



JAAP VAN ZWEDEN  
MUSIC DIRECTOR

## AN EVENING WITH YO-YO MA

**Tuesday, February 28, 2023, 7:30 p.m.**  
16,860th Concert

**Daniela Candillari**, Conductor  
(New York Philharmonic debut)  
**Yo-Yo Ma**, Cello

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

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



February 28, 2023

## AN EVENING WITH YO-YO MA

**Daniela Candillari**, Conductor  
(New York Philharmonic debut)  
**Yo-Yo Ma**, Cello

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**Missy MAZZOLI**  
(b. 1980)

*River Rouge Transfiguration* (2013)

**ELGAR**  
(1857–1934)

**Cello Concerto in E minor, Op. 85**  
(1918–19)

Adagio — Moderato

Allegro molto

Adagio

Allegro ma non troppo

YO-YO MA

**Intermission**

**DVOŘÁK**  
(1841–1904)

**Symphony No. 8 in G major, Op. 88** (1889)

Allegro con brio

Adagio

Allegro grazioso

Allegro ma non troppo

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# Notes on the Program

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## *River Rouge Transfiguration*

### Missy Mazzoli

In 2013 *The Detroit News* asked Missy Mazzoli to describe *River Rouge Transfiguration* on the eve of its premiere. Her reply was characteristic of this eclectic, genre-blending composer:

A mish-mash of several things, a chorale that comes and goes, gritty percussion and piano patterned on top of that — all colliding with sort of heavy chorale chords.

The reporter asked her to describe her influences, her sound, and wrote: “She laughs and admits it’s hard to put into words.” Still, she tried:

minimalism, 19th-century Romanticism, techno, and indie rock. Because of who I am as a musician, I feel free to pull the best out of all these worlds. I love the emotional directness and connection of a pop song. I love the complexity and color and possibilities in modern classical music.

This reflects Mazzoli’s rejection of categorization, of being pegged in a specific musical genre. While her works use traditional orchestral instruments and work within classical forms, they often mix in sounds from electronica, jazz, and rock. She has been acclaimed as “surprising” (*The New York Times*) and for having an “apocalyptic imagination” (*The New Yorker*). This hasn’t scared off the establishment — she has served as composer-in-residence at Opera Philadelphia, Gotham Chamber Opera, and

Music-Theatre Group, as a visiting professor of music at New York University, and on the composition faculty at Mannes College of Music. During her recent tenure as Mead Composer-in-Residence at the Chicago Symphony Orchestra, from 2018 to 2021, she curated digital performances for the CSO’s *MusicNOW* series, programming works by colleagues including Jessie Montgomery, who succeeded her in the CSO position.

Mazzoli’s music has been championed by ensembles and soloists ranging from the Boston Symphony Orchestra and Los Angeles Philharmonic to the Kronos Quartet, eighth blackbird, and pianist Emanuel Ax. Olivia De Prato’s recording of *Vespers for Violin* received a Grammy nomination for Best Classical Composition. Her operas include *Breaking the Waves*, premiered by Opera Philadelphia in 2016, and *Proving Up*, by Washington National Opera in 2018, the same year in

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## In Short

**Born:** October 27, 1980, in Lansdale, Pennsylvania

**Resides:** in Brooklyn, New York

**Work composed:** 2013; commissioned by the Detroit Symphony Orchestra in honor of Elaine Lebenbom

**World premiere:** May 31, 2013, by the Detroit Symphony Orchestra, Leonard Slatkin, conductor

**New York Philharmonic premiere:** this concert

**Estimated duration:** ca. 10 minutes

which The Metropolitan Opera commissioned her to compose an opera based on George Saunders's novel *Lincoln in the Bardo*, to be premiered in 2025.

All this while writing for and performing with Victoire, the group founded in 2008 that, like Mazzoli, transcends genre. Victoire was created, in part, to serve as a platform for Mazzoli to have a say in how, when, and where her work was performed, in addition to allowing her to maintain a connection with audiences as a performer.

Today, when assessing the work of a composer who happens to identify as a woman, the matter of her gender inevitably arises, a point that lies at the heart of the origin story of *River Rouge Transfiguration*. It begins with Elaine Lebenbom, a Michigan-based composer, teacher, poet, artist, and lecturer who died in 2002 and whom the Detroit Symphony Orchestra honored by creating The Elaine Lebenbom Memorial Award in 2006. The biennial prize is awarded to a woman composer, who receives a residency at the Ucross

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## In the Composer's Words

"... all around me and above me as far as the sky, the heavy, composite muffled roar of torrents of machines, hard wheels obstinately turning, grinding, groaning, always on the point of breaking down but never breaking down." — Louis-Ferdinand Celine, from *Journey to the End of the Night*

I first fell in love with Detroit while on tour with my band, Victoire, in 2010. When I returned home to New York I dove into early Detroit techno from the late '80s, Celine's novel *Journey to the End of the Night*, and early 20th-century photographs by Charles Sheeler, who documented the Ford River Rouge complex in 1927 through a beautiful, angular photo series. In my research I was struck by how often the landscape of Detroit inspired a kind of religious awe, with writers from every decade of the last century comparing the city's factories to cathedrals and altars,



Charles Sheeler's *Criss-Crossed Conveyors*, his 1927 photograph of the Ford River Rouge manufacturing complex

and *Vanity Fair* even dubbing Detroit "America's Mecca" in 1928. In Mark Binelli's recent book *Detroit City Is the Place to Be*, he even describes a particular Sheeler photograph, *Criss-Crossed Conveyors*, as evoking "neither grit nor noise but instead an almost tabernacular grace. The smokestacks in the background look like the pipes of a massive church organ, the titular conveyor belts forming the shape of what is unmistakably a giant cross." This image was the initial inspiration for *River Rouge Transfiguration*. This is music about the transformation of grit and noise (here represented by the percussion, piano, harp, and pizzicato strings) into something massive, resonant, and unexpected. The "grit" is again and again folded into string and brass chorales that collide with each other, collapse, and rise over and over again.

— Missy Mazzoli

Foundation in Wyoming, a stipend, and a commission for a work to be premiered by the Detroit Symphony. The orchestra's description of the award explains that Lebenbom

faced overt sexism and discrimination in the musical field, often having pieces rejected or rescinded upon orchestras learning she was a woman. But she persisted, ultimately earning praise as both a composer and tireless advocate for women's representation in the arts.

Mazzoli, who received the Elaine Lebenbom Memorial Award in 2012, has discussed a different challenge: the absence of women role models during her composition studies at Boston University and Yale School of Music, with teachers such as Louis Andriessen, Aaron Jay Kernis, and David Lang. "That was a real gap in my education," she told WRTI in 2018, adding, "if this all works out for me, I'm going to make things easier for women who are younger." In 2016 she and fellow composer Ellen Reid founded Luna Composition Lab, created with Kaufman Music Center in New York City, to mentor and create performance opportunities for pre-college composers who

identify as female, non-binary, or gender non-conforming.

This spirit of collaboration and support underscores her approach to composing. In an interview about *River Rouge Transfiguration*, when the *Arizona Republic* asked how she set about translating a photo of an old Ford manufacturing complex into music, she said:

I wanted to be very careful and approach it with humility and respect. My friend Mark Binelli wrote this great book called *Detroit City Is the Place to Be*. There was this Charles Sheeler photograph in the book, and I thought, "That looks like a pipe organ." And I thought, "Hmm, Detroit as pipe organ. That is a piece."

**Instrumentation:** two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, tuba, timpani, chimes, snare drum, bass drum, crotales (bowed), orchestra bells, vibraphone, suspended cymbal, harp, piano, and strings.

Missy Mazzoli's *River Rouge Transfiguration* is presented under license from G. Schirmer, Inc., copyright owners.

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## The NY Phil Connection

Mazzoli's works first came to the New York Philharmonic through the Orchestra's contemporary music series. In November 2014 the solo piece *Dissolve, O My Heart* was performed by NY Phil violinist Anna Rabinova on the *CONTACT!* series; Rabinova reprised it in London the following April during the Orchestra's residency at the Barbican. A year later *Kinski Paganini* was one of 30 short solo pieces on violinist Jennifer Koh's *Shared Madness* program (part of the 2016 NY PHIL BIENNIAL). Finally, in October 2021, Dalia Stasevska conducted *Sinfonia (for Orbiting Spheres)*, marking the first performance of a work by Mazzoli on a Philharmonic subscription concert.



Missy Mazzoli

# Cello Concerto in E minor, Op. 85

Edward Elgar

Edward Elgar is an essential representative of the Edwardian Era, the late Imperialist moment of British history named after Edward VII, who, on July 4, 1904, turned the composer into Sir Edward. The son of an organist in Worcester, Elgar deputized for his father in church lofts, picked up a bit of instruction on violin, served as bandmaster at the Worcester County Lunatic Asylum, and, in 1882, acceded to the position of music director of the Worcester Amateur Instrumental Music Society. By the mid-1890s he was deemed a name to reckon with, and in 1900 his oratorio *The Dream of Gerontius* established him as Britain's leading composer, a perfect embodiment of the comfortably plush, vigorously healthy spirit of the Edwardian moment.

That world effectively ended by the end of World War I. Elgar spent much of the war years in near depression, mourning not only the devastation that had overtaken Europe but also how far his sympathies lay from the world as it had evolved. Still, he did enjoy an extraordinary surge of creativity at the end of the war, and in a very brief time completed not only the Cello Concerto but three of his other greatest works, all in the minor mode: his E-minor Violin Sonata, Op. 82 (1918); E-minor String Quartet, Op. 83 (1918); and A-minor Piano Quintet, Op. 84 (1918–19).

Yet, by the time his Cello Concerto was unveiled in late 1919, Stravinsky, Schoenberg, Bartók, and other new names had displaced Elgar as flashpoints of musical excitement; he had become politely tolerated by the British concert world, little more than a relic. He was regarded as so irrelevant that even such a major work as his Cello Concerto was accorded only a modicum of

rehearsal time before its premiere by the London Symphony Orchestra. Elgar, who was to conduct the first performance, stood waiting as the orchestra's new music director, 37-year-old Albert Coates, spent almost all the allotted rehearsal period ironing out the kinks of pieces that *he* would lead in the concert. Elgar did his best to ready the orchestra, following through for the sake of the soloist, Felix Salmond, who had worked diligently to prepare his part. The performance went poorly, as could have been predicted, although the audience gave Elgar a warm ovation, if only out of respect for his status as a senior eminence.

With the passage of time it became less important to listeners that Elgar's scores from this period stood so far from the cutting edge of the day, and his Cello Concerto came to be appreciated as one

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## In Short

**Born:** June 2, 1857, at Broadheath, Worcestershire, England

**Died:** February 23, 1934, in Worcester

**Work composed:** March 23, 1918–August 3, 1919; dedicated to the composer's friends Sydney and Frances Colvin

**World premiere:** October 26, 1919, at Queen's Hall, London, with the composer conducting the London Symphony Orchestra, Felix Salmond, soloist

**New York Philharmonic premiere:** November 9, 1940, John Barbirolli, conductor, Gregor Piatigorsky, soloist

**Most recent New York Philharmonic performance:** July 26, 2018, Joshua Weilerstein, conductor, Alisa Weilerstein, cello, at Colorado's Bravo! Vail Festival

**Estimated duration:** ca. 29 minutes

of the finest examples of the genre ever written. Conductor Sir Adrian Boult rightly observed that in this piece the composer had “struck a new kind of music, with a more economical line, terser in every way” from the effusions of his earlier years.

Elgar completed no other major works after the Cello Concerto’s premiere. His wife, Alice, who had urged him to simply withdraw from the concert (and take the concerto with him), fell gravely ill within days, and following her death five months later, he found it impossible to complete additional compositions. He did carry out a good deal of work on a Third Symphony, enough to allow its sketches to be filled out into performable shape long after his death. One wonders what might have lain ahead if Elgar had continued to compose as industriously as he did in 1918 and 1919.

## Angels and Muses

Felix Salmond, the soloist in the premiere of Elgar’s Cello Concerto, had gained the composer’s attention, and trust, after performing in the premieres of his String Quartet in E minor, Op. 83, and Piano Quintet in A minor, Op. 84, on May 21, 1919, at London’s Wigmore Hall.

One of the most distinguished cellists of his time, Salmond was especially noted as a chamber music interpreter in his native England. After settling in the United States in the 1920s, he taught at both The Juilliard School and the Curtis Institute, numbering among his pupils such notables as Bernard Greenhouse (a member of the Beaux Arts Trio for 32 years) and Leonard Rose (who played in the New York Philharmonic cello section from 1943 to 1951, serving as Principal Cello beginning in 1944).

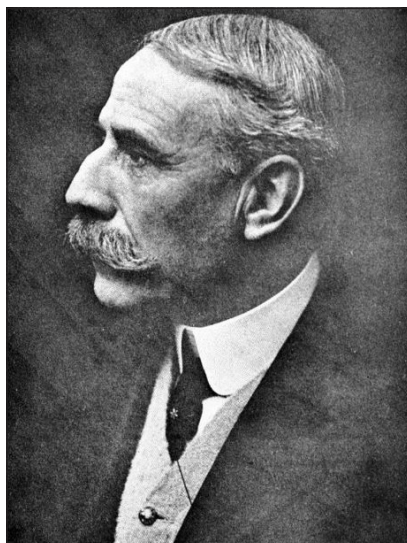
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## Views and Reviews

The eminent critic Ernest Newman, writing in the *London Observer*, presented a review of the concert in which Elgar unveiled his Cello Concerto. He was miffed by the qualitative difference between the performance of the pieces Albert Coates conducted and the one Elgar led. “Never, in all probability, has so great an orchestra made so lamentable a public exhibition of itself,” he proclaimed. Nonetheless, he discerned the many beauties of the Cello Concerto, and particularly noted the care Elgar had taken to balance the solo part against the orchestra, even if that aspect had failed in the performance:

This scale of colour it has obviously been Elgar’s preoccupation to achieve. Some of the colour is meant to be no more than a vague wash against which the solo ‘cello defines itself. . . . the orchestra was often virtually inaudible, and when just audible was merely a muddle. No one seemed to have any idea of what it was the composer wanted.

The work itself is lovely stuff, very simple — that pregnant simplicity that has come upon Elgar’s music in the past couple of years — but with a profound wisdom and beauty underlying its simplicity . . . the realization in tone of a fine spirit’s life-long wistful brooding upon the loveliness of earth.



Edward Elgar, 1917



**Instrumentation:** two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings, in addition to the solo cello.

— 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)

## The Edwardians



Elgar's life and music are closely associated with the Edwardian Era in Great Britain. That period is defined by the reign of Edward VII, from 1901 to 1910. Edward was 60 years old when he ascended to the throne upon the death of his mother, Queen Victoria. Her long reign (1837–1901) meant that her successor had held the title of Prince of Wales longer than any other royal (prior to the more recent recordholder, the current King Charles III, who ascended to the throne in 2022 after 64 years and 44 days as the heir apparent). Edward's leisurely, playboy lifestyle had come to personify a country basking in the fruits of its vast holdings during a time of peace and prosperity. (Think *Downton Abbey*, *Howard's End*, *A Room with a View*.)

But it was not all garden parties and fox hunting. King Edward's brief reign served as a bridge between the comfortable Victorian Era and the tumult of changing social norms that came to fruition with World War I. Rapid



growth of jobs and wages during the Industrial Revolution had brought confidence to an emerging middle class of workers, who demanded labor reforms and organized trade unions. As more women joined the workforce, their voices became heard in issues from education, to welfare, to birth control. The Women's Suffrage Movement gained momentum, and in 1918 a victory came with passage of legislation granting the right to vote to women over 30. (Full voting rights for women at age 21 would be achieved in 1928.)

— The Editors



From top: King Edward VII at his coronation, with Queen Alexandra; an Edwardian tea party; suffragettes on the march



## Symphony No. 8 in G major, Op. 88

### Antonín Dvořák

As a child, Antonín Dvořák revealed nothing resembling precocious musical talent. Although his family was poor, Dvořák did study music with the local schoolmaster and, later, with an organist in a nearby town. In 1857 he entered the Prague Organ School, where he received a thorough academic grounding in theory and performance, and soon he secured a spot as violist in a dance orchestra. The group prospered, and in 1862 its members became the founding core of the Provisional Theatre orchestra. Dvořák would play principal viola in the group for nine years, in which capacity he sat directly beneath the batons of such conductors as Bedřich Smetana and Richard Wagner.

During these early years 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 (beginning in 1873) playing the organ at St. Adalbert's Church in Prague. This turned out to be a happy choice, since he fell in love with one of his piano students, Anna Čermáková, whom he married in 1873.

The following year he received his first real break as a composer: he was awarded the Austrian State Stipendium, a grant newly created by the Ministry of Education to assist young, poor, gifted musicians — which exactly defined Dvořák's status at the time. That he received the award again in 1876 and 1877 underscores how his financial situation was improving slowly, if at all, in the mid-1870s, up to the time when the critic Eduard Hanslick

noticed his work and alerted Johannes Brahms, who recommended Dvořák to his own publisher, Fritz Simrock. If Dvořák had not received this critical support at the 11th hour, he might well have given up trying to be a composer. The world came precariously close to never hearing his mature masterpieces, such as his great chamber works and his last four symphonies.

Even so, these late pieces were slow to make their way into the international repertoire. Except for the *New World* Symphony, *Carnival*, and the Slavonic Dances, Dvořák remained rather little played outside his native land until practically the middle of the 20th century. In the Czech lands, however, he was finally enjoying the respect he deserved by the time he wrote his Eighth Symphony, and in 1890 he dedicated it “for my installation as a

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### In Short

**Born:** September 8, 1841, in Mühlhausen (Nelahozeves), Bohemia (today the Czech Republic)

**Died:** May 1, 1904, in Prague

**Work composed:** August 26–November 8, 1889, in Prague; dedicated to the Czech Academy of the Emperor Franz Joseph for Sciences, Literature, and Arts

**World premiere:** February 2, 1890, by the National Theatre Orchestra in Prague, with the composer conducting

**New York Philharmonic premiere:** March 12, 1892, Anton Seidl, conductor

**Most recent New York Philharmonic performance:** February 26, 2022, Manfred Honeck, conductor

**Estimated duration:** ca. 38 minutes

member of the Czech Academy of the Emperor Franz Joseph for Sciences, Literature, and Arts,” which inducted him two months after the premiere.

The publisher Simrock had paid Dvořák 3,000 marks for his Symphony No. 7 in 1885. When the composer finished his Eighth Symphony, which occupied him

for about two and a half months during the late summer and fall of 1889, the firm offered him only 1,000 marks. The fact is that large-scale works like symphonies were expensive to publish and hard to market, and Simrock was understandably more interested in acquiring smaller-scale pieces, like piano collections or songs.

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## Views and Reviews

In his informed and approachable 1984 biography *Dvořák*, the German conductor and musicologist Hans-Hubert Schönzeler offers some precise insights into the Symphony No. 8:

This G-major Symphony (Op. 88) is certainly the most intimate and original within the whole canon of Dvořák’s nine. ... [Dvořák] himself has said that he wanted to write a work different from the other symphonies, “with individual force worked out in a new way,” and in this he certainly succeeded, even though perhaps in the finale his Bohemian temperament got the better of him. It may lack some of those characteristics which we are accustomed to associate with the term “symphony,” and ... it is surprising that people who love giving works descriptive tags have not called [it] the “Idyllic.” ... When one walks in those forests surrounding Dvořák’s country home on a sunny summer’s day, with the birds singing and the leaves of trees rustling in a gentle breeze, one can virtually hear the music. ... [The] last movement just blossoms out, and I shall never forget [the conductor] Rafael Kubelík, in a rehearsal when it came to the opening trumpet fanfare, say to the orchestra: “Gentlemen, in Bohemia the trumpets never call to battle — they always call to the dance!”



*Dvořák’s country home at Vysoka, around the time he composed his Symphony No. 8*

Nonetheless, Dvořák considered Simrock's offer a huge insult. Negotiations went back and forth for a year, and when they stalled at a point Dvořák deemed unsatisfactory, the famously pious composer dropped his publisher a note in mid-October 1890:

I shall simply do what beloved God tells me to do. That will surely be the best thing.

What God apparently told Dvořák to do was to have the symphony published instead by the London firm of Novello, notwithstanding the fact that doing so was a flagrant breach of his contract with Simrock (at least so Simrock insisted).

Eventually they reconciled and Dvořák returned to Simrock's fold. The circumstances of the publication gave rise to the fact that dusty volumes occasionally refer to this symphony as the "English," since it appeared on the imprint of a firm in London. It is a bizarrely inappropriate nickname for a work so audibly drenched in what, thanks in large part to Dvořák, can be heard as incontrovertibly Czech.

**Instrumentation:** two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

— J.M.K.

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## Listen for ... a Joyful Bird Call

Compared to Dvořák's somber Seventh Symphony (in D minor), the Eighth (in G major) is decidedly genial and upbeat. And yet, listening carefully, one may be surprised by how much minor-key music actually inhabits this major-key symphony, beginning with the richly scored, rather mournful introduction in G minor, which the composer added as an afterthought. But even here joyful premonitions intrude, thanks to the bird call of the solo flute.



This develops into the ebullient principal theme of the movement, yet the mournful music of the introduction keeps returning as the movement progresses.

# New York Philharmonic

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## 2022–2023 SEASON

**JAAP VAN ZWEDEN**, *Music Director*

**Leonard Bernstein**, *Laureate Conductor, 1943–1990*

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

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Frank Huang

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*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

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Cynthia Phelps

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*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*

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*Principal*

*The Fan Fox and Leslie R.*

*Samuels Chair*

Patrick Jee\*\*\*

*The Paul and Diane*

*Guenter 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*

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*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

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*The Lila Acheson Wallace*

*Chair*

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Yobin Son

Mindy Kaufman

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*Pilcher Chair*

### PICCOLO

Mindy Kaufman

### OBOES

Liang Wang

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*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

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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.

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## 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*

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Richard Deane\*

R. Allen Spanjer

*The Rosalind Miranda Chair*

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

Leelanee Sterrett

Alana Vegter++

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*The Paula Levin Chair*

Matthew Muckey\*

Ethan Bensdorf

Thomas Smith

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*Hart Chair*

Colin Williams\*

David Finlayson

*The Donna and Benjamin M.*  
*Rosen Chair*

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

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## TIMPANI

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*The Carlos Moseley Chair*

Kyle Zerna\*\*

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*Friends of the Philharmonic*  
*Chair*

Daniel Druckman\*

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

Kyle Zerna

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Nancy Allen

*Principal*

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*In Memory of Paul Jacobs*

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Paolo Bordignon

## PIANO

Eric Huebner

*The Anna-Maria and*  
*Stephen Kellen Piano Chair*

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Kent Trittle

## LIBRARIANS

Lawrence Tarlow

*Principal*

Sara Griffin\*\*

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## 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

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Conductor **Daniela Candillari** garners praise for her dynamic and compelling performances at opera houses and concert halls throughout North America and

Europe. Entering her second season as both principal conductor at Opera Theatre of Saint Louis and principal opera conductor at Music Academy (in Santa Barbara, California), in the 2022–23 season Candillari conducts the American Composers Orchestra and The Choir of Trinity Wall Street at Carnegie Hall, Orchestre Métropolitain Montreal, Symphonic Orchestra of Slovenian National Theater in Maribor, and Toledo Symphony, as well as the New York Philharmonic. She also leads the world premiere of *Arkipov* by Peter Knell and Stephanie Fleischmann at the Kirk Douglas Theatre (in Culver City, California), a concert version of Delibes's *Lakmé* at Deutsche Oper Berlin, Humperdinck's *Hansel and Gretel* at New Orleans Opera, Puccini's *Tosca* at Opera Theatre of Saint Louis and Arizona Opera, a gala concert version of Verdi's *Aida* at Tulsa Opera, and Puccini's *La bohème* at Music Academy.

This past season Candillari made her Metropolitan Opera debut conducting Matthew Aucoin's *Eurydice*. She also led a new production of Jeanine Tesori's *Blue* with Detroit Opera, and workshopped Tesori's *Grounded* with Washington National Opera and The Met. She helmed Terence Blanchard's *Fire Shut Up in My Bones* at Lyric Opera of Chicago, Bizet's *Carmen* at Opera Theatre of Saint Louis, the North American premiere of Caroline

Shaw, Andrew Yee, and Asma Maroof's *Moby Dick; or The Whale* at The Shed with Members of the New York Philharmonic, and Tchaikovsky's *Eugene Onegin* at Music Academy. She led the made-for-film world premiere of Clint Borzoni's *The Copper Queen* with Arizona Opera, released in 2021, plus the 2022 film of Ana Sokolović's *Svadba* with Boston Lyric Opera.

As a composer, Candillari has been commissioned by The Metropolitan Opera Orchestra, Musicians from the New York Philharmonic, and New York City Ballet Orchestra, as well as by established instrumentalists from the Boston, Cleveland, Detroit, and Pittsburgh symphonies.

Daniela Candillari grew up in Serbia and Slovenia. She holds a doctorate in musicology from the Universität für Musik in Vienna, a master's in jazz studies from the Indiana University Jacobs School of Music, and master's and bachelor's degrees in piano performance from the Universität für Musik in Graz. A Fulbright Scholarship recipient, she was awarded a TED Fellowship.



Cellist **Yo-Yo Ma's** life and career are testament to his enduring belief in culture's power to generate trust and understanding. Whether performing new or familiar works from

the cello repertoire, collaborating with communities and institutions to explore culture's role in society, or engaging unexpected musical forms, he strives to foster connections that stimulate the imagination and reinforce our humanity.

Yo-Yo Ma was born in 1955 to Chinese parents living in Paris, where he began studying the cello with his father at age four. When he was seven, he moved with his family to New York City, where he continued his cello studies at The Juilliard School before pursuing a liberal arts education at Harvard. He has recorded more than 100 albums, is the winner of 19 Grammy Awards, and has performed for nine American presidents, most recently on the occasion of President

Biden's inauguration. He has received numerous awards, including the National Medal of the Arts, the Presidential Medal of Freedom, and the Birgit Nilsson Prize. He has been a UN Messenger of Peace since 2006, and was recognized as one of *TIME* magazine's 100 Most Influential People of 2020.

Yo-Yo Ma's most recent album is *Beethoven for Three: Symphonies Nos. 2 and 5*, recorded with pianist Emanuel Ax and violinist Leonidas Kavakos.



# 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.