



JAAP VAN ZWEDEN
MUSIC DIRECTOR

Wednesday, February 22, 2023, 7:30 p.m.

16,857th Concert

Donor Rehearsal at 9:45 a.m.†

Thursday, February 23, 2023, 7:30 p.m.

16,858th Concert

Friday, February 24, 2023, 8:00 p.m.

16,859th Concert

Nathalie Stutzmann, Conductor

(New York Philharmonic conducting debut)

Alisa Weilerstein, Cello

Wu Tsai Theater

David Geffen Hall at Lincoln Center

Home of the New York Philharmonic

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

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



February 22–24, 2023

Nathalie Stutzmann, Conductor
(New York Philharmonic conducting debut)
Alisa Weilerstein, Cello

WAGNER
(1813–83)

Overture to *Tannhäuser* (1845)

PROKOFIEV
(1891–1953)

Sinfonia concertante, Op. 125 (1950–52)

Andante
Allegro giusto
Andante con moto; Allegretto

ALISA WEILERSTEIN

Intermission

DVOŘÁK
(1841–1904)

Symphony No. 9 in E minor, Op. 95,
From the New World (1892–93)

Adagio — Allegro molto
Largo
Molto vivace
Allegro con fuoco

These performances are supported by **Mitsui & Co. (U.S.A.), Inc.**

The February 23 concert is supported by **Edna Mae and Leroy Fadem**, loyal subscribers since 1977.

Guest artist appearances are made possible through the **Hedwig van Ameringen Guest Artists Endowment Fund**.

Select New York Philharmonic performances are streamed on **NYPhil+** (nyphil.org/plus), which hosts new and historic performance videos and broadcasts, and syndicated on ***The New York Philharmonic This Week*** (nyphil.org/thisweek), the award-winning weekly radio series.

Follow the NY Phil on **Facebook**, **Twitter**, **Instagram**, and **YouTube**, and at nyphil.org.

PLEASE SILENCE YOUR ELECTRONIC DEVICES.

PHOTOGRAPHY AND VIDEO RECORDING ARE ONLY PERMITTED DURING APPLAUSE.

Notes on the Program

Overture to *Tannhäuser*

Richard Wagner

T*annhäuser* — or, to use Wagner's complete title, *Tannhäuser und der Sängerkrieg auf Wartburg* (*Tannhäuser and the Singers' Contest on the Wartburg*) — completely befuddled the audience that attended its premiere, in 1845. This was partly due to the questionable achievement of the singers to whom the leading roles were entrusted, but also to the new ground Wagner was beginning to explore as an opera composer.

When Wagner composed *Tannhäuser*, he was just arriving at the musical-theatrical breakthroughs that would cement his place in music history. The two comic operas of his youth, *Die Feen* (*The Fairies*, 1832–33) and *Das Liebesverbot* (*The Ban on Love*, 1834–35), were behind him, and the latter had even made it to the stage. He had worked his way up through a succession of modest positions at far-flung musical establishments: the music directorship of a little theater company in Magdeburg, a conducting debut in Bad Lauscha, the music directorship of the town theater in Königsberg, and, beginning in August of 1837, the music directorship of the theater in Riga, where he embarked on the composition of his grand opera, *Rienzi*.

In March 1839 Wagner lost his position in Riga. He and his wife set out for London and thence to Boulogne, where he met Giacomo Meyerbeer. The successful and esteemed composer gave Wagner a letter of introduction to the director of the Paris Opéra. Armed with this, Wagner proceeded to the City of Light, where he and his wife lived from hand to mouth until

1842. There he would compose *Der fliegende Holländer* (*The Flying Dutchman*). In 1842 Wagner finally broke into the world to which he aspired, when the Dresden Opera accepted both *Rienzi* and *Der fliegende Holländer* for production, and shortly thereafter hired the composer as the house's assistant court musical director.

Wagner's connection with Meyerbeer and his period in Paris are telling. Although the Romantic operas of Carl Maria von Weber and Heinrich Marschner played a strong role in Wagner's developing musical vocabulary, the dramaturgy of his early operas was strongly rooted in the tradition of French Grand Opera, epitomized by Meyerbeer. Wagner himself

In Short

Born: May 22, 1813, in Leipzig, Saxony (Germany)

Died: February 13, 1883, in Venice, Italy

Work composed: Most of the composition of *Tannhäuser*, to Wagner's own libretto, took place between July 1843 and April 13, 1845; Wagner completed the Overture on January 11, 1845.

World premiere: October 19, 1845, at the Königlich Sächsisches Hoftheater in Dresden, with the composer conducting

New York Philharmonic premiere: April 21, 1855, Carl Bergmann, conductor

Most recent New York Philharmonic performance: November 4, 2011, Alan Gilbert, conductor, in Montreal, Quebec, Canada

Estimated duration: ca. 14 minutes

hoped that *Rienzi* “should outdo all previous examples with sumptuous extravagance,” and Wagnerians have been known to say that *Rienzi* is the greatest of the French Grand Operas. Wagner’s early operas display a grandly rhetorical style and adhere to many of the general dictates of taste then current in Paris, including being of considerable length and often based on an epic historical plot, with grandiose settings and situations, a big cast, and a prominent chorus.

In *Tannhäuser*, a work whose plot derives from medieval German legend (though greatly filtered through 19th-century Romanticism), we find the title character unfulfilled by the orgiastic abandon he has experienced on the Venusberg and discovering the possibility of something better — call it redemption — through the chaste purity of sacred devotion. The push and pull between these moral and spiritual poles is represented by Tannhäuser’s conflicting attraction to the figures of

Elisabeth (the sacred) and Venus (the profane). The Overture prefigures the opera by introducing some of the music that will be heard in the course of the evening, and also by foreshadowing aspects of the plot itself. It makes much use of the famous hymn of the pilgrims whom the knight will join in his quest for redemption.

Instrumentation: three flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, triangle, cymbals, tambourine, and strings. (Wagner requested two valve-horns and two natural horns, but all four horn parts are played here on modern valve-horns.)

— 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)

In the Composer’s Words

Wagner prepared this summary of the Overture to *Tannhäuser* for a stand-alone performance of it he conducted in Zurich in May 1873:

At first the orchestra introduces us to the “Pilgrims’ Chorus” alone. ... As night falls, magic visions show themselves. A rosy mist swirls upward, sensuously exultant sounds reach our ears, and the blurred motions of a fearsomely voluptuous dance are revealed. This is the seductive magic of the Venusberg ... Lured by the tempting visions, the slender figure of a man draws near: it is Tannhäuser, the minstrel of love. In a tempting half-light his clairvoyant eyes now behold an indescribably attractive woman’s figure. ... It is Venus herself ...



Wilhelmine Schröder-Devrient as Venus and Joseph Tichatschek as Tannhäuser in the 1845 Dresden premiere of the opera

He steps before the goddess with his exultant chant of love ... Venus ... embraces him with fiery passion. ... The storm subsides. Only a soft, sensuous moan lingers on the air over the spot where late the unholy ecstasy held sway, and where night now reigns supreme. — Yet already the morning dawns: from the far distance the pilgrims’ chorus is heard again. ... Redeemed from the curse of ungodly shame, the Venusberg itself joins its exultant voice to the godly chant. ... [S]oul and senses, God and Nature, are united in the sacred kiss of love.

Sinfonia concertante, Op. 125

Sergei Prokofiev

No work by Sergei Prokofiev had a longer composition and revision process than the *Sinfonia concertante* for cello and orchestra. Almost 20 years passed between its conception as the E-minor Cello Concerto in 1934 and its completion in 1952, in the last months of the composer's life. It is unlikely that the work would ever have been completed without the energy, enthusiasm, and expertise of the cellist Mstislav Rostropovich.

Before Prokofiev met the 20-year-old from Baku in 1947, the composer's output for cello had been limited to a youthful *Ballade* for cello and piano and the E-minor concerto, whose premiere, in 1938, was, in the words of pianist Sviatoslav Richter, "a complete failure." So devastating were the reviews and his colleagues' responses that Prokofiev soon withdrew it.

However, in late 1947 Prokofiev heard Rostropovich, then a Moscow Conservatory student, play the concerto. That brilliant resurrection of this half-forgotten work inspired Prokofiev to tell the cellist that he would rewrite it for him, and Rostropovich reminded the composer of that promise on every possible subsequent occasion over the course of what grew into a deep and touching friendship (see sidebar, page 25).

The meeting was a bright spot in what otherwise was a difficult period in Prokofiev's life. After 1948 he was under almost constant attack from the Soviet cultural authorities for alleged "formalism" and inaccessibility. Many in the musical establishment shunned him, and some took obvious pleasure in seeing the great international master humbled. His income declined precipitously, and he admitted

to those who visited him in his tiny Moscow apartment that he was on the brink of poverty. Also in early 1948, Prokofiev's first wife, Lina, from whom he was estranged, was arrested on false charges of spying for foreign powers and sent to a Siberian labor camp. Further, the composer was chronically ill, having never recovered from a stroke he suffered in 1945. Doctors limited his work to 90 minutes each day. It was difficult for Prokofiev's colleagues, such as Richter, to see this "giant of Russian music" so "soft" and "helpless."

Amid these struggles, the youthful and extraordinarily talented Rostropovich was

In Short

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

Died: March 5, 1953, in Moscow, USSR

Work composed: 1950–52

World premiere: February 18, 1952, as the Second Cello Concerto, in Moscow, with Sviatoslav Richter conducting the Moscow Youth Symphony and Mstislav Rostropovich (its dedicatee) as soloist; revised version, December 9, 1954, in Copenhagen, with Thomas Jensen conducting the Danish State Radio Symphony and Rostropovich as soloist

New York Philharmonic premiere: April 19, 1956, Dimitri Mitropoulos, conductor, Mstislav Rostropovich, soloist; this marked the work's US premiere

Most recent New York Philharmonic performance: April 5, 2003, Mstislav Rostropovich, conductor, Xavier Phillips, cello

Estimated duration: ca. 38 minutes

a welcome source of happiness. Prokofiev composed his Cello Sonata for him in 1949; it has become one of the most popular pieces in the cello repertoire. Rostropovich spent the summers between 1950 and 1952 with Prokofiev, helping to make the concerto more idiomatic and playable for the soloist. This revised work — now called the Second Cello Concerto, Op. 125 — was premiered by Rostropovich with the Moscow Youth Orchestra in 1952. Then Rostropovich and others persuaded the composer to make further changes to the piece. Because the orchestra became much more

prominent than in a traditional concerto, the name changed again, to Symphony-Concerto, or *Sinfonia concertante*.

The work impresses by its vigor, harmonic complexity, melodic richness, and the masterful interaction of soloist and orchestra. Compared to most of Prokofiev's other works from that period — the opera *Story of a Real Man*, the ballet *The Stone Flower*, the symphonic poem *The Meeting of the Volga and the Don* — it is remarkably free of programmatic (extra-musical) intent, recalling young Prokofiev the musical adventurer, creator of

The Work at a Glance

The first movement of Prokofiev's *Sinfonia concertante* opens with an insistently repeated four-note figure, the sort of "motor" ostinato foundation over which the composer constructed so many memorable passages. The cello enters with the first theme, a romantically drooping tune that contrasts elegantly with the tart accompaniment and sets the lyrical mood that permeates the entire piece. Indeed, this is a notably pensive and romantic work for a composer so often accused of a lack of feeling or emotional warmth. The second theme is more athletic and exhibitionistic.

By far the longest and most important movement is the second, *Allegro giusto*. Following a brief introduction, the cello enters with a short cadenza in 16th notes, the music continuing at a furious pace with the spiky first theme of the sonata form. Soon after a modulation into bright E major, the soloist introduces the movement's second theme, one of the most seductive Prokofiev ever wrote, a romantic melody of the sort heard in *Romeo and Juliet*. A spectacular cadenza passage that cleverly incorporates elements of all the movement's themes continues the development, which proceeds to a sublime moment: over ghostly harmonic accompaniment in the strings, the cello again sings that great second theme, but now it's rhythmically displaced, as if calling from another world.

The third movement contains another lyrical theme, heard in the cello at the very outset, and then used as the basis for variations. The mood changes abruptly in the *Allegretto*, which introduces a popular Soviet song of Belorussian origin, *Bud'te zdorovy, zhivite bogato* (*Good Health to You*). This theme becomes increasingly more grotesque, assuming something like the quality of klezmer music, the sort that Prokofiev imitated so brilliantly in his early *Overture on Hebrew Themes*. There was also an ideological subtext: the song had been used by the Soviet composer Boris Zakharov, one of those who attacked Prokofiev in 1948 for failing to write accessible melodies. This sneering little tune can be heard as Prokofiev's ironic retort.

After more variations on the third movement's first theme, ending with what sounds like a funeral march, the movement and the *Sinfonia concertante* conclude with a furious coda dominated by the soloist playing arpeggios in E major, conveying a spirit of defiance and triumph. Here, in one of his most brilliant and original scores, Prokofiev unapologetically asserted his colorful, creative individuality, rising — with a little help from his friends — to the full stature of his strange and compelling talent.

masterpieces such as the First Violin Concerto and the Second Piano Concerto. The Sinfonia concertante reaffirms, on the eve of the composer's death, his forceful and unique artistic personality, and how important it was for him to collaborate with artists — like Diaghilev, Balanchine, Eisenstein, and now Rostropovich — as talented as he was.

Instrumentation: two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets,

three trombones, tuba, timpani, snare drum, tambourine, triangle, cymbals, bass drum, celesta, strings, and solo cello.

Prokofiev's Sinfonia Concertante is presented under license from Boosey & Hawkes, copyright owners.

— *Adapted from a note by Harlow Robinson, Matthews Distinguished University Professor Emeritus of History at Northeastern University and author of Prokofiev: A Biography*

Angels and Muses

In late 1947 Sergei Prokofiev, 66, met the then 20-year-old cellist Mstislav Rostropovich. Thus began a remarkable professional and personal friendship that not only yielded the Sinfonia concertante, but which also profoundly affected both men in different ways.

That meeting proved to be a turning point in Prokofiev's career. During his five remaining years the composer came to rely heavily on the cellist for musical advice and emotional support. Rostropovich visited Prokofiev and his second wife, the writer Mira Mendelson, at their cozy dacha in Nikolina Gora, a colony outside Moscow reserved for those who had made significant contributions to Soviet culture and science.

For a young musician like Rostropovich to befriend Prokofiev, who after 1948 was under almost constant attack from the Soviet cultural authorities for alleged "formalism" and inaccessibility, was brave. It was a two-way street. As Rostropovich's wife, the soprano Galina Vishnevskaya, recalled in her memoirs, the cellist saw "his ideal" in Prokofiev, even in his weakened state. Her husband "tried to be like him in everything, even in trifles. Prokofiev liked perfumes — Slava developed that same fondness. His penchant for neckties also came from Sergei Sergeyeovich."

Sadly, Prokofiev did not live to hear his young friend, the work's dedicatee, perform the definitive version of the Sinfonia concertante, in Copenhagen in 1954.



Prokofiev and Rostropovich

Symphony No. 9 in E minor, Op. 95, *From the New World*

Antonín Dvořák

In June 1891 the American philanthropist Jeannette Thurber asked Antonín Dvořák to consider directing the National Conservatory of Music in New York, which she had been nurturing into existence over the preceding several years. Dvořák was persuaded. He served as the conservatory's director from 1892 through 1895, building the school's curriculum and faculty, appearing as a guest conductor, and composing such masterworks as his String Quartet in F major (Op. 96, the *American*), String Quintet in E-flat major (Op. 97), and Symphony No. 9, *From the New World*, which occupied him during the winter and spring of 1893. Its premiere that December, with Anton Seidl conducting the New York Philharmonic, was a huge success, a peak of the composer's career, and the critic for the *New York Evening Post* proclaimed it "the greatest symphonic work ever composed in this country."

The title came to Dvořák as an afterthought, and he added it just before delivering the score to the Philharmonic, later explaining that it signified nothing more than "impressions and greetings from the New World." But for that subtitle, a listener encountering the piece for the first time might not consider it less demonstrative of the "Czech spirit" than any of the composer's other symphonies. Syncopated rhythms and modal melodies are emblematic of many folk and popular musical traditions, those of Bohemia and the United States included. Still, the work's title invites one to recall how interested Dvořák was in African American and Native American music, and musicologists have found in its melodies echoes of such undeniably American tunes as *Swing Low, Sweet Chariot*.

The African American presence in the musical scene was immense during Dvořák's American years. Ragtime left him cold, but he was fascinated by the repertoire of Negro spirituals. So far as Native American music is concerned, it's known that he attended one of Buffalo Bill Cody's Wild West shows in New York in the spring of 1893, which would have included more-or-less authentic singing and dancing from a group of Oglala Sioux who belonged to Cody's troupe. Since Dvořák was just then completing this symphony, it is impossible that the music he heard on that occasion could have inspired the work's material in any direct way; the same must be said of the Iroquois performers Dvořák encountered a few months later at a performance given by the Kickapoo Medicine Company during his summer in the Czech community of Spillville, Iowa.

The ethnic influences on the Symphony *From the New World* become interesting in light of the composer's own

In Short

Born: September 8, 1841, in Nelahozeves, near Kralupy, Bohemia

Died: May 1, 1904, in Prague

Work composed: December 1892–spring 1893

World premiere: December 15, 1893, with Anton Seidl conducting the New York Philharmonic in a "public rehearsal"; the official premiere took place the following evening at Carnegie Hall

Most recent New York Philharmonic performance: January 21, 2020, Gustavo Dudamel, conductor

Estimated duration: ca. 42 minutes

New York Philharmonic

2022–2023 SEASON

JAAP VAN ZWEDEN, *Music Director*

Leonard Bernstein, *Laureate Conductor, 1943–1990*

Kurt Masur, *Music Director Emeritus, 1991–2015*

VIOLINS

Frank Huang

Concertmaster

The Charles E. Culpeper Chair

Sheryl Staples

Principal Associate

Concertmaster

The Elizabeth G. Beinecke Chair

Michelle Kim

Assistant Concertmaster

The William Petschek Family

Chair

Quan Ge

Hae-Young Ham

The Mr. and Mrs. Timothy M.

George Chair

Lisa GiHae Kim

Kuan Cheng Lu

Kerry McDermott

Su Hyun Park

Anna Rabinova

Fiona Simon

The Shirley Bacot

Shamel Chair

Sharon Yamada

Elizabeth Zeltser+

The William and Elfriede

Ulrich Chair

Yulia Ziskel

The Friends and Patrons

Chair

Qianqian Li

Principal

Lisa Eunsoo Kim*

In Memory of Laura

Mitchell

Soohyun Kwon

The Joan and Joel I. Pickett

Chair

Duoming Ba

Hannah Choi

Marilyn Dubow

The Sue and Eugene Mercy, Jr.

Chair

I-Jung Huang

Dasol Jeong

Alina Kobialka

Hyunju Lee

Kyung Ji Min

Marié Schwalbach

Na Sun

The Gary W. Parr Chair

Audrey Wright

Jin Suk Yu

Andi Zhang

VIOLAS

Cynthia Phelps

Principal

The Mr. and Mrs. Frederick P.

Rose Chair

Rebecca Young*

The Joan and Joel Smilow

Chair

Cong Wu**

The Norma and Lloyd

Chazen Chair

Dorian Rence

Leah Ferguson

Katherine Greene

The Mr. and Mrs. William J.

McDonough Chair

Vivek Kamath

Peter Kenote

Kenneth Mirkin

Robert Rinehart

The Mr. and Mrs. G. Chris

Andersen Chair

CELLOS

Carter Brey

Principal

The Fan Fox and Leslie R.

Samuels Chair

Patrick Jee***

The Paul and Diane

Guenther Chair

Elizabeth Dyson+

The Mr. and Mrs. James E.

Buckman Chair

Alexei Yupanqui

Gonzales

Maria Kitsopoulos

The Secular Society Chair

Sumire Kudo

Qiang Tu

Nathan Vickery

Ru-Pei Yeh

The Credit Suisse Chair

in honor of Paul Calello

BASSES

Timothy Cobb

Principal

Max Zeugner*

The Herbert M. Citrin

Chair

Blake Hinson**

Satoshi Okamoto

Randall Butler

The Ludmila S. and Carl B.

Hess Chair

David J. Grossman

Isaac Trapkus+

Rion Wentworth

FLUTES

Robert Langevin

Principal

The Lila Acheson Wallace

Chair

Alison Fierst*

Yobin Son

Mindy Kaufman

The Edward and Priscilla

Pilcher Chair

PICCOLO

Mindy Kaufman

OBOES

Liang Wang

Principal

The Alice Tully Chair

Sherry Sylar*

Robert Botti

The Lizabeth and Frank

Newman Chair

Ryan Roberts

ENGLISH HORN

Ryan Roberts

CLARINETS

Anthony McGill

Principal

The Edna and W. Van Alan

Clark Chair

Pascual Martínez

Forteza***

The Honey M. Kurtz Family

Chair

E-FLAT CLARINET

Pascual Martínez

Forteza

(Continued)

Instruments made possible, in part, by **The Richard S. and Karen LeFrak Endowment Fund**.

The Digital Organ is made possible by **Ronnie P. Ackman and Lawrence D. Ackman**.

Steinway is the Official Piano of the New York Philharmonic and David Geffen Hall.

BASS CLARINET

BASSOONS

Judith LeClair

Principal
The Pels Family Chair

Kim Laskowski*

Roger Nye

The Rosalind Miranda Chair
in memory of Shirley and
Bill Cohen

CONTRABASSOON

HORNS

Catherine Turner++

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. Hogue
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 Trittle

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

Programs are supported, in part, by public funds from the **New York City Department of Cultural Affairs** in partnership with the **City Council**, the **National Endowment for the Arts**, the **National Endowment for the Humanities**, and the **New York State Council on the Arts**, with the support of the Office of the Governor and the New York State Legislature.

The Artists



Nathalie Stutzmann

is the new music director of the Atlanta Symphony Orchestra, beginning in the 2022–23 season, making her the second woman in history to lead a

major American orchestra. She has been principal guest conductor of The Philadelphia Orchestra, since 2021, and chief conductor of the Kristiansand Symphony Orchestra in Norway, since 2018. Charismatic musicianship, unique rigor, energy, and fantasy characterize her style. A rich variety of strands forms the core of her repertoire. Central European and Russian Romanticism is a strong focus — ranging from Beethoven, Robert Schumann, Brahms, and Dvořák through to the larger symphonic forces of Tchaikovsky, Wagner, Mahler, Bruckner, and Richard Strauss — as well as French 19th-century repertoire and Impressionism.

Highlights as guest conductor in the coming seasons include debuts with the Munich Philharmonic and Helsinki Philharmonic Orchestra as well as the New York Philharmonic. She also returns to the London Symphony Orchestra and the Orchestre de Paris. Having also established a strong reputation as an opera conductor, Stutzmann has led celebrated productions of Wagner's *Tannhäuser* in Monte Carlo and Boito's *Mefistofele* at the Orange Festival. She began the 2022–23 season with a new production of Tchaikovsky's *Pikovaya Dama* at Brussels's La Monnaie and makes her Metropolitan Opera debut with two productions of Mozart operas: *The Magic Flute* and

Don Giovanni. She also leads *Tannhäuser* at the Bayreuth Festival in 2023.

Stutzmann started her piano, bassoon, and cello studies at a very young age, and studied conducting with the legendary Finnish teacher Jorma Panula. She was mentored by Seiji Ozawa and Simon Rattle. Also one of today's most esteemed contraltos, she studied the German repertoire with Hans Hotter and has performed on more than 80 recordings and received prestigious awards. *Contralto*, her most recent album, released in January 2021, received *Scherzo's* Exceptional seal, *Opera Magazine's* Diamant d'Or, and radio RTL's Classique d'Or. She is an exclusive recording artist of Warner Classics / Erato.

Nathalie Stutzmann was named Chevalier de la Légion d'Honneur, France's highest honor, and Commandeur dans l'Ordre des Arts et des Lettres by the French government.



Alisa Weilerstein

is one of the foremost cellists of our time. Known for her consummate artistry, emotional investment, and rare interpretive depth, she was recognized

with a MacArthur "genius" Fellowship in 2011. Her career is truly global in scope, taking her to the most prestigious international venues for solo recitals, chamber concerts, and concerto collaborations with all the preeminent conductors and orchestras worldwide.

With her multi-season project, *FRAGMENTS*, Weilerstein aims to rethink the concert experience and broaden the tent

for classical music. A multisensory production in six chapters for solo cello, the series sees her weave together the 36 movements of J.S. Bach's solo cello suites with 27 new commissions. An ardent proponent of contemporary music, Weilerstein has also premiered and championed important works by composers including Pascal Dusapin, Osvaldo Golijov, Matthias Pintscher, and Joan Tower. Already an authority on Bach's music for unaccompanied cello, in the spring of 2020 Weilerstein released a best-selling

recording of his solo suites on the Pentatone label, streamed them in her innovative *#36DaysOfBach* project, and deconstructed his beloved G-major Prelude in a Vox.com video, viewed more than two million times. Her discography also includes chart-topping albums and a *BBC Music* Recording of the Year, while other career milestones include a performance at the White House for President and Mrs. Obama.

Diagnosed with type 1 diabetes at nine years old, Weilerstein is a staunch advocate for the T1D community.

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.

NEED TO KNOW

New York Philharmonic Guide

Order Tickets and Subscribe

Order tickets online at nyphil.org or call (212) 875-5656.

The New York Philharmonic Box Office is at the **Welcome Center at David Geffen Hall**, open from 10:00 a.m. to 6:00 p.m., Monday through Saturday; noon to 6:00 p.m., Sunday; and remains open one-half hour past concert time on performance evenings.

Donate Your Concert Tickets

Can't attend a concert as planned? Call Customer Relations at (212) 875-5656 to donate your tickets for re-sale, and receive a receipt for tax purposes in return.

For the Enjoyment of All

Latecomers and patrons who leave the hall will be seated only after the completion of a work.

Silence all cell phones and other electronic devices throughout the performance.

Photography, sound recording, or videotaping of performances is prohibited.

Accessibility

David Geffen Hall



All gender **restrooms** with accessible stalls are in the Karen and Richard LeFrak Lobby. Accessible men's, women's, and companion restrooms are available on all levels. Infant changing tables are in all restrooms.

Braille & Large-Print versions of print programs are available at the Head Usher's Desk, located on the Leon and Norma Hess Grand Promenade. **Tactile maps** of the Karen and Richard LeFrak Lobby, with seating chart of the Wu Tsai Theater, are available in the Welcome Center.

Induction loops are available in all performance spaces and at commerce points including the Welcome Center, Coat Check, and select bars. Receivers with headsets and neck loops are available for guests who do not have t-coil accessible hearing devices.

Noise-reducing headphones, fidgets, and earplugs are available to borrow.

Accessible seating is available in all performance areas and can be arranged at point of sale. For guests transferring to seats, mobility devices will be checked by staff, labeled, and returned at intermission and after the performance. Seating for persons of size is available in the Orchestra and Tiers 1 and 2. Accessible entrances are on the Josie Robertson Plaza. Accessible routes from the Karen and Richard LeFrak Lobby to all tiers and performance spaces are accessible by **elevator**.

For more information or to request additional accommodations, please contact Customer Relations at (212) 875-5656 and visit lincolncenter.org/visit/accessibility.

For Your Safety

For the latest on the **New York Philharmonic's health and safety guidelines** visit nyphil.org/safety.

Fire exits indicated by a red light and the sign nearest to the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, do not run — walk to that exit.

If an evacuation is needed, follow the instructions given by the House Manager and Usher staff.

Automated external defibrillators (AEDs) and **First Aid kits** are available if needed during an emergency.