked serious censure — when he turned his back on the Committee as its indictment against him was read. But when all is said and done, Prokofiev basically did cave in — what other choice did he have? — and pledged to follow the approved path of Socialist Realism. There is no question that great and important masterpieces resulted from the second half of his career, and his mature assurance of style practically guarantees compositional refinement in his later works. Nonetheless, it is in his pre-Soviet oeuvre that Prokofiev-the-experimenter makes his most dependable appearances.

Prokofiev composed his Violin Concerto No. 2 while he was still based part-time in Paris and on the verge of returning to

In Short

Born: either April 23 (according to his own report) or April 27 (according to his birth certificate), 1891, in Sontsovka (now called Krasnoye), Ukraine

Died: March 5, 1953, in Moscow

Work composed: the first half of 1935, with orchestration following through the summer

World premiere: December 1, 1935, in Madrid, Enrique Fernández Arbós conducting the Madrid Symphony Orchestra, Robert Soëstens, soloist

New York Philharmonic premiere: January 12, 1946, Artur Rodziński, conductor, Patricia Travers, soloist

Most recent New York Philharmonic performance: July 27, 2021, Bramwell Tovey, conductor, Augustin Hadelich, soloist, at the Bravo! Vail festival

Estimated duration: ca. 26 minutes

the Soviet Union. Prokofiev wrote in his so-called *Short Autobiography* of 1939–41:

Reflecting my nomadic concertizing experience the concerto was written in the most diverse countries: the main subject of the first movement was written in Paris, the first theme of the second movement in Voronezh, the instrumentation was completed in Baku, and the premiere took place in December of 1935 in Madrid.

Prokofiev had already been amassing sketches for some vaguely imagined violin piece when he was approached by some admirers of the French-Belgian violinist Robert Soëstens, who asked for a concerto that their friend might premiere and to which he would maintain exclusive performance rights for a year. Soëstens, a devoted champion of new music, had previously joined with Samuel Dushkin to present the premiere, in 1932, of Prokofiev's Sonata for Two Violins, and Prokofiev was

eminently disposed toward providing a follow-up piece. Jascha Heifetz started programming it immediately after Soëstens's year expired, and the concerto has been a staple of the repertoire ever since. Prokofiev initially thought of titling the piece Concert Sonata for Violin and Orchestra, but by the time he finished his composition he gave up that unnecessary complication and called it simply Violin Concerto No. 2, his Violin Concerto No. 1 having been premiered a dozen years earlier.

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, bass drum, snare drum, triangle, suspended cymbal, castanets, and strings, in addition to the solo violin.

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

Listen for ... the Percussion

Prokofiev was a master orchestrator, and his Violin Concerto No. 2 positively brims with extraordinary, if sometimes spare, instrumental combinations and effects. One might single out his imaginative use of the percussion section. Particularly novel is the beginning of the coda that ends the third movement, where the solo violin, bounding about in wide-ranging broken-chord passages in 5/4 time, is accompanied by just the bass drum and the low strings playing pizzicato:

The image displays two musical staves for the Coda section of Prokofiev's Violin Concerto No. 2. The top staff is for the Bass Drum (B. Dr.) and the bottom staff is for the Violin Solo (Vln. Solo). The time signature is 5/4. The B. Dr. part begins with a *mp* dynamic and *ben ritmato* marking. The Vln. Solo part begins with a *f* dynamic and *con brio* marking. The Violin part features a series of broken-chord passages. The Cello (Vc.) and Double Bass (Cb.) parts are marked *pizz.* and *f*. The B. Dr. part continues with a *ben ritmato* marking. The Vln. Solo part continues with a *(pizz.)* marking. The Vc. and Cb. parts continue with a *f* dynamic.

Le Sacre du printemps (The Rite of Spring)

Igor Stravinsky

Igor Stravinsky, son of an esteemed bass singer at St. Petersburg's Mariinsky Theatre, received a firm grounding in composition from Nikolai Rimsky-Korsakov, with whom he studied from 1902 until the earlier master's death, in 1908. He achieved several notable works during those student years, but his breakthrough to fame arrived when he embarked on a string of collaborations with the ballet impresario Serge Diaghilev, whose Ballets Russes, launched in Paris in 1909, became quickly identified with the cutting edge of the European arts scene.

Stravinsky's first Diaghilev project was modest: a pair of Chopin orchestrations for the 1909 production of *Les Sylphides*. The production was a success, although some critics complained that the troupe's choreographic and scenic novelty was not matched by its conservative musical selection. Diaghilev set about addressing this by commissioning new ballet scores, of which the very first was Stravinsky's *The Firebird*, premiered in 1910. So began a collaboration that gave rise to some of the most irreplaceable items in the history of stage music: *Petrushka* (1911), *Le Sacre du printemps* (*The Rite of Spring*, 1913), *The Nightingale* (1914), *Pulcinella* (1920), *Mavra* (1922), *Reynard* (1922), *Les Noces* (*The Wedding*, 1923), *Oedipus Rex* (1927), and *Apollo* (*Apollon musagète*, 1928).

Stravinsky was therefore somewhat famous before May 29, 1913, but the events of that date — the premiere of *Le Sacre du printemps* and the concurrent riot by the Paris audience — catapulted him, and modern music, onto a path from which there was no turning back. The Théâtre des Champs-Élysées had opened less than two months before on Avenue Montaigne,

a street known, then as now, for its upper-crust, essentially conservative establishments. The theater was appropriately elegant (and remains so), although its decorative appointments were very up-to-date in 1913, enough to alarm a public accustomed to imbibing culture in neo-Renaissance surroundings. The theater's initial bout of programming was far from scurrilous (though the mid-May premiere of Debussy's *Jeux* caused anxiety through its suggestions of a *ménage à trois*). When the spring season concluded with the "saison russe" of opera and ballet, Diaghilev's productions alternated with the premiere performances of Gabriel Fauré's opera *Pénélope*, on a double bill with a ballet setting of Debussy's *Nocturnes*, both of which tempered their adventurous ideas with an overriding lyricism.

By May 29 the audience was ready to let loose, and it had been prepared to do so by advance press reports that not only

In Short

Born: June 17, 1882, in Oranienbaum, now Lomonosov, Russia

Died: April 6, 1971, in New York City

Work composed: 1911–12, with further alterations in 1913 and minor revisions in 1947

World premiere: May 29, 1913, at the Théâtre des Champs-Élysées in Paris, as a ballet, commissioned by Ballet Russes, with Pierre Monteux conducting

New York Philharmonic premiere: January 22, 1925, Wilhelm Furtwängler, conductor

Most recent New York Philharmonic performance: September 25, 2018, Jaap van Zweden, conductor

Estimated duration: ca. 35 minutes

ensured a sold-out house but also primed the pumps of Parisian cultural gossip. A press release that was reprinted in several Paris newspapers on the day of the premiere tantalized through references to the “stammerings of a semi-savage humanity” and “frenetic human clusters wrenched incessantly by the most astonishing polyrhythm ever to come from the mind of a musician,” promising “a new thrill which will surely raise passionate discussions, but which will leave all true

artists with an unforgettable impression.” Cognoscenti already knew how Stravinsky’s score had perplexed the enormous orchestra in the course of its 17 rehearsals — not counting its rehearsals with the dancers. Even Diaghilev’s ballet master, Enrico Cecchetti, proclaimed:

I think the whole thing has been done by four idiots: First, M. Stravinsky, who wrote the music. Second, M. [Nicholas] Roerich, who designed the scenery and

The Work at a Glance

The initial scenario for *Le Sacre du printemps* was created jointly by Stravinsky and the scenic designer Nicholas Roerich, a controversial figure who later emigrated to New York (where his work is celebrated to this day at the Nicholas Roerich Museum on West 107th Street). This is how they described the ballet they envisioned:

Le Sacre du printemps is a musical choreographic work. It represents pagan Russia and is unified by a single idea: the mystery and great surge of creative power of Spring. The piece has no plot, but the choreographic sequence is as follows:

First Part: The Adoration Of The Earth

The Spring celebration. The pipers pipe and young men tell fortunes. The old woman enters. She knows the mystery of nature and how to predict the future. Young girls with painted faces come in from the river in single file. They dance the Spring dances. Games start. The Spring *Korovod* [a stately dance]. The people divide into two opposed groups. The holy procession of wise old men. The oldest and wisest interrupts the Spring games, which come to a stop. The people pause trembling before the Great Action. The old men bless the earth. The Kiss of the Earth. The people dance passionately on the earth, sanctifying it and becoming one with it.

Second Part: The Sacrifice

At night the virgins hold mysterious games, walking in circles. One of the virgins is consecrated as the victim and is twice pointed to by fate, being caught twice in the perpetual circle of walking-in-rounds. The virgins honor her, the Chosen One, with a marital dance. They invoke the ancestors and entrust the Chosen One to the old wise men. She sacrifices herself in the presence of the old men in the Great Sacred Dance, the great sacrifice.

Ballet Russes dancers wearing Nicholas Roerich's original costumes for Le Sacre du printemps



costumes. Third, M. [Vaslav] Nijinsky, who composed the dances. Fourth, M. Diaghilev, who wasted money on it.

soon became general, provoking counter-demonstrations and very quickly developing into a terrific uproar.”

Thus was history made.

The balletic evening opened with *Les Sylphides* and closed with Weber's *Le Spectre de la rose* and Borodin's Dances from *Prince Igor*. But what everybody was really there to witness was the second item on the program, and they came ready to participate; some even had the foresight to arm themselves with whistles. Audible protests apparently accompanied the performance from the opening bars, but things stayed somewhat under control until halfway into the Introduction — which is to say, for about the first minute of the score. Then, to quote Stravinsky, they escalated into “demonstrations, at first isolated, which

Instrumentation: three flutes (one doubling piccolo), piccolo and alto flute, four oboes (one doubling English horn) and English horn, three clarinets (one doubling bass clarinet) and bass clarinet plus E-flat clarinet, four bassoons (one doubling contrabassoon) and contrabassoon, eight horns (two doubling Wagner tubas), four trumpets plus high trumpet in D and bass trumpet, three trombones, two tubas, five timpani (divided between two players), bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, guiro, and strings.

— J.M.K.

Views and Reviews

Like the audience, the critics were divided about *Le Sacre du printemps*, but some simply foundered in a state of perplexity. Henri Quittard's assessment appeared in *Le Figaro* on May 31, 1913, two days after the premiere:

Here is a strange spectacle, of a laborious and puerile barbarity, which the audience of the Théâtre des Champs-Élysées received without respect. And we are sorry to see an artist such as M. Stravinsky involve himself in this disconcerting adventure, from whom Music, after *The Firebird*

or *Petrushka*, could have expected further beautiful works. ... Can M. Stravinsky imagine that a melody, because it is doubled a second higher or lower for fifty measures — or both at once — will gain a decisive and eloquent intensity? It seems so since it is so, and since the novelties contained in the score of *Le Sacre du printemps* are normally of this order. And since no one has the right to suspect the sincerity of an artist — especially when he has already proven that he is — what is left to do? Give up trying to understand it, and deplore such a strange aberration. ... Certainly the history of music is full of anecdotes where the ignorance of critics shines forth when they were unable to recognize creative genius when it appeared. Is the future saving up a triumphant revenge for new music as M. Stravinsky seems to understand it today? That is its own secret. But, to tell the truth, I doubt that our disgrace is very near.

PARISIANS HISS
NEW BALLET

Russian Dancer's Latest Offering, "The Consecration of Spring," a Failure.

HAS TO TURN UP LIGHTS

Manager of Theatre Takes This Means to Stop Hostile Demonstrations as Dance Goes On.

By Marconi Transatlantic Wireless Telegraph to The New York Times.

The New York Times headline on June 8, 1913

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Forteza

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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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The Artists



The 2022–23 season marks **Santtu-Matias Rouvali**'s second year as principal conductor of London's Philharmonia Orchestra, and he continues as chief conductor of

the Gothenburg Symphony, alongside his longstanding position as chief conductor and artistic director with the Tampere Philharmonic Orchestra, close to his home in Finland.

In the summer of 2022 he made his BBC Proms debut with the Philharmonia Orchestra, performing the European premiere of Missy Mazzoli's new violin concerto, *Procession*, with Jennifer Koh as soloist, alongside selections from Tchaikovsky's *Swan Lake* and Prokofiev's *Romeo and Juliet*. Throughout this season, he continues his relationships with top-level orchestras across Europe, including the Berlin Philharmonic, Vienna Symphony, Amsterdam's Royal Concertgebouw, and Munich Philharmonic orchestras; in the US he returns to the New York Philharmonic. He works with soloists including Víkingur Ólafsson, Nemanja Radulović, Yuja Wang, Nicola Benedetti, Behzod Abduraimov, Patricia Kopatchinskaja, Alice Sara Ott, Sheku Kanneh-Mason, Vadim Gluzman, Randall Goosby, and Vilde Frang.

In addition to concerts in London and the rest of the UK, Rouvali and the Philharmonia toured Italy in September 2022, with music by Prokofiev and Sibelius. This is the first of many touring highlights this season with the Philharmonia, including trips to Spain, Germany, and Hungary.

Rouvali continues to build his discography, both adding to the Gothenburg Symphony's impressive legacy, and also recording with his orchestras in London and at home in Tampere. With Gothenburg, in January 2019, he released a celebrated first disc of an ambitious Sibelius cycle, pairing the Symphony No. 1 with the early tone poem *En saga*. The album won the *Gramophone* Editor's Choice award, the Choc de Classica, a prize from the German Record Critics, and the French Diapason d'Or "Decouverte." In February 2020 they released the second volume, featuring Sibelius's Symphony No. 2 and *King Christian II*, which has also been honored with a Choc de Classica award. In 2020 his first CD with the Philharmonia — a live recording of selections from Tchaikovsky's *Swan Lake* — was released by Signum Records. This was followed by a live recording of Prokofiev's Symphony No. 5, released in early 2021. With the Tampere Philharmonic Orchestra and violinist Baiba Skride he has recorded concertos by Nielsen, Sibelius, Bernstein, Korngold, and Rózsa on the Orfeo label.



Serbian-French violinist **Nemanja Radulović** has appeared with orchestras including the Philharmonia Orchestra, Deutsches Symphonie-Orchester Berlin, Dresden Staatskapelle, Orchestre symphonique de Montréal, Orquesta Nacional de España, Netherlands Radio Philharmonic, NDR Radiophilharmonie, WDR Symphony Orchestra, Orchestre philharmonique de

Radio France, Belgian National Orchestra, Orchestre national de Lille, Orchestra Sinfonica Nazionale della RAI, Orchestra della Toscana, Copenhagen Phil, Geneva Camerata, Macao Orchestra, and Bilbao Orkestra Sinfonikoa; Munich, Royal, Royal Liverpool, and Tampere philharmonic orchestras; and Tokyo, Yomiuri Nippon, and Queensland symphony orchestras.

Recent and forthcoming engagements include a UK tour with the Gavle Symphony Orchestra and Jaime Martin, Paris's Théâtre des Champs-Élysées, and Berlin Philharmonie; and the opening concert on the Vienna Konzerthaus's Jeunesse Musicale series. He regularly undertakes a play / direct role with his chamber orchestra, Double Sens, recently featured in the film *Unique — One Artist, One Monument, One Concert*. He has performed chamber music in notable venues, ranging from New York's Carnegie Hall to the Melbourne Recital Center.

Signed exclusively to Warner Classics in 2021, Radulović's debut album on the label, *ROOTS*, reflects his influences and inspirations. Earlier recordings were releases by Deutsche Grammophon and Universal Music Group.

Born in Serbia in 1985, Nemanja Radulović studied at Belgrade's Faculty of Arts and Music, Saarbrücken's Saarlandes Hochschule für Musik und Theater, Cremona's Stauffer Academy with Salvatore Accardo, and Conservatoire de Paris with Patrice Fontanarosa. His honors include the 2015 Echo Klassik Award for Newcomer of the Year; *BBC Music Magazine's* Critic's Choice Award; International Revelation of the Year by the Victoires de la musique Classique; an honorary doctorate from the University of Arts in Niš, Serbia; and the ELLE Style Award for Musician of the Year. He won the Joseph Joachim, George Enescu, and Stradivarius violin competitions.

Jaap van Zweden and the New York Philharmonic



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 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.