



JAAP VAN ZWEDEN
MUSIC DIRECTOR

Thursday, February 16, 2023, 7:30 p.m.
16,854th Concert

Friday, February 17, 2023, 8:00 p.m.
16,855th Concert

Saturday, February 18, 2023, 8:00 p.m.
16,856th Concert

Ruth Reinhardt, Conductor
(New York Philharmonic debut)
Kirill Gerstein, Piano
Tal Rosner, Video Artist

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.

Generous support for Kirill Gerstein's appearances is provided by **The Donna and Marvin Schwartz Virtuoso Piano Performance Series.**



February 16–18, 2023

Ruth Reinhardt, Conductor
(New York Philharmonic debut)

Kirill Gerstein, Piano

Tal Rosner, Video Artist

BACEWICZ
(1909–69)

Overture for Orchestra (1943)

Thomas ADÈS
(b. 1971)

***In Seven Days* (Concerto for Piano with
Moving Image)** (2008)

1. Chaos — Light — Darkness
2. Separation of the Waters into Sea and
Sky — Reflection Dance
3. Land — Grass — Trees
4. Stars — Sun — Moon
5. Fugue: Creatures of the Sea and Sky
6. Fugue: Creatures of the Land
7. Contemplation

KIRILL GERSTEIN; TAL ROSNER

Intermission

DVOŘÁK
(1841–1904)

Symphony No. 5 in F major, Op. 76
(1875 / 1887)

Allegro ma non troppo
Andante con moto
Scherzo: Allegro scherzando
Finale. Allegro molto

Ruth Reinhardt's appearance is made possible with generous support from the **Sorel Organization**.
Guest artist appearances are made possible through the **Hedwig van Ameringen Guest Artists
Endowment Fund**.

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Notes on the Program

Overture for Orchestra

Grażyna Bacewicz

Grażyna Bacewicz's Overture for Orchestra was premiered in Krakow, Poland, in September 1945. That such an event could take place a mere four months after V-E Day brought World War II to a close in Europe is astonishing. Krakow, however, had emerged from the war relatively unscathed, and Bacewicz's rousing overture provided tribute to a victorious moment.

The energetic work belies the very different circumstances under which it had been written — in 1943, when Bacewicz was living in Warsaw, one of the cities most devastated by the war. She was caring for family, including an infant daughter and a sister who had been wounded, while continuing to compose and perform in underground concerts. The family fled to a relocation camp in the summer of 1944, during the Warsaw Uprising led by Polish resistance, then spent the remainder of the war in Lublin.

The ability to create under such harrowing circumstances reflects the fundamental strength of a composer who spent her lifetime facing the challenges of a field in which few women had managed to gain a foothold. Bacewicz's drive to succeed may be traced to early encouragement from her musical family. She began studying piano and violin as a preschooler, under her composer-father's tutelage, and was soon playing chamber music at home with older brothers Kiejstut and Witold. She was performing in concerts by age seven, and composing by her early teens. Upon graduating from the Warsaw Conservatory of Music in

1932, Bacewicz followed the advice given to students by eminent composer Karol Szymanowski: she embarked to France, where she studied with Nadia Boulanger and absorbed the neoclassical style with which much of her work is identified.

After performing throughout Europe as a soloist, often accompanied by her brother, Kiejstut, on piano, Bacewicz became principal violin of the Polish Radio Orchestra in Warsaw in 1936. She had recently married, and the concertmaster seat offered some stability and the chance to have her music performed. After the debut of her Violin Concerto No. 1 in 1938, she reportedly received letters addressed to "Mr. Bacewicz," and expressed exasperation at questions from interviewers such as "Can a woman be a full-blooded composer?"

She was in Warsaw in 1939 when German forces invaded Poland, and she became part of the network of musicians

In Short

Born: February 5, 1909, in Łódź, Poland

Died: January 17, 1969, in Warsaw

Work composed: 1943

World premiere: September 1, 1945, at the Festival of Contemporary Polish Music in Krakow, by the Krakow Philharmonic Orchestra, Mieczysław Mierzejewski, conductor

New York Philharmonic premiere and most recent performance: November 10, 1975, Sarah Caldwell, conductor

Estimated duration: ca. 6 minutes

who managed to keep performing in private concerts, even debuting her Sonata for Violin and Suite for Two Violins. In pieces such as the Overture for Orchestra, she explored writing works for large ensembles, although they would likely not be heard for some time. In an *Allegro-Andante-Allegro* format, the Overture seems touched by Bacewicz's war experience. A rumble of timpani that sets the piece in motion recalls artillery bombardments, followed by the cessation of conflict in a quiet moment led by woodwinds and strings, before the action heats up again in the concluding *Allegro*.

In the postwar years Bacewicz cemented her place in the contemporary music world as a teacher, writer, competition judge, and composer of prodigious output. She wrote:

Nature bestowed on me a certain talent and also a little something that

enables me to use this talent. Deep inside I possess a minuscule invisible motor that allows me to accomplish a task in ten minutes that would take others an hour or more.

Her catalog includes more than 200 works for various genres and ensembles, including four symphonies and seven violin concertos. As an acclaimed violinist and pianist, she is known for her skillful writing for those instruments, in particular. The Concerto for String Orchestra, from 1948, is her most performed work; it was played by the NY Phil in 1997, conducted by then Music Director Kurt Masur.

Despite Bacewicz's status in her homeland — where her music has been continuously performed, her name graces an international violin competition, and statues have been erected in her honor — the isolation of working in a socialist

Listen for ... V for Victory?



During World War II, the BBC began broadcasts with the famous four-note opening of Beethoven's Symphony No. 5 (da-da-da-DAH). It had been recognized that the short-short-short-long rhythm matched Morse code for the letter V (... —), which itself had been adopted for the "V for Victory" slogan. Winston Churchill began flashing a V hand gesture so often that it became a wartime signature (left), and "V for Victory" soon became a rallying cry, with the phrase appearing on everything from posters and pins to matchbooks and fly swatters. The slogan had actually started with Belgian resistance fighters who urged compatriots to mark surfaces with a "V" as a sign of solidarity: *victoire* (victory) in French; *vrede* (peace) and *vrijheid* (freedom) in Dutch.

It may or may not be coincidental that Bacewicz's Overture for Orchestra, written at the height of the war, employs the same rhythmic motif. While not as prominent as Beethoven's usage, a four-note rhythm appears throughout the *Allegro* sections in the timpani and various other instrument lines.

regime during the Cold War kept her name largely under wraps. Her music has only recently been rediscovered internationally. Ruth Reinhardt, who leads these concerts, has conducted several recent performances of the Overture for Orchestra and Concerto for Strings and testifies to Bacewicz as a fantastic but underrated composer. “She’s also one of those people whom I would have loved to meet, because she must have been an amazing woman.”

Instrumentation: two flutes and piccolo, two oboes, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, cymbals, bass drum, snare drum, triangle, orchestra bells, and strings.

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

The NY Phil Connection

“Why are there no women composers?”

Gloria Steinem, in her role as editor of *Ms. Magazine*, posed that question to open an introduction to the print program for a November 1975 concert by the New York Philharmonic (see program right). The answer, of course, was that there were women composers, as evidenced by that evening’s lineup of nothing but, including Grażyna Bacewicz’s Overture for Orchestra. It was the first time the NY Phil had performed a work by Bacewicz, who was represented along with her mentor, Nadia Boulanger (*Faust et Hélène*), plus Thea Musgrave (Clarinet Concerto, in its New York Premiere), Ruth Crawford Seeger (Quartet for String Orchestra), and Pozzi Escot (*Sands...*, in its US Premiere), all conducted by Sarah Caldwell.

A *Celebration of Women Composers* was presented in collaboration with *Ms. Magazine*, which carried profiles of the composers in its November issue. It was only one evening, but it was a beginning, Steinem concluded: “It will take many, many more such concerts and the encouragement of young artists, both women and men, before all our dreams and human talents are set free.”

NEW YORK PHILHARMONIC

ONE HUNDRED AND THIRTY-FOURTH SEASON 1975-1976

PIERRE BOULEZ, Music Director

Monday Evening, November 10, 1975 at 8:30
PENSION FUND BENEFIT CONCERT
in collaboration with MS. MAGAZINE

8794th Concert

A Celebration of Women Composers

Sarah Caldwell, Conductor
STANLEY DRUCKER, Clarinetist
GWENDOLYN KILLEBREW, Mezzo-soprano
JOSEPH EVANS, Tenor
LENUS CARLSON, Baritone

BACEWICZ Overture for Orchestra

SEEGER Quartet for String Orchestra
 { I Rubato assai
 II Leggiero
 III Andante
 IV Allegro possibile

MUSGRAVE Clarinet Concerto
(New York Premiere)
STANLEY DRUCKER

Intermission

ESCOT "Sands..."
(U.S. Premiere)

BOULANGER "Faust et Hélène"
GWENDOLYN KILLEBREW
JOSEPH EVANS
LENUS CARLSON

The special low ticket pricing for this concert
has been made possible by a generous gift from Joan Palevsky.

Steinway Piano Columbia Records

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between numbers, not during the performance.
The taking of photographs and the use of recording equipment are not allowed in this building.

In Seven Days (Concerto for Piano with Moving Image)

Thomas Adès

The New York Philharmonic's association with Thomas Adès goes back to March 1998, when he joined musicians from the Orchestra in a program of British contemporary music at Merkin Hall, playing his *Concerto conciso*. Just 27 years old at that time, he was already a composer of note, who had produced a symphony, a full-length opera, and a host of other pieces. Drawing on the music of György Ligeti, London dance clubs, and English cathedrals, he had created, when still a teenager, his own blend of intricacy and persuasion.

In November 1999 he was back with the Orchestra for the World Premiere of his *America: A Prophecy*, one of six "Messages for the Millennium" commissioned by the NY Phil and then Music Director Kurt Masur. Lustrous in its depiction of a verdant continent before the arrival of Europeans, and fierce in its warning of despoliation, the piece made a startling impression.

Adès has since returned to the NY Phil, in January 2011, with the work you hear tonight. In 2012 the Philharmonic gave the New York Premiere of his *Polaris* (which the Orchestra co-commissioned) and performed *Totentanz* in 2015.

Meanwhile, he was producing music with increasing freedom. His second opera — *The Tempest*, after the Shakespeare play — was introduced at Covent Garden in 2004 and presented by The Metropolitan Opera in 2012. After that came *The Exterminating Angel*, based on the Luis Buñuel film and commissioned for the 2016 Salzburg Festival; the following year that opera, too, reached The Met.

More recent works have included scores for Wash Westmoreland's 2018 film *Colette* and Wayne McGregor's three-act ballet,

Dante, premiered in 2021. Last year saw the premieres of *Air: Homage to Sibelius*, introduced by violinist Anne-Sophie Mutter at the Lucerne Festival, and *Növények (Plants)*, for the mezzo-soprano Katalin Károlyi.

Adès composed *In Seven Days* in 2008 for performances in the spring of that year in London and Los Angeles. The work has since been presented more than 50 times worldwide, often with Kirill Gerstein as soloist.

The score was, from the beginning, planned in collaboration with the video artist Tal Rosner, to whom Adès was married at the time. The two found common ground in pattern: shifting shapes, contours, and colors on screens echo small musical motifs that, repeated over and over, are perpetually changing. At the same time, the predominant blue of the video engages with the sense of swirling waves or clear air in the music. Our eyes and our ears together are engrossed in a process of constant growth. So closely do the two components match that we may sometimes feel we hear music from the screens and see struts and striations in the orchestral sound.

In Short

Born: March 1, 1971, in London

Resides: in London

Work composed: 2008

World premiere: April 24, 2008, at the Royal Festival Hall, London, by the London Sinfonietta, with Nicolas Hodges as soloist and the composer conducting

New York Philharmonic premiere and most recent performance: January 6–8, 2011, Alan Gilbert, conductor, the composer as soloist, and with Tal Rosner's video

Estimated duration: ca. 29 minutes

The “seven days” of the title are those of the Divine Creation as told in the first verses of the Book of Genesis. Each day has its own movement, in a sequence that plays without a break, conveying, in different ways, the processes and energies of creation: how things come into being, with what effort, and how they change.

The first day starts with just the strings heard in jogging rotations that, as they alter, initiate activity elsewhere: woodwinds spiral down, the brass come forward in radiant harmony, the piano adds waves. At eight minutes, this is the longest

movement, with the others becoming shorter, by and large, as the piece goes on.

Illustration of the objects of Creation is a side issue, though we find sturdy, tree-like growth in the third day and star music from distinct notes toward the top of the piano in the fourth. Days five (aquatic life) and six (terrestrial) are represented by a fugue in two sections — one without piano, the other with piano to the fore — telling us that everything is gentle, calming benediction. The closing movement brings not rest but instead a *Contemplation*, at the end of which the whole process seems about to start over again. Creation is never-ending.

Listen for ... a Telling Moment

In his own very short note in the score, Adès describes *In Seven Days* as a set of variations on a theme that appears “in its simplest form” in the final movement, *Contemplation*. Adès seems to be referring to the bass line that arrives right away in the solo piano part at the start of this short section, proceeding in long, even tones.

Contemplation

591 7/4 ♩=77

rubato ad lib. *sm*

ff *molto cantab., sonore, espr. al fine*

f *8th* *calmo sempre* *(sim.)*

These are just the first three of these tones, omitting the parts for low strings, which softly yet sonorously give the piano’s bass line a halo of four-part harmony. Altogether, the bass goes on for 12 tones — not 12 different tones, for Adès’s music is always tonal, just tonal in different ways, having its own very particular harmonic color.

We can observe something of that color in the upper levels of the piano part. The tones here are proceeding seven times faster — seven for the seven days (and note, too, the metronome marking in the example above) — but they are related to the melody down in the bass. The two lines are in a seven-note scale markedly different from regular major or minor. This scale does not have a clear keynote, and so the line can keep descending and descending while staying airborne. That, coupled with the chimes and clashes between the two lines, makes this a moment typical of the whole work and, indeed, of Adès’s music in general.

Instrumentation: in addition to the solo piano and the video installation, this work calls for three flutes (one doubling alto flute and piccolo, another doubling piccolo), three oboes, three clarinets, three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, vibraphone, orchestra bells, crotales, tubular bells,

handbells, cymbals, suspended cymbals, triangle, claves, bongos, cabasa, three chimes, three pitched gongs, tam-tam, four rototoms, snare drum, bass drum, and strings.

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

In the Video Artist's Words

In Seven Days (Concerto for Piano with Moving Image) was conceived from its beginning as an orchestral piece which will incorporate video projection on stage. The joint process with Thomas Adès was an organic collaboration that included working simultaneously on both elements. As a result, the visuals are very responsive to the music, beating in choreographed unison as if they were an additional part of the orchestra.

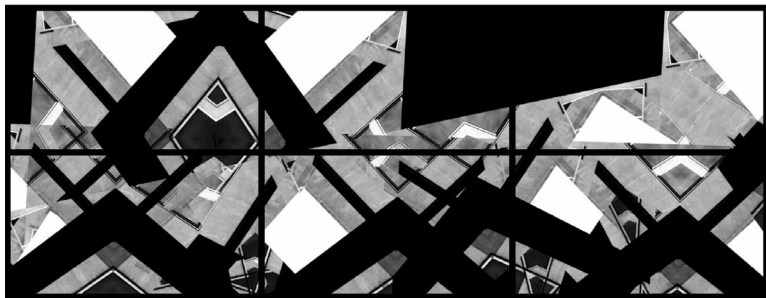
In my view, contemporary music has been neglected in terms of visual interpretation in comparison to other musical fields. Being a big fan of the genre, I saw this piece as an opportunity to communicate my own understanding of the music and enable the viewers to follow my personal interpretation of various patterns and progressions with both ears and eyes.

The video element in the piece originates from an in-depth documentation of two architectural sources: The Royal Festival Hall in London and the Walt Disney Concert Hall in Los Angeles (the two venues that hosted its live premieres). The visuals are an exploration of these magnificent structures, their interiors and exteriors, as well as facades and immediate surroundings.

In restricting myself to using only elements from these two buildings, whether they were recorded on film or in still photographs, I created a new vocabulary of forms and compositions. The result is a wide spectrum of colors, shapes, and rhythms that form a sound-responsive interpretation of the music across six screens, changing speed and direction, and moving between canon and independence.

The material alternates from the obvious (e.g., the silhouette of Disney Hall against a blue sky), to the obscure (e.g., light fixtures, air-vents, and so on). It was a fascinating process to illustrate the Genesis story of creation by abstracting these elements. For example, the trees in Day 3 are in fact many layers of scaffolding superimposed on top of each other, creating a very organic texture from a very man-made source.

— Tal Rosner



One of Tal Rosner's images projected during performances of In Seven Days

Symphony No. 5 in F major, Op. 76

Antonín Dvořák

During Antonín Dvořák's formative years his musical training was modest, and he was a competent, but hardly distinguished, pupil. As a teenager he secured a spot as violist in a dance orchestra. The group prospered, and in 1862 its members formed the founding core of the Provisional Theater orchestra. Dvořák would play principal viola in that ensemble for nine years, in which capacity he sat directly beneath the batons of conductors such as Bedřich Smetana and Richard Wagner.

During that time Dvořák also honed his skills as a composer, and by 1871 he felt compelled to leave the orchestra and devote himself to composing full time. This entailed considerable financial risk, but the aspiring composer eked out a living by giving piano lessons and playing the organ at St. Adalbert's Church in Prague. In 1874 he received his first real break: he was awarded the Austrian State Stipendium, a grant newly created by the Ministry of Education to assist young, poor, gifted musicians — which perfectly defined Dvořák's status in that year as well as in the ensuing four, in each of which he received the same prize. The powerful music critic Eduard Hanslick took a shine to his music, and in 1877 he encouraged Dvořák to send some scores to the great Johannes Brahms. That eminence, who was already familiar with the young man's work from having served as Stipendium judge in 1875, was so delighted with what he received that he recommended Dvořák to his own publisher, Simrock, who immediately contracted a first option on all of the composer's new works.

The first award of the Stipendium, in 1874, buoyed Dvořák's spirits immensely,

and during 1875 (the year in which the 400 gulden, which was attached to that honor, arrived) he produced a plethora of impressive compositions, including a set of Moravian Duets; the B-flat-major Piano Trio (Op. 21), G-major String Quintet (Op. 77), and D-major Piano Quartet (Op. 23); and the five-act tragic opera *Vanda*, in addition to his Symphony No. 5.

The symphony occupied the composer for precisely five weeks in the early summer, and it's easy to hear this as "summer music." It bears a certain kinship to Beethoven's *Pastoral* Symphony: an early commentator spoke of its "rustling woods, the song of birds, the fragrance of fields, and the strong breath of nature rejoicing," and the *Finale* includes an equivalent to the *Pastoral's* storm scene. In places it also suggests the sunnier side of Schubert.

In Short

Born: September 8, 1841, in Mühldorf (Nelahozeves), Bohemia

Died: May 1, 1904, in Prague

Work composed: June 15–July 23, 1875, and revised in 1887; dedicated to the pianist and conductor Hans von Bülow

World premiere: March 25, 1879, in the Zofín Hall in Prague, by the orchestra of the Bohemian Theatre, Adolf Čech conducting

New York Philharmonic premiere: December 12, 1890, Walter Damrosch conducting the New York Symphony (which merged with the New York Philharmonic in 1928)

Most recent New York Philharmonic performance: June 16, 2007, Riccardo Muti, conductor

Estimated duration: ca. 37 minutes

The “classical” mien of this piece is something of a surprise in the context of what had come before. Dvořák’s preceding two symphonies had shown marked Wagnerian proclivities, but in the Fifth we find him planted firmly within the more conservative mainstream. Here he also hazards a good measure of folk-flavored nationalism, with the *Andante con moto* particularly suggesting the

slightly melancholy spirit of the *dumka*, the folk dance that would surface frequently in his music, and the *Scherzo* turning into a gentle waltz.

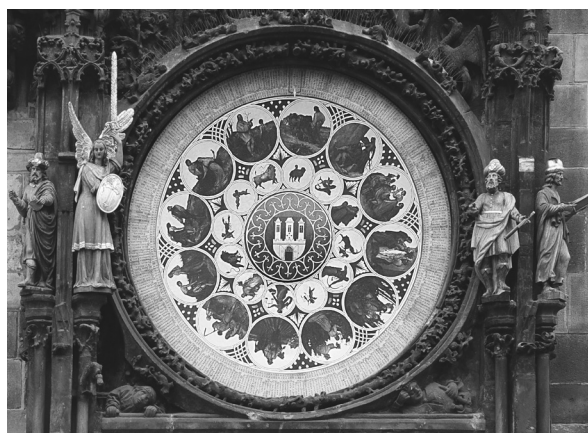
Two mysteries enshroud Dvořák’s Fifth Symphony. One is its too-high opus number (explained in sidebar, page 29). The other problem is more deeply puzzling: why is this piece not played more frequently? Perhaps it is because the overwhelming

A Musical Nationalist

Dvořák’s Fifth Symphony — among many of his works — reveals its composer’s deep indebtedness to Czech traditional music. His father, a butcher and innkeeper in a small Bohemian village, played the zither, and as a child Dvořák played violin with the village band, so it is natural that this influence would affect his later work.

But more than this, Dvořák’s cultivation of folk music in his own work reveals his commitment to the development of a Czech national identity. As the 19th century progressed, the ideals of cultural nationalism that were sweeping Europe took root in Bohemia, which had long been under Habsburg rule and the influences of German language and culture. In the arts, the poet Jan Neruda, the painter Josef Mánes, the painter and illustrator Mikoláš Aleš, and others all contributed to this growing sense of national identity. Composers like Dvořák (and others, including Bedřich Smetana and Leoš Janáček) also hoped to create art that was distinctly Czech; they took subjects from Czech life and folklore, and imbued their work with the sounds and spirit of indigenous music.

Dvořák’s loyalty to his native Bohemia lay behind his request to have his scores printed with both German and Czech titles, and with his first name appearing as “Ant.” rather than the Germanized “Anton.” Explaining these wishes to his German publisher, Fritz Simrock, Dvořák wrote:



Calendar disc on Prague Astronomical Clock
by Josef Mánes (ca. 1865)

After all, what have we either of us to do with politics? Let’s be happy that we can consecrate our services to the fine arts alone! ... [A]n artist also has a homeland in which he must have firm faith and to which his heart must always warm.

Simrock, unfortunately, reflecting the rising anti-Czech sentiment in both Germany and the Austro-Hungarian Empire (and perhaps fearing its effects on sales), continued to publish Dvořák’s works with German titles only.

— The Editors

popularity of Dvořák's Symphonies Nos. 8 (in G major) and 9 (in D minor, *From the New World*) and the slightly more muted enthusiasm for his Symphonies No. 6 (in D major) and 7 (in D minor) has thrown a shadow onto all the others. The composer was considerably more famous by the time he produced those later four symphonies — internationally acclaimed by the time of the last three — and perhaps audiences of the time, hungry for new works, were less eager to revisit an earlier piece written in a relatively conventional style.

Still, this is not a very persuasive explanation, since the Fifth wasn't actually published until *after* the Sixth and Seventh. But it is difficult to settle on another cause. It can't possibly be a function of the quality of this elegantly crafted work, which is one of Dvořák's most dependably genial orchestral achievements.

Instrumentation: two flutes, two oboes, two clarinets (one doubling bass clarinet), two bassoons, four horns, two trumpets, three trombones, timpani, triangle, and strings.

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

By the Numbers

The numbering of Dvořák's symphonies is confusing. If you look up his Fifth Symphony in sources from the early 20th century (or even some later ones) you may find that the piece under discussion is not the one to which we apply that number, but rather the *New World* (now known as No. 9). The responsibility for this inaccuracy can be laid directly at the feet of Dvořák and his publisher, Fritz Simrock. The composer's role resulted from a judgment call: when he lost the score of his Symphony No. 1, *The Bells of Zlonice*, he was resigned and considered it best forgotten; he accordingly started identifying his subsequent symphonies beginning with No. 1. The early symphony eventually resurfaced and was premiered posthumously.

Simrock's role was more calculating. He published Dvořák's Symphonies in D major and D minor in 1882 and 1885, respectively, and since they were *his* first two Dvořák symphonies, he called them No. 1 (Op. 60) and No. 2 (Op. 70) on their title pages. Their success encouraged him to dip into the composer's earlier creations, and in 1888 he published "our" F-major Symphony as No. 3 in his catalogue of Dvořák's works. The composer's autograph clearly identified the F-major Symphony as his Op. 24, but by then Simrock was well past that number, and so used the misleading "Op. 76."

New York Philharmonic

2022–2023 SEASON

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*The Rosalind Miranda Chair
in memory of Shirley and
Bill Cohen*

CONTRABASSOON

HORNS

Elizabeth Freimuth++

Guest Principal

Richard Deane*

R. Allen Spanjer

The Rosalind Miranda Chair

*The Ruth F. and Alan J. Broder
Chair*

Leelanee Sterrett

Alana Vegter++

TRUMPETS

Christopher Martin

*Principal
The Paula Levin Chair*

Matthew Muckey*

Ethan Bensdorf

Thomas Smith

TROMBONES

Joseph Alessi

*Principal
The Gurnee F. and Marjorie L.
Hart Chair*

Colin Williams*

David Finlayson

*The Donna and Benjamin M.
Rosen Chair*

BASS TROMBONE

George Curran

*The Daria L. and William C.
Foster Chair*

TUBA

Alan Baer

Principal

TIMPANI

Markus Rhoten

*Principal
The Carlos Moseley Chair*

Kyle Zerna**

PERCUSSION

Christopher S. Lamb

*Principal
The Constance R. Hoguet
Friends of the Philharmonic
Chair*

Daniel Druckman*

*The Mr. and Mrs. Ronald J.
Ulrich Chair*

Kyle Zerna

HARP

Nancy Allen

Principal

KEYBOARD

In Memory of Paul Jacobs

HARPSICHORD

Paolo Bordignon

PIANO

Eric Huebner

*The Anna-Maria and
Stephen Kellen Piano Chair*

ORGAN

Kent Tittle

LIBRARIANS

Lawrence Tarlow

Principal

Sara Griffin**

ORCHESTRA

PERSONNEL

DeAnne Eisch

*Orchestra Personnel
Manager*

STAGE

REPRESENTATIVE

Joseph Faretta

AUDIO DIRECTOR

Lawrence Rock

* Associate Principal

** Assistant Principal

*** Acting Associate
Principal

+ On Leave

++ Replacement / Extra

The New York
Philharmonic uses
the revolving seating
method for section string
players who are listed
alphabetically in the roster.

HONORARY MEMBERS OF THE SOCIETY

Emanuel Ax
the late Stanley
Drucker
Zubin Mehta

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The Artists



Ruth Reinhardt is quickly establishing herself as one of today's most dynamic and nuanced young conductors, building a reputation for musical intelligence, program-

matic imagination, and elegant performances. In the 2022–23 season, Reinhardt makes US debuts with the New York Philharmonic, Kansas City Symphony, Louisville Orchestra, and Rhode Island Philharmonic Orchestra. European engagements include debuts with the Bamberg Symphony, Musikkollegium Winterthur, Munich Radio Orchestra, RSB Berlin, Gothenburg Symphony, Warsaw Philharmonic, Uppsala Chamber Orchestra, Orquesta Sinfónica del Principado de Asturias, and Schleswig-Holstein Music Festival, and returns to the Malmö Symphony and Kristiansand Symphony Orchestra, among others.

In recent seasons, Reinhardt has led the symphony orchestras of San Francisco, Detroit, Houston, Baltimore, Fort Worth, and Milwaukee, as well as the Los Angeles and Saint Paul Chamber Orchestras. In Europe, recent debuts include the Orchestre National de Radio France, Tonkünstler Orchestra, Frankfurt Radio Symphony, Royal Stockholm Philharmonic Orchestra, Deutsches Symphonie-Orchester Berlin, and MDR Leipzig Radio Symphony, among many others. She also returned to conduct The Cleveland Orchestra at Blossom Music Festival, the Seattle Symphony, and the Dallas Symphony Orchestra, where she was assistant conductor from 2016 to

2018. In the summers of 2018 and 2019, she served as the assistant conductor of the Lucerne Festival Academy Orchestra.

Ruth Reinhardt received her master's degree in conducting from The Juilliard School, where she studied with Alan Gilbert. Born in Saarbrücken, Germany, she began studying violin at an early age and sang in the children's chorus of Saarländisches Staatstheater, Saarbrücken's opera company. She attended Zürcher Hochschule der Künste to study violin with Rudolf Koelman, and began conducting studies with Constantin Trinks, with additional training under Johannes Schlaefli. She has also participated in conducting master classes with, among others, Bernard Haitink, Michael Tilson Thomas, David Zinman, Paavo Järvi, Neeme Järvi, Marin Alsop, and James Ross. Reinhardt was a Dudamel Fellow of the Los Angeles Philharmonic (2017–18), conducting fellow at the Seattle Symphony (2015–16) and Boston Symphony Orchestra's Tanglewood Music Center (2015), and an associate conducting fellow of the Taki Concordia program (2015–17).



Pianist **Kirill Gerstein's** heritage combines the traditions of Russian, American, and Central European music-making with an insatiable curiosity. These qualities and

the relationships that he has developed with orchestras, conductors, instrumentalists, singers, and composers have led him to explore a huge spectrum of repertoire both new and old. From Bach to Adès,

Gerstein's playing is distinguished by a ferocious technique and discerning intelligence, matched with an energetic, imaginative musical presence that places him at the top of his profession.

Born in the former Soviet Union, Gerstein is an American citizen based in Berlin. His career is similarly international, with worldwide performances ranging from concerts with the Chicago and Boston Symphony Orchestras, the Leipzig Gewandhaus, Amsterdam's Royal Concertgebouw Orchestra, Vienna and Berlin Philharmonics, and London Symphony Orchestra, to recitals in London, Berlin, Vienna, Paris, and New York. During the 2022–23 season, Gerstein's flair for creation will be on display as he undertakes

residencies with the Bavarian Radio Symphony Orchestra at home in Munich and on tour; at London's Wigmore Hall with the three-part concert series *Busoni and His World*; and at the 2023 Festival d'Aix-en-Provence.

A longtime believer in the role of teaching, Kirill Gerstein is currently on the faculty of Kronberg Academy and professor of piano at Berlin's Hanns Eisler Hochschule. Under the auspices of Kronberg Academy, his series of free and open online seminars, *Kirill Gerstein invites*, is in its sixth season, featuring conversations with leading musicians, artists, and thinkers including Ai Weiwei, Iván Fischer, Deborah Borda, Antonio Pappano, Kaija Saariaho, and Joshua Redman.



Artist and creative director **Tal Rosner** works closely with musicians, theater makers, and fashion brands — combining multiple layers of sound and visuals to create video instal-

lations and live performances. In 2021 he conceived *MYTHOS* — an entire evening dedicated to Sibelius's tone poems incorporating video and lighting design — for Hannover Staatsoper, a production that was performed live and streamed globally. In 2020 he created a new video interpretation of Scriabin's *Prometheus: The Poem of Fire*, commissioned by the Cincinnati Symphony Orchestra to mark its 125th anniversary.

Other musical highlights include installations for Steve Reich's *Tehillim (Psalms)*, commissioned by the Barbican Centre (2017); Olga Neuwirth's *Disenchanted Island*,

commissioned by IRCAM and Centre Pompidou (2017); and *Lament*, co-created with composer Christopher Mayo, commissioned by Nuit Blanche Toronto (2018). Rosner's recent stage work includes designing the video for both the opening and closing ceremonies of the XXII Commonwealth Games in Birmingham (2022), and the video element for Osvaldo Golijov's *Ainadamar* (directed by Deborah Colker) for Scottish Opera, co-produced with Opera Ventures, Detroit Opera, The Metropolitan Opera, and Welsh National Opera. In the commercial arena, he has creative-directed the video content for Louis Vuitton's traveling exhibit *Time Capsule* as well as *LVX* in Beverly Hills, The Pet Shop Boys' *Super Tour* (worldwide), and The Rolling Stones' *No Filter* European Tour (produced by Treatment Studio).

Tal Rosner won the BAFTA for Best Title Sequence (2008) for the Channel 4 television series *Skins*. He was born in Jerusalem and lives and works in London.

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.