



JAAP VAN ZWEDEN
MUSIC DIRECTOR

Thursday, March 9, 2023, 7:30 p.m.

16,863rd Concert

Donor Rehearsal at 9:45 a.m.†

Friday, March 10, 2023, 8:00 p.m.

16,864th Concert

Saturday, March 11, 2023, 8:00 p.m.

16,866th Concert

Sunday, March 12, 2023, 2:00 p.m.

16,867th Concert

Michael Tilson Thomas, Conductor

Sasha Cooke, Mezzo-Soprano

Dashon Burton, Bass-Baritone

Wu Tsai Theater

David Geffen Hall at Lincoln Center

Home of the New York Philharmonic

Major support for these concerts is provided by **Roy (Trey) Farmer III**, in celebration of LGBT trailblazer Michael Tilson Thomas.

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

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March 9–12, 2023

Michael Tilson Thomas, Conductor
Sasha Cooke, Mezzo-Soprano
Dashon Burton, Bass-Baritone

Michael TILSON THOMAS
(b. 1944)

Meditations on Rilke (2019; New York
Premiere)
Herbsttag (October Day)
Ich lebe mein Leben (I live my life)
Das Lied des Trinkers (The Song the
Drunkard Sings)
Immer wieder (Again, again!)
Imaginärer Lebenslauf (Imaginary
Biography)
Herbst (Autumn)
SASHA COOKE; DASHON BURTON

SCHUBERT
(1797–1828)

Intermission

Symphony in C major, D.944, *Great*
(1825–26)
Andante — Allegro ma non troppo
Andante con moto
Scherzo. Allegro vivace — Trio
Finale. Allegro vivace

Support for Michael Tilson Thomas's appearance on March 9 is provided by **Michael P. N. A. Hormel**.
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Notes on the Program

Meditations on Rilke

Michael Tilson Thomas

In November 2021 Michael Tilson Thomas celebrated his golden jubilee with the New York Philharmonic, conducting a concert that opened with a piece he had included in one of his first programs with the Orchestra, in 1971: *Andante for Strings* by Ruth Crawford Seeger. That composer was just one of the American radicals Tilson Thomas promoted at that time; his early Philharmonic concerts also included music by Charles Ives and the then almost entirely unknown Carl Ruggles.

After Tilson Thomas's career took off — especially after he began his long tenure with the San Francisco Symphony, in 1995 — he continued to champion both neglected repertoire and new music, works by American and British composers, across a broad range from the great waves of Steve Reich to the scintillations of Oliver Knussen. (The face of a young Tilson Thomas, then just into his 30s, looks up in the overhead shot on the cover of one of the first Steve Reich recordings ever made.) Tilson Thomas was unusual among conductors in participating in the drive to rediscover the sounds and speeds that Beethoven would have expected. Under his baton, Beethoven, too, became new music, as reflected in his recordings of that composer's oeuvre.

Meanwhile, Tilson Thomas's own ambitions as a composer were put aside — for a time. In 1990, in Miami, he conducted the New World Symphony in *From the Diary of Anne Frank* (with Audrey Hepburn as narrator), the first major work he wrote that he chose to present on such a public stage. The orchestra itself was a Tilson

Thomas initiative, established to provide performance experience to young conservatory graduates.

More compositions followed, including sets of orchestral songs for Thomas Hampson (*Whitman Songs*, 1999) and Renée Fleming (*Poems of Emily Dickinson*, 2002). Song is a genre that invites Tilson Thomas to draw not only on his long immersion in classical music but also on his theater genes; his paternal grandparents, Boris and Bessie Thomashefsky, were pioneers of Yiddish theater in New York.

Meditations on Rilke, which he composed in 2019, is a sequence of six songs for two vocalists, a man and a woman, singing in alternation. The format is that of Mahler's *Das Lied von der Erde*, but despite the deliberate echoes of Mahler — whom Tilson Thomas has championed over many years — the work has its own atmosphere, detail, and drama.

In Short

Born: December 21, 1944, in Los Angeles, California

Resides: in San Francisco, California

Work composed: 2019, to poetry by Rainer Maria Rilke (1875–1926)

World premiere: January 9, 2020, by the San Francisco Symphony, with the composer conducting, mezzo-soprano Sasha Cooke and bass-baritone Ryan McKinny, soloists

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

Estimated duration: ca. 39 minutes

Tilson Thomas has chosen poems from Rilke that reflect on a moment (*Immer wieder*) or on the whole nature of human life, whether contemplative (*Herbsttag, Ich lebe mein Leben, Herbst*) or brisk (*Imaginärer Lebenslauf*). To these, *Das Lied des Trinkers* offers an ironic opposite, delivered by someone living life in the instant.

Perhaps the crux comes in the last song, when the baritone sings, “*es ist in allen*” (“It’s in them all”), meaning that the condition of falling is in everything. Everything is in gentle descent, like autumn leaves, the gentleness coming from the hands of the one who holds everything.

Here the music, with one of its principal motifs, comes forward in a way that conveys this feeling.

To Rilke’s meditations, Tilson Thomas thus adds his own. We feel the voices to be deeply considering the words as they utter them, but the composer’s meditative voice is projected also by the orchestra, not least in the lengthy preludes to the first, fourth, and final songs. We may not need the composer’s confirmation to sense that Rilke’s cosmic meditations are revolving in the mind of an American with his own culture, his own past, his own family memories.

In the Composer’s Words

These *Meditations on Rilke* are reflections of the many moods the poems suggest. The motives and harmonies of these pieces have been with me for years, decades. This approach to music as a kind of lifelong journal, or confessional companion, was what my father and, as I now have learned, my grandfather, and even my great-grandfather, experienced. My fondest wish is that all people would have this kind of relationship to music — music spontaneously popping into their minds — perhaps in recollection, perhaps in anticipation of places within their spirits.

The *Meditations on Rilke* are all based on motives that recur, recombine, and morph differently in each song. The opening piano solo in *Herbsttag (October Day)* musically describes a bar pianist of over a hundred years ago. The song, which was the first to be written, introduces most of the motives that are heard in the rest of the cycle.



1928 portrait of Rilke by Leonid Pasternak, painted two years after the poet’s death

The fourth song, *Immer wieder (Again, again!)*, is like a Schubert “cowboy song.” My father often pointed out the similarity between songs like *Red River Valley* and many of Schubert’s songs. The fifth song, *Imaginärer Lebenslauf (Imaginary Biography)*, is a duet; the sixth, *Herbst*, returns to the subject of *Autumn*. It opens with a flute solo that connects the motives from the earlier songs into one long melody.

The musical language in these songs is quite traditional. There are melodies, harmonies, bass lines, invertible counterpoint. My greatest concern has always been: What remains with the listener when the music ends? It is my hope that some of these musical reflections of many years may stick with you.

— Michael Tilson Thomas

Instrumentation: two flutes (one doubling piccolo), two oboes (one doubling English horn), clarinet plus E-flat clarinet and bass clarinet, two bassoons (one doubling contrabassoon), two horns, two trumpets, two trombones, timpani, chimes, crotales, finger cymbals, high woodblock, orchestra bells, snare drum, suspended cymbal, tam-tam, tambourine, triangle, vibraphone, bass drum, two tenor drums, whip, hi-hat, xylophone, harp, piano (doubling

a detuned upright piano and celesta), and strings, in addition to the mezzo-soprano and bass-baritone soloists.

Michael Tilson Thomas's *Meditations on Rilke* is presented under license from G. Schirmer, Inc., copyright owners.

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

Texts and Translations

Meditations on Rilke

Poetry by Rainer Maria Rilke

Herbsttag

Herr, es ist Zeit. Der Sommer war sehr gross.

Leg deinen Schatten auf die

Sonnenuhren,

und auf den Fluren lass die Winde los.

Befiehl den letzten Früchten voll zu sein;

gib ihnen noch zwei südlichere Tage,

dränge sie zur Vollendung hin

und jage

die letzte Süsse in den schweren Wein.

Wer jetzt kein Haus hat, baut sich keines mehr.

Wer jetzt allein ist, wird es lange bleiben,

wird wachen, lesen, lange Briefe schreiben

und wird in den Alleen hin und her

unruhig wandern, wenn die Blätter

treiben.

October Day

Oh Lord, it's time, it's time. It was a great summer.

Lay your shadow now on

the sundials,

and on the open fields let the winds go!

Give the tardy fruits the hint to fill;

give them two more Mediterranean days,

drive them on into their greatness,

and press

the final sweetness into the heavy wine.

Whoever has no house by now will not build.

Whoever is alone now will remain alone,

will wait up, read, write long letters,

and walk along sidewalks under large trees,

not going home, as the leaves fall and

blow away.

(Please turn the page quietly.)

Ich lebe mein Leben

*Ich lebe mein Leben in wachsenden Ringen,
die sich über die Dinge ziehn.
Ich werde den letzten vielleicht nicht
vollbringen,
aber versuchen will ich ihn.*

*Ich kreise um Gott, um den
uralten Turm,
und ich kreise jahrtausendlang;
und ich weiss noch nicht: bin ich ein Falke,
ein Sturm
oder ein grosser Gesang.*

Das Lied des Trinkers

*Es war nicht in mir. Es ging aus
und ein.
Da wollt ich es halten. Da hielt es
der Wein.
(Ich weiss nicht mehr, was es war.)
Dann hielt er mir jenes und hielt
mir dies,
bis ich mich ganz auf ihn verliess.
Ich Narr.*

*Jetzt bin ich in seinem Spiel, und
er streut
mich verächtlich herum und verliert mich
noch heut
an dieses Vieh, an den Tod.
Wenn der mich, schmutzige Karte,
gewinnt,
so kratzt er mit mir seinen grauen Grind
und wirft mich fort in den Kot.*

Immer wieder

*Immer wieder, ob wir der Liebe
Landschaft auch kennen
und den kleinen Kirchhof mit seinen
klagenden Namen
und die furchtbar verschweigende
Schlucht, in welcher die anderen
enden: immer wieder gehn wir zu zweien hinaus
unter die alten Bäume, lagern uns immer
wieder
zwischen die Blumen, gegenüber dem Himmel.*

I Live My Life

*I live my life in growing orbits
which move out over the things of the world.
Perhaps I can never achieve
the last,
but that will be my attempt.*

*I am circling around God, around the
ancient tower,
and I have been circling for a thousand years,
and I still don't know if I am a falcon, or
a storm,
or a great song.*

The Song the Drunkard Sings

*It wasn't really inside me. It came in and
went again.
I wanted to hold it. But the wine was
holding it.
(I've forgotten now exactly what it was.)
Then he held this out to me, and that out
to me,
till I was completely dependent on him.
I'm an ass.*

*Now I'm playing his game, and he throws
me here and there,
wherever he pleases, and maybe today
he'll lose
me to that pig, death.
When death has won me, the
smudged-up card,
he will scratch his old scabs with me
and toss me on the heap.*

Again, Again!

*Again, again, even if we know the
countryside of love,
and the tiny churchyard with its names
mourning,
and the chasm, more and more silent,
terrifying, into which the others
dropped: we walk out together anyway
beneath the ancient trees, we lie down
again,
again, among the flowers, and face the sky.*

Imaginärer Lebenslauf

Erst eine Kindheit, grenzenlos und ohne
Verzicht und Ziel. O unbewusste Lust.
Auf einmal Schrecken, Schranke, Schule,
Frohne
und Absturz in Versuchung und Verlust.

Trotz. Der Gebogene wird selber
Bieger
und rächt an anderen, dass er erlag.
Geliebt, gefürchtet, Retter, Ringer, Sieger
und Überwinder, Schlag auf Schlag.

Und dann allein im Weiten, Leichten,
Kalten.
Doch tief in der errichteten
Gestalt
ein Atemholen nach dem Ersten,
Alten ...
Da stürzte Gott aus seinem Hinterhalt.

Herbst

Die Blätter fallen, fallen wie
von weit,
als welken in den Himmeln ferne Gärten;
sie fallen mit verneinender Gebärde.

Und in den Nächten fällt die schwere Erde
aus allen Sternen in die
Einsamkeit.

Wir alle fallen. Diese Hand da fällt.
Und sieh dir andre an: es ist in allen.

Und doch ist Einer, welcher dieses Fallen
unendlich sanft in seinen Händen hält.

Imaginary Biography

First childhood, no limits, no renunciations,
no goals. Such unthinking joy.
Then abruptly terror, schoolrooms,
boundaries, captivity,
and a plunge into temptation and deep loss.

Defiance. The one crushed will be the
crusher now,
and he avenges his defeats on others.
Loved, feared, he rescues, wrestles, wins,
and overpowers others, slowly, act by act.

And then all alone in space, in lightness,
in cold.
But deep in the shape he has made to
stand erect
he takes a breath, as if reaching for the
First, Primitive...
Then God explodes from his hiding place.

Autumn

The leaves are falling, falling as if from
far up,
as if orchards were dying high in space.
Each leaf falls as if it were motioning "no."

And tonight the heavy earth is falling
away from all the other stars in the
loneliness.

We're all falling. This hand here is falling.
And look at the other one. ... It's in them all.

And yet there is Someone, whose hands
infinitely calm, hold up all this falling.

Translations from *Selected Poems of Rainer Maria Rilke*,
A Translation from the German and Commentary by Robert Bly.
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Symphony in C major, D.944, *Great*

Franz Schubert

The popular image of Franz Schubert as a shy, neglected genius who effortlessly tossed off immortal songs on scraps of paper is finally crumbling. Given the quite limited professional opportunities available to a young composer in Vienna during the 1820s, Schubert's career flourished and was clearly heading to new heights in 1828 when he died at age 31, just 20 months after his hero Beethoven.

Yet the earlier picture of Schubert registers some realities. He composed at amazing speed, writing two or more songs in a single day as a teenager. And although his music was widely published, performed, and praised in Vienna, this exposure was generally limited to domestic genres, such as songs, dances, and short piano pieces. Only near the end of his life did Schubert's sonatas and substantial chamber compositions begin to reach a larger public. On either account, therefore, one can tell a happy story about Schubert's career or a sad one, a tale of a brilliant young composer whose fortunes were clearly ever on the rise, or one of a pathetic genius who never received the recognition he deserved before his untimely death.

So, too, one can tell differing tales about his symphonies. As far as we know, none of them was performed *publicly* during his lifetime. Schubert did hear them played — it was not left for his inner ear to imagine what they sounded like in real time and space — as he wrote most of them as part of a learning process and specifically to be played by small private orchestras at school or by what we would consider community orchestras.

Schubert's First Symphony dates from 1813, when he was 16, and the next five

followed at the rate of about one a year. He later discounted these initial efforts, as he did many of his early compositions. There were also unfinished symphonies, not just the one we today know as the *Unfinished*, in B minor. In fact, the *Great* Symphony, performed on this concert, may be said to be Schubert's only self-acknowledged complete work in the genre intended for the public. It was meant to be judged in comparison with Beethoven, the figure who dominated Viennese musical life.

In 1824, after more than a year of being seriously ill from syphilis, Schubert wrote an anguished letter to one of his closest friends lamenting his personal and

In Short

Born: January 31, 1797, in Liechtenthal, then a suburb of Vienna (now incorporated into the city), Austria

Died: November 19, 1828, in Vienna

Work composed: 1825–1826; possibly revised in 1828

World premiere: in a rehearsal by the Vienna Society of Friends of Music in 1827 or 1828; first performed publicly after Schubert's death — the *Finale* alone on April 17, 1836, at the Redoutensaal in Vienna, Leopold Jansa, conductor; the entire symphony (with some cuts) on March 21, 1839, with Felix Mendelssohn conducting the Leipzig Gewandhaus Orchestra

New York Philharmonic premiere: January 11, 1851, Theodore Eisfeld, conductor; this was the US premiere

Most recent New York Philharmonic performance: March 24, 2012, Christoph von Dohnányi, conductor

Estimated duration: ca. 50 minutes

professional affairs. Near the end, however, his tone turns more optimistic as he discloses career plans. Having failed in the world of opera, which was dominated by Rossini, Schubert decided to turn with new determination to the Beethovenian realm of instrumental music — keyboard sonatas and chamber works — “to pave the way toward a grand symphony.”

He concludes by noting that “the latest in Vienna is that Beethoven is to give a concert at which he is to produce his new symphony.” That was the Ninth, which left its mark on Schubert’s own “grand symphony,” begun the next year.

In the summer of 1825, Schubert travelled to Upper Austria, the longest and happiest excursion of his life. He informed

The Path to the Premiere

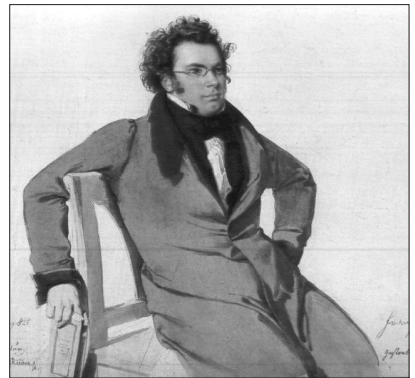
There is scant information about the dates of composition and first performance of most of Schubert’s works, and the case of this Symphony in C major is one of the most perplexing. “March 1828,” which he inscribed atop the manuscript, would seem to settle the matter, but forensic, stylistic, and historical evidence (including the dating of the paper) indicate that he actually began the work in the summer of 1825, completing it the next year. He may have minimally revised it later.

In October 1826, in hopes of securing a performance, Schubert sent the manuscript to the Gesellschaft der Musikfreunde (Society of the Friends of Music) in Vienna, dedicating to them “this, my symphony,” and they gave him 100 florins, “not as a fee, but as a token of the Society’s sense of obligation toward you.” The next year the Society produced orchestral parts, but there was still no public performance. Later reports say that the orchestra of the Vienna Conservatory, founded by the Society, read through the long and difficult work, so Schubert probably did hear the piece. Adding to the confusion, some scholars have suggested that performances in 1829 of his other Symphony in C major, No. 6 (D. 589), was actually of the *Great* (hence its nickname, to distinguish the two, and for years referred to as No. 9 because of the erroneous presumption of an earlier lost symphony), and that his brother Ferdinand programmed the last movement in April 1836, but reviews confirm it was omitted on the occasion.

Which brings us to the documented premiere. In 1838, a decade after Schubert’s death, Robert Schumann visited Vienna and paid a visit to Ferdinand. Schumann described being shown “the scores of a number of symphonies, some still unheard, some examined and discarded as being too difficult and extravagant.” He was particularly amazed by the *Great*, saying: “Let me state at the outset: he who does not know this symphony knows little of Schubert.”

Schumann gave Ferdinand’s copy to his friend Felix Mendelssohn, who conducted the premiere with the Leipzig Gewandhaus Orchestra in March 1839. The next year, after its publication, Schumann wrote a brilliant review in which he stated:

besides the sheer mastery of the technique of this composition is life in every fiber, color in the finest shadings, meaning everywhere, the acutest etching of detail, and all flooded with a Romanticism that we have encountered elsewhere in Franz Schubert.



Franz Schubert by
Wilhelm August Rieder (1825)

friends that he was writing a symphony for which, they would later report, he had a “very special predilection.” For quite some time this “Gastein / Gmunden” Symphony was thought to have been lost because the *Great Symphony* we hear today is dated March 1828 in Schubert’s hand, although it is now clear they are one and the same (see sidebar, page 31).

Certainly, the scene of its composition was ideal. In a letter to his older brother Ferdinand, Schubert described the inspiring beauty of his surroundings, the vast expanse and majesty of the mountains and lakes. The only longer and more ambitious symphony written before this was Beethoven’s Ninth, whose *Ode to Joy*

theme Schubert briefly alludes to in his own last movement. In Schubert’s final year, while trying to interest the German firm of Schott & Sons (Beethoven’s publishers), he called attention to his recent large-scale works, including this symphony, as his “strivings after the highest in art.”

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

— Christopher H. Gibbs, James H. Ottaway Jr. Professor of Music at Bard College and author of *The Life of Schubert* (Cambridge University Press, 2000)

The Work at a Glance

The sights that Schubert devoured during his extended summer trip in 1825 amid the Austrian lakes and mountains resonate with the majestic horn call that opens the first movement of the *Great C-major Symphony*. Lush string writing follows, seamlessly progressing into the fast-paced movement proper, which has more than a touch of Rossinian lightness. The opening horn theme returns majestically in the coda, presented by the full orchestra.

The magnificent slow movement, in the somber key of A minor, opens with a lovely wind melody — first heard from the solo oboe — over one of Schubert’s characteristic “wandering” accompaniments familiar from many of his songs. The theme is then contrasted with a more lyrical one in F major. As in many of his mature compositions, Schubert eventually interrupts the movement — one might almost say, briefly “spoils” it — with a violent outburst of loud, dissonant, agonizing pain, what musicologist Hugh Macdonald calls “Schubert’s volcanic temper.” Such moments, usually placed within passages of extraordinary lyric beauty, may allude in some way to the broken health that intruded so fatefully, ushering in his early death.

The *Scherzo* reminds us that, in addition to his songs, Schubert was one of the great dance composers of his day. The vigorous opening contrasts with a middle section waltz before the opening is repeated. The *Finale* has a perpetual-motion energy that only builds in intensity near the end, concluding what Schumann famously remarked is a piece of “heavenly length.”



Beda Weinmann's Panorama von Gmunden (ca. 1860), showing the area where Schubert traveled in summer 1825 and that inspired his Symphony in C major

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(Continued)

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* 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



Michael Tilson

Thomas (MTT) is the music director laureate of the San Francisco Symphony, conductor laureate of the London Symphony Orchestra, and co-

founder and artistic director laureate of the New World Symphony. He is a 12-time Grammy Award winner and has conducted the major orchestras of Europe and the United States. Born in Los Angeles, he studied conducting and composition with Ingolf Dahl at the University of Southern California and, as a young musician, worked with artists including Stravinsky and Copland. In his mid-20s, he became assistant conductor — and later principal guest conductor — of the Boston Symphony Orchestra. He subsequently served as the Buffalo Philharmonic's music director, Los Angeles Philharmonic's principal guest conductor, and London Symphony Orchestra's principal conductor.

In 1987, MTT co-founded the New World Symphony, a postgraduate orchestral academy in Miami Beach dedicated to preparing young musicians of diverse backgrounds for leadership roles in classical music. He has worked with more than 1,200 NWS Fellows, many of whom have gone on to major careers.

He became the San Francisco Symphony's music director in 1995, ushering in a period of significant growth and heightened international recognition for the orchestra, and championing contemporary and American composers alongside classical masters. As music director laureate, he conducts the orchestra each season.

MTT's discography includes more than 120 recordings, and his numerous televised performances include series for the BBC and PBS and the New York Philharmonic Young People's Concerts. He has been profiled on CBS's *60 Minutes*, ABC's *Nightline*, and PBS's *American Masters*.

Throughout his career MTT has been an active composer, with major works including *From the Diary of Anne Frank*, premiered with narrator Audrey Hepburn, and *Meditations on Rilke*. Both appear on SFS Media's Grammy Award-winning recording of his music. In 2022 Avie Records released an album of solo piano works by John Wilson featuring the world premiere recording of Tilson Thomas's *Upon Further Reflection*. In 2023 Yuja Wang released MTT's *You Come Here Often?* on Deutsche Grammophon.

Tilson Thomas is an Officier de l'Ordre des Arts et des Lettres of France, member of the American Academies of Arts and Sciences and Arts and Letters, National Medal of Arts recipient, and 2019 Kennedy Center Honoree. In 2022, upon receiving an honorary doctorate from The Juilliard School, he gave the commencement address.



This season marks **Sasha Cooke's** appointment at the Music Academy of the West as co-director of the Lehrer Vocal Institute. The two-time Grammy Award-winning

mezzo-soprano opened the 2022-23 season with a return to Houston Grand Opera in her role debut as Thirza in the

company's new production of Dame Ethel Smyth's *The Wreckers*. Her concert appearances include Mahler's *Das Lied von der Erde* with the Houston Symphony conducted by Juraj Valčuha, Elgar's *The Dream of Gerontius* with the Vienna Konzerthaus, Mahler's Symphony No. 3 with the New Zealand Symphony Orchestra and Gemma New, the Mozart Requiem with Amsterdam's Royal Concertgebouw Orchestra conducted by Klaus Mäkelä and with the Nashville Symphony, as well as these appearances with the New York Philharmonic.

Cooke makes debuts with the Orchestra dell'Accademia nazionale di Santa Cecilia in Mahler's Symphony No. 3, conducted by Antonio Pappano, and the Utah Symphony in Mendelssohn's *Elijah*, which she later performs with NDR Elbphilharmonie Orchestra led by Alan Gilbert. She returns to the Chicago Symphony Orchestra and the Kansas City Symphony.

Sasha Cooke's collaborations include Jake Heggie's *Intonations: Songs for the Violins of Hope* with Music of Remembrance, recitals with guitarist Jason Vieaux at San Francisco Performances and Round Top Festival, and a recital at Kaufman Music Center, alongside pianist Kirill Kuzmin, featuring *how do I find you*, a collection of words and music created in 2020 that was recorded and released on the Pentatone label in January 2022.



Bass-baritone **Dashon Burton** has established a vibrant career through regular appearances throughout the US and Europe. Highlights of his 2022–23 season include a

return to The Cleveland Orchestra for Schubert's Mass No. 6 with Franz Welser-Möst, in Cleveland and at Carnegie Hall, as well as debuts with the Milwaukee Symphony led by Ken-David Masur, in Mendelssohn's *Elijah*; the Houston Symphony and Juraj Valčuha, in Stravinsky's *Oedipus Rex*; and the Louisville Orchestra led by Teddy Abrams, in the world premiere of Chris Cerrone's *The Year of Silence*. The bass-baritone continues his relationship with San Francisco Performances as artist-in-residence through appearances at venues and educational institutions throughout the Bay Area.

A multiple award-winning singer, Burton won his second Grammy Award for Best Classical Solo Vocal Album in March 2021 for Dame Ethyl Smyth's *The Prison* with The Experiential Orchestra (Chandos). As an original member of the groundbreaking vocal ensemble Roomful of Teeth, he won his first Grammy Award for their inaugural recording comprising new commissions. Burton's other recordings include *Songs of Struggle & Redemption: We Shall Overcome* (Acis), the Grammy-nominated recording of Paul Moravec's *Sanctuary Road* (Naxos); *Holocaust, 1944* by Lori Laitman (Acis); and Caroline Shaw's *The Listeners* with the Philharmonia Baroque Orchestra. His album of spirituals was singled out by *The New York Times*.

Dashon Burton received a bachelor of music degree from Oberlin College and Conservatory, and a master of music degree from Yale University's Institute of Sacred Music. He is an assistant professor of voice at Vanderbilt University's Blair School of Music.

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.