



JAAP VAN ZWEDEN
MUSIC DIRECTOR

Friday, January 20, 2023, 8:00 p.m.

16,836th Concert

Donor Rehearsal at 9:45 a.m.†

Saturday, January 21, 2023, 8:00 p.m.

16,837th Concert

Sunday, January 22, 2023, 2:00 p.m.

16,838th Concert

Dalia Stasevska, Conductor

Lisa Batiashvili, Violin

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

Lead support for these concerts is provided by **Golnar Khosrowshahi**.

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

† Donor Rehearsals are available to Philharmonic supporters; learn more at nyphil.org/memberevents.



January 20–22, 2023

Dalia Stasevska, Conductor
Lisa Batiashvili, Violin

WANG Lu
(b. 1982)

Surge (2022; World Premiere—League of American Orchestras Virginia B. Toulmin Foundation Orchestral Commission)

TCHAIKOVSKY
(1840–93)

Violin Concerto in D major, Op. 35 (1878)
Allegro moderato — Moderato assai
Canzonetta. Andante
Finale: Allegro vivacissimo

LISA BATIASHVILI

Intermission

SIBELIUS
(1865–1957)

Symphony No. 2 in D major, Op. 43
(1901–02)
Allegretto — Poco allegro — Tranquillo,
ma poco a poco rinvigorendo il tempo
al allegro
Tempo andante, ma rubato — Andante
sostenuto
Vivacissimo — Lento e suave —
Largamente
Finale: Allegro moderato

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Notes on the Program

Surge

Wang Lu

As a child in 1980s and '90s China, Wang Lu witnessed the growing pains of a nation that was rapidly changing, yet still tradition-bound. Economic reforms and China's emergence on world markets were bringing greater prosperity to average families, with big-ticket items like televisions and washer-dryers appearing in more homes.

In Wang's household, the major purchase was a piano, and she began musical studies that focused strictly on the Western classical canon. Music of other traditional origins was a constant in the family — her father was part of the Beijing Opera, and her grandmother was an ardent amateur performer of traditional Chinese opera who never hesitated to call into the local radio station to sing. Wang attended opera performances in the local park staged by equally enthusiastic amateurs.

After graduating from the Beijing Central Conservatory, Wang found herself immersed in yet another culture when she came to the United States for doctoral studies in composition at Columbia University. She has since made her home in the US, as an associate professor of music at Brown University, while regularly returning to China to spend time with family, slipping back easily into the sounds and routines of her childhood.

Wang's different worlds collide with regularity in her music, as she mixes sonic memories and site recordings from China with classical and contemporary techniques. Sounds of a stroll with her grandmother through the park in Xi'an, where she grew up, become a background effect, as does

the clatter of bicycle horns and construction on the streets. A theme from a favorite childhood television program becomes the basis for variations by different instruments. On casual listening it may seem cacophonous, but below the surface Wang carefully constructs layers into a 21st-century blend of Asian and European-based musical languages, of quiet nature and urban bombardment, of memories blended with a time-stamp of the moment.

Her techniques come together in a different way in *Surge*. While she had in mind to capture the sounds of social movements — shouts and chants of protesters, a mix of voices from large gatherings — she achieves those effects purely through acoustic instruments, without the use of electronics or recorded clips. It is, she says, an opportunity to call upon the skills of orchestral musicians to create powerful sounds, to mix harmony with noise while letting harmony drive the momentum. In her program note in the score, she writes:

With alarming new environmental and political challenges emerging all the

In Short

Born: May 29, 1982, in Xi'an, China

Resides: in Providence, Rhode Island

Work composed: 2022, on commission from the League of American Orchestras, as part of the Virginia B. Toulmin Orchestral Commissions Program

World Premiere: these performances

Estimated duration: ca. 6 minutes

time, there is an overwhelming sense of unforeseen surges of the unknown that permeate our lives. Yet there is also an irresistible sense of collective urgency to build on more complex perspectives that, though sometimes tumultuous, would tolerate bold and unique innovations.

With these thoughts in mind, *Surge* frequently features full orchestral *tutti* moments, transforming them into colossal textures, shifting and mixing tone colors while amplifying a single theme throughout. Momentous rhythmic motives insistently drive the

inexorable waves of orchestral layers forward towards abrupt shifts.

Surge was commissioned by the League of American Orchestras Virginia B. Toulmin Foundation Orchestral Commission Program, a consortium of 30 orchestras ranging from the New York Philharmonic and Philadelphia Orchestra to the Quad City Symphony in Iowa and the Portland Columbia Symphony in Oregon. Works by the six women composers engaged to contribute (who also include Anna Clyne, Sarah Gibson, Angel Lam, Gity Razaz, and Arlene Sierra) will each be performed

In the Composer's Words



While writing *Surge*, I remembered the exhilaration of hearing the New York Philharmonic for the very first time in the fall of 2005, as a newly arrived foreign student. I was staring at the stage and couldn't believe where I was and what I was experiencing. I also thought of The Philadelphia Orchestra's historic 1973 visit to Shanghai during the Cultural Revolution, reflecting the power of "music diplomacy" that helped write a new history between two worlds. I connected the beautiful resonances and orchestral colors bouncing off the walls of what is now David Geffen Hall with the familiar phrases and orchestration that I listened to on cassette tapes, but many times more enhanced and poignant in person. There was also the memory of my conservatory's student orchestra sound, with its striving, joyful imperfections.

The palette of the symphony orchestra is endlessly attractive and malleable because of each individual player's unique contribution, and of coming together in the moment of performance, which is nothing short of magical. This is what draws me to contribute my own independent expression as a composer to this lineage.

— Wang Lu

by four consortium member orchestras, repeat performances that guarantee greater exposure than is often afforded to new works. Following the World Premiere by the NY Phil, *Surge* will be performed by the Cincinnati Symphony Orchestra and Des Moines Symphony, and at the Aspen Music Festival.

Wang's unique sound world has earned widespread praise, with performances by the Chicago Symphony Orchestra, Shanghai National Chinese Orchestra, Boston Lyric Opera, Minnesota Orchestra, Ensemble Intercontemporain, and many others. Philharmonic audiences first heard her *Scenes from the Bosco Sacro* during the 2014 NY PHIL BIENNIAL, and her *Beyond Air* was performed on the 2018 *Sound ON* series.

Among numerous honors, she received the 2020 Wladimir and Rhoda Lakond

award from the American Academy of Arts and Letters and the 2019 Berlin Prize in Music Composition. She is currently Vanguard Emerging Opera Composer at the Chicago Opera Theater, where her chamber opera, *The Beekeeper*, will be premiered in March.

Instrumentation: two flutes and piccolo, three oboes, three clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, snare drum, cymbals, tom-toms, vibraphone, marimba, wood blocks, bass drum, two flexatones, orchestra bells, whip, marimba, piano, harp, and strings.

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

Violin Concerto in D major, Op. 35

Pyotr Ilyich Tchaikovsky

By 1877 Pyotr Ilyich Tchaikovsky stood at the forefront of his generation of Russian composers, thanks to such works as his first three symphonies, the Shakespearean symphonic poems *Romeo and Juliet* and *The Tempest*, the Dante-inspired tone poem *Francesca da Rimini*, his Piano Concerto No. 1, the *Variations on a Rocooco Theme* (for cello and orchestra), the ballet *Swan Lake*, and three string quartets. That same year two things occurred that had a decisive influence on the direction his path would take. Both were fraught with problems.

The first was the consolidation of his relationship with Nadezhda Filaretovna von Meck. Musically adept, immensely wealthy (thanks to the commercial success of her recently deceased husband, an engineer from Riga), and with 18 children to her credit, von Meck had positioned herself in Moscow society as a patron of the arts and, specifically, as a collector of musicians. She had recently added to her entourage the young violinist Yosif Yosifovich Kotek, a former pupil of Tchaikovsky's. Using Kotek as an emissary, she made contact with Tchaikovsky and in February 1877 proposed to support him — insisting, however, that they must never meet in person. For the next 13 years they exchanged a flood of effusive correspondence, and von Meck deposited 500 rubles in Tchaikovsky's bank account every month, an act of benefaction that freed him from having to undertake "work for hire" to pay the bills.

Then a second thing happened: Tchaikovsky got married, quite on the spur of the moment. The explanation for this rash act is open to a broad range of speculation and interpretation. Perhaps it had

to do with anxiety about his overt homosexuality; perhaps it was an exploit of filial devotion to an 81-year-old father who viewed marriage as the principal goal of a man's life. Whatever the reason, two weeks after the wedding Tchaikovsky fled in panic, had a nervous breakdown, remained unconscious for two weeks, and woke up to a life that henceforth would not include his wife, although they would never divorce.

As part of his recovery the composer took a trip to Switzerland with Kotek at the outset of 1878. They played through a lot of music together, including Lalo's *Symphonie espagnole*, a violin concerto in all but name, and it was that work which

In Short

Born: May 7, 1840, in Votkinsk, in the district of Viatka, Russia, about 700 miles east-northeast of Moscow

Died: November 6, 1893, in St. Petersburg

Work composed: March 17 to April 11, 1878; dedicated initially to the violinist Leopold Auer, who expressed reservations about the piece, after which the composer redirected the dedication to Adolf Brodsky, who played the premiere

World premiere: December 4, 1881, in Vienna, by the Vienna Philharmonic, Hans Richter, conductor, Adolf Brodsky, soloist

New York Philharmonic premiere: January 18, 1889, with Walter Damrosch conducting the New York Symphony (a New York Philharmonic forebear), Maud Powell, soloist; this performance marked the US Premiere of the complete concerto

Most recent New York Philharmonic performance: January 13, 2018, Susanna Mälkki, conductor, Baiba Skride, soloist

Estimated duration: ca. 36 minutes

inspired Tchaikovsky to write a violin concerto himself. He composed it in a heat of inspiration, with Kotek offering technical advice on the solo part.

When Tchaikovsky sent the score to von Meck, she wrote back that she didn't like it. To his credit, the composer (who was often given to self-doubt) defended his piece, although he did decide to replace the original slow movement. (The earlier one lives on as a stand-alone *Méditation* for violin and orchestra or piano, and it was eventually

repurposed as the opening movement of his suite *Souvenir d'un lieu cher*.)

Further objections came from the violinist Leopold Auer, to whom Tchaikovsky wanted to entrust the premiere: he declared it unplayable, much as the pianist Nikolai Rubinstein had dismissed Tchaikovsky's Piano Concerto No. 1 four years earlier. The honor of the premiere instead went to Adolf Brodsky, who worked on the concerto for more than two years before he dared to perform it. Auer eventually changed his mind. He

The NY Phil Connection

The New York Symphony (one of the New York Philharmonic's forebears) gave the United States Premiere of the *complete* Tchaikovsky Violin Concerto. The explanation for this cryptic caveat centers on the 19th-century violinist Maud Powell, the soloist in that performance. According to Karen Shaffer and Neva Garner Greenwood's *Maud Powell: Pioneer American Violinist* (1988), while touring in the mid-1880s, Powell encountered the work and must have been taken with it — despite its difficulties and negative reviews — since on her return to New York she unveiled its first movement with Anton Seidl and The Metropolitan Opera Orchestra on April 6, 1888. The 20-year-old Powell was commended by the press: "Her selection was a very difficult one, and her excellent technique was tested to its utmost, but came out victorious," wrote a critic in *The American Musician*, who concluded by writing that:

Tchaikovsky's concerto was much admired and is a very interesting work; we regret that Miss Powell did not play the whole of it ... [W]e hope that she will soon give ... this concerto in its entirety.

The plea met with success. Nine months later, on January 18, 1889, Powell gave the US Premiere of the complete work with Walter Damrosch and the New York Symphony in The Metropolitan Opera House. Again the critics were impressed, if patronizing, as evidenced by the review in *The New York Times*:

It was a treat to hear a woman play the violin so well, and only congratulations are to be offered to the lady. The repeated and warm recalls of the audience were thoroughly deserved.

— The Editors



Maud Powell

not only performed the piece but also taught it to his students, many of whom became leading interpreters of it, too — names of legend such as Elman, Heifetz, Milstein, Shumsky, and Zimbalist.

Tchaikovsky's Violin Concerto is an overwhelmingly lyrical work that rarely ventures into the stormy outbursts that can characterize his symphonic pieces. The first movement, by turns balletically graceful and comparatively urgent, makes difficult technical demands, but the fireworks generally sparkle as counterpoint to the overall gentility. The slow movement is elegiac but not depressive

(Tchaikovsky could easily fall into that trap), and the *Finale* emerges without a break, serving up dazzling pyrotechnics.

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

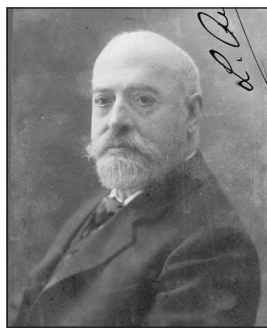
— James M. Keller, former New York Philharmonic Program Annotator; San Francisco Symphony program annotator; and author of *Chamber Music: A Listener's Guide* (Oxford University Press)

Portrait of an Artist



Leopold Auer, the Hungarian violinist for whom Tchaikovsky wrote his Violin Concerto and to whom he initially dedicated it, came to rue the day he had questioned its value. In truth, he admired many things about Tchaikovsky. In Auer's memoirs, *My Long Life in Music* (1924), he recalled the composer with unmistakable warmth:

In my mind's eye I see once more the great figures of those days. There is Tchaikovsky, with the personality and the manners of a French marquis of the 18th century; but very modest, with a modesty which could not be mistaken for a pose. He was too intelligent ever to attempt playing a part among his artist comrades, to whom, incidentally, he was always most cordial. ... Tchaikovsky was excessively sensitive; modest and unassertive in his dealings with all, he was deeply appreciative of any interest shown in him or in his works.



From top: Tchaikovsky in 1892; Leopold Auer in 1912

Symphony No. 2 in D major, Op. 43

Jean Sibelius

Thanks to benefactions arranged by Axel Carpelan, a Finnish man-about-the-arts and the eventual dedicatee of this work, Jean Sibelius and his family were able to undertake a trip to Italy from February to April 1901. So it was that much of the Second Symphony was sketched in the Italian cities of Florence and, especially, Rapallo, where Sibelius rented a composing studio apart from the home in which his family was lodging.

Aspects of the piece had already begun to form in his mind almost two years earlier, although at that point Sibelius seems to have assumed that his sketches would end up in various separate compositions rather than in a single unified symphony. Even in Rapallo he was focused on writing a tone poem. He reported that on February 11, 1901, he entertained a fantasy that the villa in which his studio was located was the fanciful palace of Don Juan and that he himself was the amorous, amoral protagonist of that legend. (The topic was fresh in his mind since he had recently attended a performance of Mozart's *Don Giovanni* in Berlin, on the way to Italy.) He jotted in his diary the thoughts that accosted him at midnight:

Don Juan. I was sitting in the dark in my castle when a stranger entered. I asked who he could be again and again — but there was no answer. I tried to make him laugh but he remained silent. At last the stranger began to sing — then Don Juan knew who it was. It was death.

His diary then records the notes that stand as the principal theme of the second movement of the Second Symphony.

As the work evolved, Sibelius seems to have sacrificed the Don Juan idea in favor of another, very different concept: a series of four tone poems based on characters from Dante's *Divine Comedy*. But once Sibelius returned to Finland that June, he began to recognize that what was forming out of his sketches was instead a full-fledged symphony — one that would end up exhibiting an extraordinary degree of unity among its sections. With his goal now clarified, Sibelius worked assiduously through the summer and fall and reached a provisional completion of his symphony in November 1901. Then he had second thoughts, revised the piece profoundly, and definitively concluded the Second Symphony in January 1902.

The work's premiere, two months later, marked a signal success, as did three sold-out performances during the ensuing

In Short

Born: December 8, 1865, in Tavastehus (Hämeenlinna), Finland

Died: September 20, 1957, in Järvenpää

Work composed: 1901–02, with relevant sketches dating back to as early as 1899; dedicated to Baron Axel Carpelan

World premiere: March 8, 1902, in Helsinki, Finland, with the composer conducting the Helsinki Philharmonic

New York Philharmonic premiere: January 30, 1914, with Walter Damrosch conducting the New York Symphony (which merged with the New York Philharmonic in 1928)

Most recent New York Philharmonic performance: October 13, 2018, David Robertson, conductor

Estimated duration: ca. 45 minutes

week. The conductor Robert Kajanus, who would become a distinguished interpreter of Sibelius's works, was in attendance, and he insisted that the Helsinki audiences had understood the new symphony to be an overt expression of the political conflict then reigning over Finland. He wrote:

The *Andante* strikes one as the most broken-hearted protest against all the injustice that threatens at the present time to deprive the sun of its light and our flowers of their scent. ... The *Finale* develops toward a triumphant conclusion intended to rouse in the listener a picture of lighter and confident prospects for the future.

Sibelius objected to this interpretation, preferring that no programmatic implications be attached to this work. Nonetheless, this symphony does seem to express something specific to the Finnish imagination. The composer Sulho

Ranta (1901–60) spoke on behalf of his fellow Finns when he declared, “There is something about this music — at least for us — that leads us to ecstasy; almost like a shaman with his magic drum.”

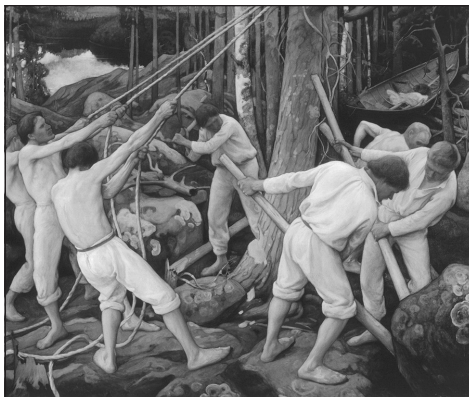
Some commentators have underscored the piece's affinity with the symphonies of Brahms (particularly his Second, also in D major), while others find that the *Finale* evokes something of Tchaikovsky. There's truth in all of this, but in the end, Sibelius marches to a different drummer. Stravinsky once heard Sibelius's Second Symphony in the company of his teacher, Nikolai Rimsky-Korsakov, and reported that the latter offered a solitary comment after the performance: “Well, I suppose that's possible, too.”

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, and strings.

— J.M.K.

Sibelius's Finland

Finland was undergoing its share of turmoil at the turn of the 20th century, straining with nationalistic fervor against the yoke of its Russian occupiers. In the late 1800s Finns seemed ready to burst with pent-up excitement over homegrown culture, which extended to the collecting of traditional music and dance, a fascination with ancient Finnish legends, and a resurgence in the use of the Finnish language itself. Sibelius was greatly caught up with the artists and writers



and musicians who were plying their trades in support of an independent Finland, and he turned out a hearty diet of pro-Finnish patriotic and propagandistic compositions. A few of his successes from this nationalistic period — the tone poems *The Swan of Tuonela*, *Lemminkäinen's Return*, and *Finlandia* among them — began to earn him a reputation even beyond Finnish borders, making him the first Finnish composer to gain truly international acclaim.

Pioneers in Karelia, by Eero Järnefelt, 1900, one of the artists closely associated with depictions of Finnish nationalism

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(Continued)

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The Artists



Dalia Stasevska is chief conductor of the Lahti Symphony Orchestra, artistic director of the International Sibelius Festival, and principal guest conductor of the

BBC Symphony Orchestra. She has made several appearances at the BBC Proms and conducted the Last Night of the Proms in 2022. Together with the BBC Symphony Orchestra, she opened the 2021 Edinburgh International Festival.

Stasevska's 2022–23 season engagements include the Chicago, Cincinnati, San Francisco, and Toronto symphony orchestras, The Philadelphia Orchestra, Minnesota Orchestra, and the National Symphony Orchestra, and returns to the New York Philharmonic, Orchestre Symphonique de Montréal, and Los Angeles Philharmonic. She also appears with the Netherlands Radio Philharmonic at Amsterdam's Concertgebouw and Orchestre Philharmonique de Strasbourg. In summer 2022 she toured Germany with the BBC Symphony, debuting at the Mecklenburg-Vorpommern Festival, and in autumn 2022 they embarked on a six-concert tour to Japan with soloists Sol Gabetta, Nicola Benedetti, and Roderick Williams. In spring 2023 Stasevska and the BBC Symphony Orchestra collaborate on a project with Grégoire Pont at the Barbican Centre titled *Our Precious Planet*.

Performing works of living composers is central to her programming; with the Lahti Symphony Orchestra she has presented works by Missy Mazzoli, Andrew Norman, Thomas Adès, Helen Grime, Kaija Saariaho, and Outi Tarkiainen. Recent highlights include the Baltimore and Seattle symphony orchestras, Orchestre National de France, returns to the Oslo Philharmonic and NAC Orchestras, and opening the Tongyeong Festival.

A passionate opera conductor, Stasevska made her Glyndebourne Opera Festival debut this season. She has conducted at the Finnish National Opera and Ballet, Norske Opera, Kungliga Opera Stockholm, Opéra de Toulon, and Stockholm's Baltic Sea Festival.

Born in Kyiv, when Ukraine was part of the Soviet Union, Dalia Stasevska studied as a violinist and composer at the Tampere Conservatoire, and violin, viola, and conducting at the Sibelius Academy. As a conductor her teachers include Jorma Panula and Leif Segerstam. She was awarded the Order of Princess Olga of the III degree by President Volodymyr Zelensky in October 2020 for her significant personal contribution to the development of international cooperation, strengthening the prestige of Ukraine internationally, and popularization of its historical and cultural heritage. In December 2018 she conducted the Royal Stockholm Philharmonic at the Nobel Prize Ceremony, and in 2020 she was awarded the Royal Philharmonic Society's Conductor Award.



Lisa Batiashvili, the Georgian-born German violinist, has developed long-standing relationships with the world's leading orchestras, conductors, and musicians.

In 2021 she formed and continues to lead the Lisa Batiashvili Foundation, which serves her lifelong dream and commitment to help young, highly talented Georgian musicians thrive in their careers.

Batiashvili is artistic director of Audi Sommerkonzerte, Ingolstadt. For the 2022 festival she performed Shostakovich's Violin Concerto No. 1 with Santtu-Matias Rouvali and the Munich Philharmonic under the motto "Keep On Dancing."

In 2022–23 Batiashvili returns to the New York Philharmonic, The Cleveland Orchestra, Philharmonia Orchestra, and Czech Philharmonic Orchestra, and makes her Oslo Philharmonic debut. She also tours with Amsterdam's Royal Concertgebouw Orchestra, Chamber Orchestra

of Europe, and Orchestra dell'Accademia Nazionale di Santa Cecilia.

Recording exclusively for Deutsche Grammophon, Batiashvili released her latest album, *Secret Love Letters*, in which she is joined by Yannick Nézet-Séguin and The Philadelphia Orchestra, in August 2022. Her *City Lights* project takes listeners around the world with music ranging from J.S. Bach to Morricone, Dvořák to Charlie Chaplin. A 12th city was added in 2022 with the release of her single *Desafinado*, celebrating Rio de Janeiro.

Batiashvili's awards include the MIDEM Classical Award, Choc de l'année, Accademia Musicale Chigiana International Prize, Schleswig-Holstein Music Festival's Leonard Bernstein Award, and Beethoven-Ring. She was named *Musical America's* Instrumentalist of the Year in 2015, nominated as *Gramophone's* Artist of the Year in 2017, and in 2018 was awarded an honorary doctorate from the Sibelius Academy (University of Arts, Helsinki).

Batiashvili plays a Joseph Guarneri "del Gesù" from 1739, generously loaned by a private collector.

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.