JAAP VAN ZWEDEN
MUSIC DIRECTOR

Wednesday, February 8, 2023, 7:30 p.m.
16,850th Concert

Thursday, February 9, 2023, 7:30 p.m.
16,851st Concert

Friday, February 10, 2023, 11:00 a.m.
16,852nd Concert

Saturday, February 11, 2023, 8:00 p.m.
16,853rd Concert

Esa-Pekka Salonen, Conductor
Anthony McGill, Clarinet
(The Edna and W. Van Alan Clark Chair)

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

This program will last approximately one and three-quarters hours, which includes one intermission.

February 8–11, 2023

Esa-Pekka Salonen, Conductor
Anthony McGill, Clarinet
(The Edna and W. Van Alan Clark Chair)

BOCCHERINI–BERIO
(1743–1805) /
(1925–2003)

Four Original Versions of *Ritirata notturna di Madrid (Nocturnal Retreat from Madrid)* by L. Boccherini, Superimposed and Transcribed for Orchestra (1975)

Esa-Pekka SALONEN
(b. 1958)

***kínēma* for Solo Clarinet and String Orchestra** (2021; US Premiere)
I. Dawn
II. Themes and Variations
III. Pérotin Dream
IV. J.D. In Memoriam
V. Return

ANTHONY McGILL

Intermission

BEETHOVEN
(1770–1827)

Symphony No. 7 in A major, Op. 92
(1811–12)
Poco sostenuto — Vivace
Allegretto
Presto
Allegro con brio

These performances of Esa-Pekka Salonen's *kínēma* are made possible with generous support from the **Francis Goelet Charitable Lead Trusts.**

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Notes on the Program

Four Original Versions of *Ritirata notturna di Madrid (Nocturnal Retreat from Madrid)* by L. Boccherini, Superimposed and Transcribed for Orchestra

Luigi Boccherini–Luciano Berio

Luciano Berio's Four Original Versions of *Ritirata notturna di Madrid (Nocturnal Retreat from Madrid)* by L. Boccherini is a work of such unassuming wit and charm that one wonders how it could have been composed by a dedicated modernist. After all, Berio's most celebrated work, *Sinfonia* — premiered in 1968 by the New York Philharmonic to mark its 125th anniversary — is one of music's most complex pile-ups, with dozens of musical and literary quotations from Mahler, Berg, Levi-Strauss, Beckett, and Stockhausen, among many others. *Coro* (1976), *Laborintus II* (1965), and other works are dense, dissonant layerings as well. But there is another side to Berio: unlike many of his avant-garde colleagues, he was deeply connected to music from the past — and not just as objects for modernist deconstruction, reflected in his tuneful arrangements of (among others) Bach, Purcell, Brahms, Falla, Weill, and, in this case, Boccherini.

A modernist who enlarged the boundaries of modernism, Berio wrote serialist works in his early career, studying at Tanglewood under Luigi Dallapiccola in the early 1950s. He then broke out of serialism's strictures to explore electronic sound and its relation to instruments and voices in works such as *Homaggio a Joyce* (1958) and *Differences* (1959); individual instruments and their possibilities in the *Sequenza* series (1958–2002); and novel spatial layouts in *Bewegung* (1971) and *Formazzioni* (1987). His interests also extended to pop and vernacular music, as in *Allez-Hop* (1959), *Folk Songs* (1964), and *Beatles Songs* (1967).

Like T.S. Eliot (whom he referenced in 1974's *A-Ronne*), Berio often quoted other composers or himself, or elaborated on previous pieces, as in *Chemins* (1964–92), which expands ideas from his own *Sequenza* series. This technique of building layer upon layer caused some commentators to classify him as a collagist,

In Short

Luigi Boccherini: born February 19, 1743, in Lucca, Italy; died May 28, 1805, in Madrid, Spain

Luciano Berio: born October 24, 1925, in Oneglia, Italy; died May 27, 2003, in Rome

Work composed: the original, by 1780, for a quintet comprising two violins, viola, and two cellos; Berio wrote his setting in 1975 in Rome, on commission from the Filarmonica della Scala

World premiere: details of the quintet's premiere unknown, but it may have coincided with the piece's 1820 publication; Four Versions was unveiled on June 6, 1975, in Milan, by the Filarmonica della Scala, Piero Bellugi, conductor

New York Philharmonic premiere: May 14, 2007, Lorin Maazel, conductor, at the Kölner Philharmonie in Cologne, Germany

Most recent New York Philharmonic performance: September 21, 2007, Lorin Maazel, conductor

Estimated duration: ca. 7 minutes

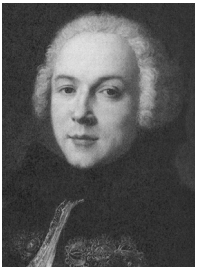
but Berio fiercely resisted the label, which he associated with undisciplined randomness. "I'm not interested in collages," he said; "they amuse me only when I'm doing them with my children."

Berio preferred to be called a transcriber, which is precisely what he is in Four Original Versions ..., a curtain-opener commissioned by the La Scala Orchestra in 1975. He took four versions of a popular 18th-century piece by Luigi Boccherini and piled them on top of each other in modern orchestrations, creating a work that is both simple and sophisticated, classical and contemporary, strangely outside time, and that honors the original while creating a new sound. Berio describes his approach to transcription not as "looking back in a nostalgic way, but bringing things together, so that they can talk to each other and sound together." Here the conversation across centuries is entirely amiable, "bringing things together" in C major. His description of his work reflects both his admiration of his forebear and his mindfulness of his own time:

> *Ritirata notturna di Madrid* for string quintet was such a popular piece in its time that Boccherini transcribed it four times for different instrumental combinations. In 1975 ... I decided to superimpose those four versions ... and to transcribe them for orchestra with minor adaptations, highlighting a few rich harmonic "clashes" toward the end of the piece.

Boccherini was a kindred spirit and perfect subject: like Berio, he was an Italian who became an international figure, as well as a prolific artist who constantly quoted himself and built new pieces from old. The "Original Versions" in Berio's title are actually four transcriptions Boccherini made of a nocturnal processional from his

In the Composers' Words



Boccherini on *Ritirata notturna di Madrid*:

> One must imagine sitting next to the window on a summer's night in a Madrid flat and that the band can only be heard in the far-off distance in some other part of the city, so at first it must be played quite softly. Slowly the music grows louder and louder until it is very loud, indicating the Night Watch are passing directly under the listener's window. Then gradually the volume decreases and again becomes faint as the band moves off down the street into the distance.

He had modest hopes for the work, telling his publisher: "The piece is absolutely useless, even ridiculous, outside Spain because the audience cannot hope to understand its significance nor the performers to play it as it should be played." As Berio would point out, Boccherini was dead wrong:

> Obviously this Boccherini piece was a hit in his own time — at least like a Beatles song. This is why he was often asked to transcribe it for different instrumental combinations.

From top: Boccherini and Berio

String Quintet in C major, Op. 30, No. 6, from 1780, titled *Night Music of the Streets of Madrid*. Boccherini, who spent much of his career in Spain, wrote the quintet during his tenure in the service of the Infante Don Luis, the exiled younger brother of Charles III, a fertile period when he composed more than 100 pieces. Boccherini noted in the score:

> This little quintet depicts the music heard at night in the streets of Madrid, "from the bells sounding the *Ave Maria* to the *Retreat*. And everything here that does not comply with the rules of composition should be pardoned for its attempt at an accurate representation of reality.

These "representations" include church bells, drummers, dancers, serenading beggars, and drunken revelers. The finale, *Variations on the Night Retreat in Madrid*, depicts a band marching through the streets to enforce the curfew. The hypnotic unity and melodic appeal of this processional made it a hit on its own, and 200 years later Berio became one of its most fervid fans, recreating it for a modern audience.

Instrumentation: three flutes (one doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, snare drums, triangle, bass drum, harp, and strings.

— Jack Sullivan, professor of English at Rider University; author of New World Symphonies, Hitchcock's Music, *and* New Orleans Remix; *and contributor to* The New York Times, Classical Voice North America, The Wall Street Journal, *and* The Washington Post

A Musical Club Sandwich

A meticulous researcher, Berio found four versions of Boccherini's nocturnal processional in original manuscripts and sandwiched them on top of each other, using a large modern orchestra. (To his annoyance, he later discovered yet another version, but decided to ignore it, a surprising decision given his love of sequels that expand on previous works). Like Boccherini, he presents the exuberant *Ritirata* theme and marches through 11 variations and a coda. We hear all of it clearly, undistorted, with vivid modern colors. This is not a parody, not a deconstruction, but a presentation of a beloved 18th-century piece presented in an ingenious reimagining.

Berio adds timpani and percussion, creating a hypnotic ostinato, a percussive shimmer that is a signature in large-scale works such as his *Coro* as well as miniatures such as his charming 1969 adaptation of a Purcell Hornpipe. Boccherini's originals are full of witty countermelodies, divided here among the instruments, especially the woodwinds, which sing, chatter, and murmur over the ever-advancing, then slowly retreating, march. Berio begins and ends the processional with a solo violin and whispered drumrolls (marked *pppp*), creating a magical ambiance and continuity. The music rises in intensity, explodes into a thrilling climax with massive brass and strings — a culmination not possible in Boccherini's chamber versions — then gradually fades into nothing as the soldiers retreat to their barracks and the streets are finally silent.

kínēma for Solo Clarinet and String Orchestra

Esa-Pekka Salonen

There are conductors who occasionally compose, and there are composers who occasionally conduct, but not many run headlong on both tracks at the same time. Some of the few prominent examples have been composer-conductors who presided over the New York Philharmonic: Gustav Mahler, toward the end of his life, succeeded later in the past century by Leonard Bernstein and Pierre Boulez. Esa-Pekka Salonen's American bases have been on the West Coast, though he has been a regular visitor here as conductor — including during his tenure as The Marie-Josée Kravis Composer-in-Residence, 2015–18 — often bringing, as he does on this occasion, new music of his own.

Salonen studied at the Sibelius Academy in his native Helsinki principally as a composer; he took conducting classes so that he would be able to lead performances of his own music. In 1980, when he was 22 and still a student, he completed a saxophone concerto that he decided could be his "Opus 1." It certainly proved he could write music full of fantasy and light, and not a little humor. Other pieces duly followed — orchestral, electronic — and his future as a composer looked secure.

It was not. In 1983 came one of those legendary moments of substitution. Salonen, at very short notice and with little advance knowledge of the score, was called on to conduct Mahler's Third Symphony with the Philharmonia Orchestra of London. This resulted in regular engagements with that orchestra and with the Los Angeles Philharmonic. Suddenly he was more often in tails than jeans, and his compositional output dwindled. He was appointed music director of the Philharmonia in 2008, a post he held until 2021, and of the LA Phil (1992–99).

Being busy with the baton, however, was only part of the story. The 1980s was a decade of uncertainty for many composers. The thrust of innovation had weakened. There appeared to be no more boundaries to cross. Anything seemed possible, which meant that nothing was inevitable. Salonen was by no means alone in taking some time to find a path in a world without signposts.

Closing in on 40, he took a year off from conducting and in 1996 came up with a big orchestral score, *LA Variations*, which achieved the ultimate distinction of being taken up by other conductors, including Alan Gilbert during his NY Phil tenure. Though hailed as a breakthrough, the piece fit into the pattern of Salonen's earlier music. He is, in everything he does, a composer of dream landscapes, through which we are led to encounter things at once strange and familiar, and always full of character.

In Short

Born: June 30, 1958, in Helsinki, Finland

Resides: in San Francisco and London

Work composed: 2021, on a commission by the Finnish Radio Symphony Orchestra

World premiere: December 15, 2021, at the Helsinki Music Center, by the Finnish Radio Symphony Orchestra, Jukka-Pekka Saraste, conductor, Christoffer Sundqvist, clarinet soloist

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

Estimated duration: ca. 28 minutes

Since *LA Variations* Salonen has been exerting himself fully in both roles. Active worldwide on the podium (he is currently music director of the San Francisco Symphony), he has built up a strong catalog, not least of concertos, in which the dream landscape can have a principal actor. The New York Philharmonic co-commissioned and gave the World Premiere of the first of these, the Piano Concerto he wrote in 2007 for Yefim Bronfman. There were also early performances here of his Violin Concerto with Leila Josefowicz (2009) and his Cello Concerto with Yo-Yo Ma (2017, also co-commissioned by the NY Phil).

Now comes a clarinet concerto, *kínēma*, titled with the Ancient Greek word that gives us "cinema" because Salonen sees it as a sequence of five scenes. We might imagine we are watching a film but have turned the screen off because the music is so captivating.

The first scene is set at dawn, which gives the movement its title. In fine gray light, the soloist is walking slowly up through the clarinet's registers to find a place to sing. The mood turns agitated, but, as very often in Salonen's music, agitation goes along with playfulness. Meanwhile, the song goes on, until the singing figure leaves.

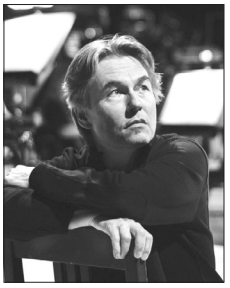
There is, of course, only this single participant in the musical action, but the clarinet might be speaking for multiple characters in the ensuing *Themes and Variations*. The third scene, *Pérotin Dream*, refers to the composer of eight centuries ago whose robust polyphony is a shout of glory, energized by bouncing rhythms.

Then comes an elegy, in which Salonen characteristically gives a new shine to an old expressive genre. A memory of the *Dawn* scene creeps into the music not long before it closes, and there are more reminiscences in the final *Return* — along, of course, with more virtuosity from the solo clarinet.

Instrumentation: string orchestra and solo clarinet.

— Paul Griffiths, a music critic for many years and the author, most recently, of Mr. Beethoven *(New York Review Books)*

In the Composer's Words



The Finnish Radio Symphony Orchestra contacted me to see if I would write a concerto for Christoffer Sundqvist, their principal clarinetist, and I thought it would be nice to write a piece that didn't require a huge orchestra, that could be played under more intimate conditions. [At first] I decided to call it "five scenes," because the movements are not necessarily interconnected, and also they are more like spaces, where you can exist for a few minutes. The title *kínēma* comes from the fact that the material is based on film scores. Most of it is very lyrical, and you might imagine a romantic film — a triangle drama, say.

There's a lot of music that could be characterized as "beautiful," in the old-fashioned sense of the word. On the surface it doesn't sound "modern." The finale has different kinds of mood, different kinds of material, and then it ties everything together and quotes the very first movement of the piece. It's a little bit like what often happens in Bruckner symphonies, that at the very end of the finale he quotes the theme from the beginning of the first movement.

— Esa-Pekka Salonen

Symphony No. 7 in A major, Op. 92

Ludwig van Beethoven

In the year 1812 Beethoven was at a low point in his life and art, though at the same time near the peak of his fame. His health, never good, was getting worse, while his hearing was in relentless decline. He was long past the stupendous level of work he had sustained in the years 1802–08, his Middle Period, which saw the Symphonies Nos. 3–6, the Third and Fourth Piano Concertos and Violin Concerto, the three *Rasumovsky* String Quartets, the opera *Fidelio*, and a host of historic piano and chamber pieces. Still, for the public he was approaching the status of living legend that he would inhabit in his last years. In the great convocation of 1814–15 called The Congress of Vienna, he would be lionized by the sovereigns of Europe.

Beethoven's creative doldrums around 1812 are not really explained by his declining health and hearing; he had an extraordinary ability to override physical and mental pain. It appears that the main problem was a creative quandary. The train of thought that had carried him through the Middle, aka Heroic, Period was running out of steam. He had to find a new direction. The works around 1812 amount to marking time while he waited for the new direction to reveal itself. The result, when it came, would be the towering and sublime works of the Third Period.

There is a particular quality to the works between these two periods. They include the *Archduke* Piano Trio, the gentle *Harp* and searing *Serioso* String Quartets, the Overture and Incidental Music for the play *Egmont*, and the Seventh and Eighth Symphonies. In these he put aside the heroic style of the Third and Fifth Symphonies and the nervousness and intensity of the middle string quartets, but he had not yet arrived at the inward music of the late works. Several products of the interim years are important, but they imply no particular direction.

If neither heroic nor sublime, what for the Seventh Symphony? It's a singular work in his art: a kind of Bacchic trance, dance music from beginning to end — in Wagner's oft-quoted phrase, "the apotheosis of the dance."

This is nothing entirely new in the Classical style Beethoven inherited from Haydn and Mozart, which is often laid out in dance patterns, phrasing, and rhythms. But that hardly explains the Seventh. It dances unlike any symphony before: wildly and relentlessly, almost heroically, in obsessive rhythms whether fast or slow. Nothing as decorous as a minuet here; rather, it's shouting horns and

In Short

Born: December 16, 1770 (probably, since he was baptized on the 17th), in Bonn, Germany

Died: March 26, 1827, in Vienna, Austria

Work composed: 1811 through April 13, 1812; dedicated to Count Moritz von Fries

World premiere: December 8, 1813, by an ad hoc orchestra conducted by Beethoven, at the University of Vienna, on a benefit concert for wounded veterans

New York Philharmonic premiere: November 18, 1843, Ureli Corelli Hill, conductor; this marked the work's US Premiere

Most recent New York Philharmonic performance: November 2, 2019, Philippe Jordan, conductor

Estimated duration: ca. 38 minutes

skirling strings (skirling being what bagpipes do). The last movement is based on a Scottish dance tune, but bagpipes don't get that breathless.

The Seventh was premiered in December 1813 as part of the ceremonies around the Congress of Vienna, when the aristocracy of Europe gathered with the intention of turning back the clock to the time before Napoleon. The premiere of the Seventh under Beethoven's baton was one of the triumphant moments of his life. For the first of many times, the slow movement had to be encored. The orchestra was fiery and inspired, suppressing their giggles at the composer's antics on the podium. In loud sections (the only ones he could hear) Beethoven launched himself upward, arms windmilling as if he were trying to fly. In quiet passages he all but crept under the music stand. As to the reception, a paper reported from the audience "a general pleasure that rose to ecstasy."

True, another piece premiered on the program, Beethoven's trashy and opportunistic *Wellington's Victory*, got even more applause. None of this would save him from illness and creative uncertainty, but for the moment he was not too proud to bask a little, pocket the handsome proceeds, even to enjoy with a sardonic laugh the splendid success of the bad piece and the merely bright prospects of the good one.

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

— Jan Swafford, a composer and author whose books include biographies of Mozart, Beethoven, Brahms, and Ives

The Work at a Glance

Beethoven's Seventh Symphony's expansive introduction is a magisterial overture for the dances to come. It defines the symphony in its harmonies: a tendency to leap from key to key by nudging the bass up or down a notch. With a coy transition we're off into the *Vivace,* quietly at first but with mounting intensity. The movement is a titanic gigue. Its predominant dotted-rhythm figure is as relentless as the Fifth Symphony's famous motive, but here the effect is mesmerizing rather than fateful. Rhythm plays a more central role than melody here, though there is a piping folk tune in residence. From the first time you hear the symphony's outer movements, you never forget the lusty and rollicking horns.

Nor are you likely to forget the first time you hear the stately, mournful, *sui generis* dance of the second movement, in A minor. It has been an abiding hit since its first performances. Here as much as anywhere begins the history of Romantic orchestral music. The idea is a process of intensification, adding layer on layer to the inexorably marching chords with their poignant chromaticism that Germans call *moll-Dur*, minor-major. For contrast there is a sweet B section in A major.

The scherzo is racing, eruptive, giddy, its main theme beginning in F major and ending up in A major, from one flat to three sharps in a flash. We're back to brash shifts of key animated by relentless rhythm. The trio section slows to a kind of majestic dance tableau, as frozen in harmony and gesture as a painting of a ball. The trio returns twice and jokingly feints at a third time before Beethoven slams the door.

The finale somehow ratchets the energy higher than it has yet been. If earlier we have had exuberance, brilliance, stateliness — those moods of dance — now we have something on the edge of delirium: stamping and whirling two-beat fiddling, with the horns in high spirits again.

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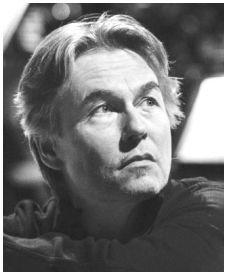
The Artists



Esa-Pekka Salonen is known as both a composer and conductor. He is music director of the San Francisco Symphony, where he works alongside eight Collaborative Partners from a variety of disciplines, ranging from composers to roboticists. He is conductor laureate for London's Philharmonia Orchestra, the Los Angeles Philharmonic, and the Swedish Radio Symphony Orchestra. He is in the midst of *Multiverse Esa-Pekka Salonen*, a two-season residency at Elbphilharmonie Hamburg, and is composer-in-residence with the Berlin Philharmonic. As a member of the faculty of Los Angeles's Colburn School, he develops, leads, and directs the pre-professional Negaunee Conducting Program. Salonen co-founded, and from 2003 until 2018 served as the artistic director for, the annual Baltic Sea Festival.

Salonen brings his longstanding affinity for emerging technologies to the San Francisco Symphony. In his first two seasons as music director, he has led a series of signature projects including an AI-infused take on the music of György Ligeti and the Grammy-nominated *Throughline*, and reshaped the orchestra into a powerhouse of the unexpected, equally comfortable with live performance and expansive new-media projects.

In 2023 Salonen premieres his Organ Concerto with the Polish National Radio Symphony Orchestra, Berlin Philharmonic, Orchestre de Paris, NDR Elbphilharmonie Orchestra, and Los Angeles Philharmonic. Additional Salonen works this season include *kínēma* with the New York Philharmonic and Swedish Radio Symphony Orchestra; *Gemini* with the Finnish Radio Symphony Orchestra; his Cello Concerto with the Seattle Symphony, Lahti Symphony Orchestra, and The Cleveland Orchestra; and *LA Variations* with the Helsinki Philharmonic.

Esa-Pekka Salonen has an extensive and varied recording career, both as a conductor and composer. His recent releases include Richard Strauss's *Four Last Songs*, recorded with Lise Davidsen and the Philharmonia Orchestra; Bartók's *Miraculous Mandarin* and *Dance Suite*, also with the Philharmonia; Stravinsky's *Perséphone* featuring Andrew Staples, Pauline Cheviller, and the Finnish National Opera; and a 2018 box set of his complete Sony recordings. His compositions appear on releases from Sony, Deutsche Grammophon, and Decca; his Piano Concerto (with Yefim Bronfman), Violin Concerto (with Leila Josefowicz), and Cello Concerto (with Yo-Yo Ma) all appear on recordings conducted by Salonen himself.

Anthony McGill joined the New York Philharmonic as Principal Clarinet, The Edna and W. Van Alan Clark Chair, in September 2014, becoming the Philharmonic's first African American Principal player. He received the 2020 Avery Fisher Prize, one of classical music's most significant awards, given to musicians who represent the highest level of excellence. McGill is an ardent advocate for helping

music education reach underserved communities and for addressing issues of diversity, equity, and inclusion in classical music. He took part in the inauguration of President Barack Obama, premiering a piece written for the occasion by John Williams alongside violinist Itzhak Perlman, cellist Yo-Yo Ma, and pianist Gabriela Montero.

Anthony McGill's regular solo appearances include the New York Philharmonic, The Metropolitan Opera, Baltimore Symphony, San Diego Symphony, and Kansas City Symphony orchestras. His chamber music collaborations include the Brentano, Daedalus, Guarneri, JACK, Miró, Pacifica, Shanghai, Takács, and Tokyo Quartets, as well as Emanuel Ax, Inon Barnatan, Gloria Chien, Yefim Bronfman, Gil Shaham, Midori, Mitsuko Uchida, and Lang Lang. He has toured with Musicians from Marlboro and regularly performs for The Chamber Music Society of Lincoln Center and the Philadelphia Chamber Music Society. Festival appearances include Tanglewood, Marlboro, Mainly Mozart, and Music@Menlo, as well as the Santa Fe, Seattle, and Skaneateles Chamber Music Festivals.

McGill's discography includes Nielsen's Clarinet Concerto with the New York Philharmonic on Dacapo Records, three chamber music albums on Cedille Records, *Winged Creatures*, recorded with his brother, Seattle Symphony principal flute Demarre McGill and the Chicago Youth Symphony Orchestras led by Allen Tinkham, and a collaboration with Gloria Chien.

Anthony McGill premiered Richard Danielpour's *From the Mountaintop* in 2014, written for him and commissioned by the New Jersey Symphony Orchestra, Kansas City Symphony, and Orchestra 2001. In 2021 he joined the Pacifica Quartet to perform the world premiere of *James Lee III:* Quintet for Clarinet and String Quartet. He was the 2015–16 Artist-in-Residence at WQXR, and has appeared on *Performance Today*, MPR's *Saint Paul Sunday*, and *Mister Rogers' Neighborhood.* He has appeared on *NBC Nightly News* and MSNBC in stories about the McGill brothers. In 2020 his #TakeTwoKnees campaign protesting the death of George Floyd and historic racial injustice went viral.

A graduate of the Curtis Institute of Music, Anthony McGill previously served as principal clarinet of The Metropolitan Opera Orchestra and associate principal clarinet of the Cincinnati Symphony Orchestra. He serves on the faculty of The Juilliard School and the Curtis Institute of Music; as artistic director of Juilliard's Music Advancement Program; on the Board of Directors of the Harmony Program; and on the advisory council of the InterSchool Orchestras of New York.

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.

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Compose Your Legacy with Our Gift To You

We want to express our gratitude for supporting us throughout the year with a gift for you. As special thanks to our NY Phil enthusiasts, we will host an informative session with a representative from Thompson & Associates, a nationally recognized leading firm in estate planning.

A client representative from Thompson & Associates will share a brief overview of estate planning and the values-based approach to meet your planning objectives while maintaining your lifestyles, providing for your heirs, and helping the charitable organizations you love.

Join us to learn more about this valuable new service that we offer at no cost to NY Phil generous supporters!

Estate Planning Seminar

FRIDAY, MARCH 17 AT 12:30 P.M.

Kenneth C. Griffin Sidewalk Studio
David Geffen Hall

Coffee and pastries will be provided

Virtual sessions are available on March 16, April 6, and throughout the year.

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