Friday, April 14, 2023, 8:00 p.m.
16,877th Concert

Saturday, April 15, 2023, 8:00 p.m.
16,878th Concert

Sunday, April 16, 2023, 2:00 p.m.
16,879th Concert

Tuesday, April 18, 2023, 7:30 p.m.
16,880th Concert

Sir András Schiff, Conductor / Piano

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

Sir András Schiff is
The Mary and James G. Wallach Artist-in-Residence.

Major support for these concerts is provided by Kristen and Alexander Klabin.

Generous support for Sir András Schiff’s appearances is provided by The Donna and Marvin Schwartz Virtuoso Piano Performance Series.

This program will last approximately two hours, which includes one intermission.
HAYDN  
(1732–1809)  
Piano Concerto in D major, Hob.XVIII: 11  
(ca. 1780–84)  
Vivace  
Un poco adagio  
Rondo all’Ungherese (Allegro assai)  
SIR ANDRÁS SCHIFF

SCHUBERT  
(1797–1828)  
Symphony in B minor, D.759,  
*Unfinished* (1822)  
Allegro moderato  
Andante con moto

Intermission
MOZART (1756–91)

MOZART

Overture to Don Giovanni, K.527 (1787)

Piano Concerto No. 20 in D minor, K.466 (1785)
Allegro
Romanze
Rondo: Allegro assai

SIR ANDRÁS SCHIFF

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During Joseph Haydn’s lifetime the pianoforte superseded the harpsichord as the preeminent keyboard instrument. By the time he came to write this D-major Concerto, apparently in the early 1780s, pianos were widely available and admired, and it seems likely that it was the piano Haydn had in mind when he composed it. A 1784 document finds Haydn urging his noble friend Marianne von Genzinger to trade in her harpsichord and buy herself a piano. Three years later he asked his publishing firm to advance funds so he could buy a new piano to use while composing a set of piano trios — possibly implying that “a new piano” would replace an old one he already owned. Precisely when pianos overtook harpsichords at the palaces of Haydn’s employer, Prince Nikolaus Esterházy, remains an open question, but the best guess is that it was in the early 1780s, just when this concerto is thought to have been composed.

That Haydn had a strong appreciation for the keyboard is evident from his output of marvelous keyboard sonatas and beautifully crafted piano trios. Most of his early keyboard concertos seem to have been conceived more as chamber works than full–blown orchestral pieces. Haydn was a capable pianist, and he probably taught the instrument to various aristocrats of the Esterházy circle, but he was not a virtuoso. Like many composers, he used the keyboard as a tool when drafting his music rather than as a vehicle to spotlight his own abilities as a performer.

Mystery surrounds the origins of this concerto, which is almost certainly the last Haydn wrote to spotlight a keyboard instrument. Its manuscript is lost, and for some reason Haydn failed to enter it in the personal catalogue he had kept since 1766. Nonetheless, there is no doubt that it dates from his full maturity. It was first published by the Viennese firm of Artaria, which ran an advertisement for it in the Wiener Zeitung of August 15, 1784. In July of that year the Parisian firm of Boyer also announced the work’s imminent publication. When Haydn offered the piece to an English publisher, in 1787, he learned that pirated editions had already appeared in that country. It would become Haydn’s most popular concerto during his lifetime, and by the time he died, in 1809, it had appeared in different editions.

In Short

Born: almost certainly on March 31, 1732, since he was baptized on April 1, in Rohrau, Lower Austria
Died: May 31, 1809, in Vienna
Work composed: sometime prior to its publication in 1784
World premiere: unknown
New York Philharmonic premiere: March 25, 1926, Wilhelm Furtwängler, conductor, Wanda Landowska, soloist
Most recent New York Philharmonic performance: February 2, 2019, Jaap van Zweden, conductor, Emanuel Ax, soloist
Estimated duration: ca. 18 minutes
purveyed by no fewer than eight publishing firms in five countries. Much excitement obviously attended its advent, but it is uncertain if Haydn wrote it with a specific virtuoso in mind, or anything else about its genesis.

It has continued to be an audience favorite, thanks to its sparkling keyboard writing and its general sense of energy. The late Haydn scholar H.C. Robbins Landon wrote that this piece has always won the hearts of audiences, and not because it is (as it were) forced on them by the soloists. They have an enormous repertoire from which to choose, including the 18th century, and this Haydn Concerto is popular because the music is popular.

**Instrumentation:** two oboes, bassoon, two horns, and strings, in addition to the solo piano.

— 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)

An earlier version of this note appeared in the program books of the San Francisco Symphony and is reprinted by permission.

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**Listen for … the “Rondo in the Hungarian Style”**

For the melody of the last movement of this work, a “Rondo in the Hungarian Style,” Haydn borrowed from a Balkan folk dance called the *Siri Kolo* (which during his lifetime would have been identified generally, if incorrectly, as “Gypsy” music). The musicologist H.C. Robbins Landon, in *Haydn: Chronicle and Works*, Vol. II (1978), discusses its influence in this concerto, describing the work as

... a tour de force of breathtaking originality and sweep. We seem to see the dancing figures, whirling before our eyes in front of the campfire on those endless, lonely Hungarian plains, the charm and slightly forbidding aspect of which have captivated any Western visitor of perception and imagination. Haydn displays what must have been his encyclopaedic knowledge of Gypsy folk melodies, with their repeated phrases of hypnotic force, their chain trills (the section in the minor), syncopations, the typical “biting” grace notes.

Robbins Landon reported that it is a tradition that continues to flourish, with inevitable outside influences, in Hungary and Burgenland, the province where an Esterházy castle was located, adding:

Haydn performed a unique service (a) in writing down these fascinating Balkan melodies and (b) introducing them into “art music” and thus saving them for posterity’s delight and emulation.

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*Siri Kolo dancers*
Is Franz Schubert’s Symphony in B minor really “unfinished?” If so, why? Uncertainties have long surrounded the beloved work, composed 200 years ago this season. Schubert wrote out a neat, fully orchestrated score of the symphony’s first two movements in a manuscript dated “Vienna, 30 October 1822.” The music heralds a new Romantic sound in its orchestration, provides a supreme example of Schubert’s lyrical gifts, displays his bold harmonic daring, and projects an extraordinary range of emotions.

On the reverse side of the final page of the second movement Schubert began a scherzo, but after nine measures the manuscript ends. Was the rest of the symphony lost, or did he not complete it for some reason? Sketches and the fragment of the third movement refute the idea that he always intended this work to comprise only two movements, perhaps along the lines of some of Beethoven’s piano sonatas. It also seems unlikely that the rest of the piece was lost. For one thing, while there are detailed sketches for the first two movements, those for the third are fragmentary, and there are none for a finale. (Some have suggested that the “Entr’acte” in B minor of Schubert’s drama Rosamunde, written around the same time and using the same somewhat unusual orchestration and key, might have originally been the final movement — but that is also pure speculation.) In the 1970s, moreover, the next partially orchestrated page of the third movement was discovered — that is, the second page of the scherzo — which shows that Schubert did indeed break off the composition at that point.

The question remains: why didn’t Schubert complete this magnificent composition? There is a range of conjectures, including fictitious ones, posed in novels and movies, that he died while writing it, although that happened six years later. A more sensible speculation is that once Schubert got “off track” with a piece, he rarely got back on; his many unfinished works often break off at the point when he reached a compositional impasse of some kind (see sidebar, page 25). In the case of the Unfinished Symphony, Schubert was particularly busy at the time with other projects, including large-scale operas and finishing his brilliant Wanderer Fantasy for publication. Moreover, he might have been displeased with the third movement, which, like the first two, is in triple meter, as the surviving section seems rather ordinary relative to the innovations that preceded it.

In Short

Born: January 31, 1797, in Vienna, Austria
Died: November 19, 1828, in Vienna
Work composed: 1822, in Vienna; work ended on October 30 of that year, with orchestration carried out the following month
World premiere: December 17, 1865, by the Gesellschaft der Musikfreunde, Johann von Herbeck, conductor, at the large Redoutensaal in Vienna
New York Philharmonic premiere: February 6, 1869, Carl Bergmann, conductor
Estimated duration: ca. 27 minutes
Why the symphony is unfinished will probably never be resolved definitively. It may be that this exceptional work held painful associations for the composer. Around the time he was working on it, Schubert contracted the venereal disease that would change the course of his life. An ambitious composer, age 25, he became seriously ill for more than two years; his productivity declined and, despite a liberating partial remission, he died in 1828, at 31.

The unusual fate of the symphony played out over the decades to come. The manuscript was long in the possession of Anselm Hüttenbrenner, a former classmate of Schubert’s and also a composer. This may have been in connection with the Graz Music Society bestowing an honorary membership on Schubert, but that organization never performed the symphony and, so far as we know, he never mentioned it again. The work languished in Hüttenbrenner’s home in Graz until the mid-1860s, when the conductor Johann von Herbeck learned of its existence and diplomatically secured it for performance. (The diplomacy involved performing an overture by Hüttenbrenner to open the concert.)

The Unfinished Symphony’s belated premiere, in December 1865, astonished and delighted the audience in Vienna. Eduard Hanslick, the city’s leading critic who had previously warned of “over-zealous Schubert worship and An Unfinished Life?

It seems poetically fitting that Schubert’s most famous orchestral composition is the Unfinished Symphony, as its nickname registers what many view to be his unfinished life and career. One inevitably wonders what more he might have accomplished had he lived past the age of 31. The thought is reflected in the epitaph that the celebrated poet Franz Grillparzer wrote to adorn his grave: “The Art of Music Here Entombs a Rich Possession, But Even Far Fairer Hopes.”

More Schubert works would be discovered that were not known at the time of his death. Not only was the Unfinished Symphony premiered almost 40 years later, but most of his greatest chamber and keyboard compositions, as well as all his symphonies and operas, were published posthumously.

It turned out that there was not just one “unfinished” symphony, but several, including an extraordinary one he was writing on his deathbed (Luciano Berio used its sketches as the basis for his marvelous Rendering), as well as unfinished chamber and keyboard pieces, dramatic projects, and a daring oratorio, Lazarus. Some are among Schubert’s masterpieces; they often point to the future, not only his own, but that of Romantic music.
adulation of Schubert relics,” hailed the work and its performance, which “excited extraordinary enthusiasm” and “brought new life into our concert halls.” According to Hanslick, after hearing only a few measures,

every child recognized the composer, and a muffled “Schubert” was whispered in the audience ... every heart rejoiced, as if, after a long separation, the composer himself were among us in person. The whole movement is a melodic stream so crystal clear, despite its force and genius, that one can see every pebble on the bottom. And everywhere the same warmth, the same bright, life-giving sunshine.

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


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**Listen for … the Big Tune**

It isn’t long into Schubert’s *Unfinished* Symphony before you’ll hear the cellos introduce a melody that may be very familiar:

![Allegro moderato](image)

Words may come to you, thanks to generations of teachers in music-appreciation classes, who set the following text to it: “This is the symphony that Schubert wrote but never finished.” What the composer does with that tune, honoring it while passing it around the orchestra and transforming it, is where genius lies.

— The Editors
Wolfgang Amadeus Mozart composed his first dramatic work at age 11 — an intermezzo in Latin titled *Apollo et Hyacinthus* — and opera would remain a central preoccupation until the last year of his life, when at age 35 he wrote both *The Magic Flute* and *La clemenza di Tito*. His spectacular theatrical achievements included composing operas in both Italian and German, both comic and tragic (and deft combinations of the two), and bringing a new psychological depth to the genre.

After writing almost a dozen theater pieces when he was only in his teens, Mozart scored a big triumph in his mid-20s with *Idomeneo*, a serious Italian opera that was premiered in Munich in 1781. After Mozart conducted the premiere of *The Abduction from the Seraglio*, a comic German Singspiel, in Vienna the following year, Emperor Joseph II allegedly told him: “Too beautiful for our ears, my dear Mozart, and vastly too many notes,” to which the composer is said to have replied: “Just as many as are necessary, your Majesty.”

For the next four years Mozart, now based in Vienna after escaping his stultifying hometown of Salzburg, focused on other aspects of his burgeoning career as a freelance musician. This meant giving a lot of concerts, which in turn meant composing a lot of instrumental music, particularly piano concertos. He longed to write more operas, but had difficulty finding worthy subjects and a skilled librettist. It was his great fortune (and ours) that he got to know Lorenzo Da Ponte, the recently appointed poet for the Imperial Court Theater, with whom he would collaborate on three major works:

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**In Short**

**Born:** January 27, 1756, in Salzburg, Austria  
**Died:** December 5, 1791, in Vienna

**Works composed and premiered:**  
*Don Giovanni* Overture, composed October 1787, and premiered on October 29, 1787, at the National Theater in Prague, with the composer conducting; the Concerto No. 20, composed 1785, probably completed on February 10, and premiered on February 11, 1785, at Vienna’s Mehlgrube Casino, with the composer at the keyboard

**New York Philharmonic premieres and most recent performances:**  
The Overture, first performed November 15, 1908, with Walter Damrosch conducting the New York Symphony (a New York Philharmonic forebear), and most recently played on October 6, 1987, Kurt Sanderling, conductor; the Concerto, first performed March 16, 1861, Carl Bergmann, conductor, Richard Hoffman, soloist, and most recently played July 2, 2019, Jaap van Zweden, conductor, Seong-Jin Cho, soloist, in Shanghai, China

**Estimated durations:** the Overture, ca. 6 minutes; the Concerto, ca. 32 minutes
write a new work for the Bohemian capital. While it had been Mozart’s idea to turn the politically explosive French play by Pierre-Augustin Caron de Beaumarchais into an opera, Da Ponte recounted in his memoirs that he proposed setting the old tale of the seducer Don Juan, whose dramatic sources include *El burlador de Sevilla y convidado de piedra* (*The Playboy of Seville and the Stone Guest*), by a Spanish monk known as Tirso de Molinao, and Mollière’s *Dom Juan ou le Festin de pierre* (*Don Juan or the Feast of Stone*). Gluck had written a recent ballet on the character, and an opera by the now-forgotten composer Giovanni Gazzaniga, based on Carlo Goldoni’s play *Don Giovanni Tenorio*, was the most immediate model that Da Ponte adapted. Mozart conducted the premiere of *Don Giovanni* at the National Theater in Prague on October 29, 1787, in what proved to be a highlight of his career. Although he had composed most of the opera in Vienna, he added some numbers during the final rehearsals and composed the overture last — legend has it the night before the premiere.

The overture’s dramatic opening, in a frightening D minor, returns in the final scene, when the statue of the Commendatore (whom Don Giovanni kills at the beginning of the opera) arrives for dinner, and the unrepentant title character is dragged to hell. As in the tradition of “French overtures,” Mozart casts those for his last operas in two parts. The shattering opening chords, with brass and drums over syncopated strings, lead to an extended slow section brimming with hellish terror. The faster second part of the overture, in D major, offers a carefree counterpart. In his ability to mix tragedy and comedy, Mozart emerged as the musical analogue to Shakespeare. In performances of the complete opera the overture cinematically fades directly into the first scene, but Mozart provided a loud and jubilant alternative ending to be used for concert performances.

**How To Start an Opera**

An **overture** in the mid-18th century was often indistinguishable from a symphony. Operas began with a *sinfonia*, usually in a fast-slow-fast arrangement of movements. Some works by Mozart that are now considered symphonies were originally opera overtures, and there are cases when he used a symphony to introduce an opera. Symphonies eventually grew into the highest rank of instrumental music, in which Beethoven and later 19th-century composers would make some of their grandest statements. Opera overtures increasingly assumed a new role, no longer serving merely as an instrumental attention-getter to get the audience to settle down, but rather introducing musical themes to follow.

For *The Marriage of Figaro*, the first of the three operas he created in collaboration with librettist Lorenzo Da Ponte, Mozart composed a short overture with no direct quotations from what follows, yet which perfectly sets up the opera’s exciting mood. But Mozart’s overtures to *Don Giovanni* and *Così fan tutte* (as well as *The Magic Flute*) offer a foretaste of what will be heard during the drama.
Mozart continually crossed boundaries between genres. Many a concerto finale, for example, breathes the same air as his comic operas. The dark, D-minor opening of the Piano Concerto No. 20 shares much of the ominous dramatic tension found in Don Giovanni, which begins in the same key. The concerto ends happily, as does the sextet that concludes that opera, in a buoyant D major. Mozart’s formal innovations in opera partly derive from the elaborate structures he devised for his instrumental works. His skills as an orchestrator, heard in the unusual prominence he gave to woodwind instruments, is evident across genres. Mozart took full advantage of the breadth of his genius in composition and performance: he learned from his own music.

Piano concertos allowed him both to display the scope of these gifts and also served as star vehicles for him as he sought fame in Vienna during the early 1780s. He appeared as soloist when they were premiered, giving him the chance to shine as both composer and pianist. Most of them were presented at subscription concerts, usually given during Lent, for which he took financial responsibility in the hope of supporting his growing family. For some years he did quite well with this strategy, all the while bringing the keyboard concerto to a new level of artistic and public prominence.

The concerto we hear in this concert was the seventh of a series of twelve that Mozart composed between 1784 and 1786, when he was at the summit of his career. Recently married to the singer Constanze Weber, finally freed — at least to a degree — from the domination of his father, and now a father himself, Mozart was enjoying new kinds of successes as a fully mature musician.

The Work at a Glance

The dramatic character of the Piano Concerto No. 20 is established in its first few minutes, with a brooding opening of soft, syncopated strings that builds in tension until an explosion of the full orchestra and a more yearning second theme for the woodwinds. The piano enters with its own softly lyrical theme, interrupted by the return of the ominous opening. The interplay of moods, of drama and lyricism, continues through the long movement, which ends with soft references to the first measures. The solo piano begins the slow movement (Romanze), which juxtaposes a recurring, aria-like melody with a stormier middle section. The lively finale (Rondo: Allegro assai) starts in minor but ends in major, as would Don Giovanni a few years later.

Mozart composed the D-minor Concerto — one of only two piano concertos he wrote in a minor key — in late January and early February 1785, and performed it at a Lenten concert on February II. He had arranged quite favorable terms to give concerts at the Mehlgrube Casino, a converted flour market in the heart of Vienna. His father, Leopold, himself a prominent musician and helicopter parent par excellence, mentioned the premiere and several later performances in letters to his daughter, Nannerl, a pianist who often performed her brother’s music. Leopold had arrived in Vienna with his student Heinrich Marchand on the day of the premiere, and reported:

The copyist was still copying [the Concerto] when we arrived, and your brother did not even have time to play through the Rondo, as he had to supervise the copying.
Leopold wrote that “a great many members of the aristocracy were present,” adding that, although the piece had barely been rehearsed, “The concert was magnificent, and the orchestra played splendidly.” In another letter Leopold stated that Mozart played the concerto “most magnificently” again four days later.

The following year Leopold arranged for the D-minor Concerto to be performed by Marchand in Salzburg; Michael Haydn, Joseph’s younger brother and a distinguished composer in his own right, turned pages. Leopold reported:

had the pleasure of seeing with what art it is composed, how delightfully the parts are interwoven, and what a difficult concerto it is. ... We rehearsed it in the morning and had to practice the Rondo three times before the orchestra could manage it.

**Instrumentation:** The Overture to Don Giovanni calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings; the Piano Concerto No. 20 employs flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings, in addition to the solo piano.

**Cadenzas:** No original cadenzas by Mozart survive for this concerto. In this performance, Sir András Schiff plays Beethoven’s cadenza in the first movement and his own cadenza in the third movement.

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**By the Numbers**

The standard numbering of Mozart’s piano concertos as reaching 27 is misleading — as is the “No. 20” for the one heard on this concert — because that reckoning came from cataloging efforts long after his death (earning Ludwig Ritter von Köchel some degree of immortality for devising the K. numbers that identify Mozart’s compositions). Mozart’s earliest concertos were in fact arrangements of piano sonatas by Johann Christian Bach and lesser lights; most likely they were assignments given to the young composer by his father. The Concerto in D major, K.175, now known as No. 5, was Mozart’s first independent piano concerto, which he wrote at age 17. Three more would follow early in 1776, before the magnificent Jenamy Concerto in E flat, K.271, in January 1777, the month of his 21st birthday.

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A page from a calendar for 1786, the year between the composition of the Piano Concerto in D minor, K.466, and Don Giovanni, bearing silhouettes of Haydn, Gluck, Mozart, and Salieri
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The New York Philharmonic uses the revolving seating method for section string players who are listed alphabetically in the roster.

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32 | NEW YORK PHILHARMONIC
Sir András Schiff is world-renowned as a pianist, conductor, pedagogue, and lecturer. He brings masterful and intellectual insights to his performances, which have inspired audiences and critics alike. Born in Budapest, Hungary, in 1953, he studied piano at the Liszt Ferenc Academy with Pal Kadosa, György Kurtág, and Ferenc Rados, and in London with George Malcolm. He is the New York Philharmonic’s Mary and James G. Wallach Artist-in-Residence for the 2022–23 season.

Sir András has performed complete cycles of the Beethoven sonatas as well as projects including the complete works of J.S. Bach, Haydn, Schubert, and Bartók, which constitute an important part of his work. Having collaborated with the world’s leading orchestras and conductors, he now focuses primarily on solo recitals, play-conducting appearances, and exclusive conducting projects. This season in North America he performs eight recitals comprising J.S. Bach’s Goldberg Variations and programs announced from the stage, including one in New York City earlier this week as part of his New York Philharmonic residency.

Vicenza, Italy, is home to Cappella Andrea Barca — Sir András Schiff’s chamber orchestra, founded in 1999 — consisting of international soloists, chamber musicians, and friends. He annually curates a festival in Vicenza at the Teatro Olimpico. He enjoys close relationships with the Chamber Orchestra of Europe, Budapest Festival Orchestra, and Orchestra of the Age of Enlightenment (OAE). In 2018 he accepted the role of associated artist with the OAE, complementing his interest in performing on period keyboard instruments.

With a prolific discography, Sir András established an exclusive relationship with producer Manfred Eicher and ECM New Series in 1997. Highlights have included the complete Beethoven piano sonatas, recorded live from Zurich; solo recitals of works by Schubert, Robert Schumann, and Janáček; and J.S. Bach’s partitas, Goldberg Variations, and Well-Tempered Clavier. His most recent discs — a two-CD set of works by J.S. Bach performed on the clavichord — were released in early 2023.

Sir András Schiff’s many honors include the International Mozarteum Foundation’s Golden Medal, Germany’s Great Cross of Merit with Star, the Royal Philharmonic Society’s Gold Medal, a Knighthood for Services to Music, and a doctorate from the Royal College of Music. He was awarded the Jean Gimbel Lane Prize in Piano Performance in 2021 from the Henry and Leigh Bienen School of Music at Northwestern University.
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 and began his conducting career almost 20 years later. He was named Musical America’s 2012 Conductor of the Year, was profiled by CBS 60 Minutes on arriving at the NY Phil, and has received the prestigious Concertgebouw Prize. 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, following titans including Bernstein, Toscanini, and Mahler; he will be succeeded by Gustavo Dudamel (as Music Director Designate in 2025–26, Music and Artistic Director beginning in 2026–27).