This program will last approximately one and three-quarters hours, which includes one intermission.

**Thursday, April 20, 2023, 7:30 p.m.**
16,881st Concert
Donor Rehearsal at 9:45 a.m.

**Friday, April 21, 2023, 11:00 a.m.**
16,882nd Concert

**Saturday, April 22, 2023, 8:00 p.m.**
16,883rd Concert

Iván Fischer, Conductor
Sir András Schiff, Piano

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

Major support for these concerts is provided by Christian A. Lange in memory of his late wife, Heidi B. Lange.

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

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Iván Fischer, Conductor
Sir András Schiff, Piano

DOHNÁNYI
(1877–1960)

Szimfónikus percek (Symphonic Minutes), Op. 36 (1933)
Capriccio. Vivacissimo possibile
Rapsodia. Andante
Scherzo. Allegro vivace
Tema con Variazione. Andante poco moto
Rondo. Presto

BARTÓK
(1881–1945)

Piano Concerto No. 3, BB 127 (1945)
Allegretto
Allegro religioso — [Poco più mosso] — Tempo I
[Allegro vivace] — [Presto]

SIR ANDRÁS SCHIFF

Intermission
MOZART (1756–91)

Symphony No. 41 in C major, K.551, Jupiter (1788)
Allegro vivace
Andante cantabile
Menuetto
Molto allegro

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Ernő Dohnányi’s *Szimfónikus percek* (Symphonic Minutes) is a work of remarkable color and craftsmanship by a once-popular Hungarian composer who until recently had largely vanished from the repertoire. In 2017, on the 140th anniversary of his birth, the Liszt Academy said: “There was a time when it appeared that the music of Ernő Dohnányi would be forever banished from the living music memory and the concert hall. Happily, this did not come to pass. ... Even though his works have been played more frequently from the 1990s onwards, and musicology discovered him toward the turn of the millennium, still one can say that today ... we still know shamefully little about the work of this brilliant composer-pianist.

For many years Dohnányi was hugely successful as a musician, educator, and impresario. Béla Bartók, his younger colleague and close associate, went so far as to state that during World War I, “Dohnányi was Hungary’s musical life.” In the following decade he continued to rise in stature, acclaimed as both pianist and composer, director of the Liszt Academy, conductor of the Budapest Philharmonic Society, and head of Hungarian Radio’s music department. He was also an inspired educator, whose pupils included Georg Solti, Annie Fischer, Georges Cziffra, and Géza Anda. During World War II he immigrated to the United States (as did Bartók), securing a job at Florida State University as composer-in-residence and living until the age of 83, reasonably comfortable but no longer a star. In the second half of the 20th century Bartók and Zoltán Kodály — both of whose music he had tirelessly promoted as conductor — rose in stature as his declined.

Part of Dohnányi’s problem was that he was dismissed by modernists as a “conservative” composer, a label he did not dispute. To this day, some commentators claim that *Symphonic Minutes* is merely a continuation of Brahms’s Hungarian Dances, even though Dohnányi’s music has an utterly different sound, sensibility, and treatment of Hungarian folk music. Another issue was Dohnányi’s career as a superstar pianist, which he launched in 1897. He was in demand around the world, and also rose to great prominence as a conductor, which took up more of his time (not unlike Pierre Boulez and Esa-Pekka Salonen in our own era). His performance career often pushed his composing to the side.

But it was politics that played the decisive role in Dohnányi’s decline and

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**In Short**

*Born:* July 27, 1877, in Pozsony, Hungary

*Died:* February 9, 1960, in New York City

*Work composed:* 1933

*World premiere:* October 23, 1933, by the Budapest Philharmonic Society, with the composer conducting

*New York Philharmonic premiere and most recent performances:* January 18–19, 1940, John Barbirolli, conductor

*Estimated duration:* ca. 13 minutes
near-erasure. The noted scholar James R. Grymes calls Dohnányi (who was Catholic) “a forgotten hero of the Holocaust resistance” who “openly defied the Nazis” and intervened to save numerous Jewish musicians, only to be accused of Nazi war crimes, victimized by “very successful smear campaigns after the war.” Grymes cites numerous sources, among them Kodály and Tibor Serly (who wrote the final bars of Bartók’s Third Piano Concerto, heard on this program). Serly stated that thanks to Dohnányi “not one Jewish musician of any reputation lost his life or perished during the entirety of World War II.” Dohnányi was cleared of all charges on several occasions by the Office of Military Government, US (which administered the American-occupied areas of Germany immediately after World War II), and Jewish musicians with whom he had worked defended him, but the damage to his reputation was done.

Dohnányi wrote his *Symphonic Minutes* during a far happier time, the pinnacle of his career. For years he had pondered converting his 1923 *Ruralia Hungarica*, one of his most popular pieces, into theater music. In 1933 Elsa Galafrès, his wife and collaborator, came up with the idea of combining this brief work with a new one to create the “dance legend” *Holy Torch*. This new work was *Symphonic Minutes*, composed the same year. Dohnányi conducted the two together on December 6, 1934, with choreography by Galafrès, at the Hungarian State Opera House. As a stand-alone concert piece, *Symphonic Minutes* had already been premiered on October 23, 1933, in Budapest, with Dohnányi conducting the Budapest Philharmonic in celebration of its 80th birthday, in a concert that included the first performances of Kodály’s *Dances of Galánta* and Bartók’s Five Folk Songs with Orchestral Accompaniment. It received rave reviews and

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The Work at a Glance

Ernő Dohnányi’s music was known for its blend of Hungarian folklore and classical structure, presented with painstaking craftsmanship and crystalline orchestration. These qualities are present in the five concise movements of *Symphonic Minutes*, a highly melodic work offering a variety of moods and colors — mostly sunny and upbeat, occasionally poignant and mournful — with numerous solos and ensembles packed into its 13 minutes, constituting a mini-concerto for orchestra.

Woodwinds swirl rapidly through the opening *Capriccio*, which has a Mendelssohnian delicacy. The *Rapsodia* begins with a plaintive solo for English horn followed by clarinet, transporting us to the enchanted world of Hungarian folk music, with haunting modal harmonies and cadenza-like woodwinds reminiscent of those in Kodály and Bartók, rising to a passionate climax for full orchestra and ending with a quiet cadence as the winds soar to new heights. Growling low brass and thumping drums bring a contrasting grittiness to the *Scherzo*, counterpointed by a dreamlike song for brass. The *Tema con Variazioni* is a series of riffs on a sorrowful Hungarian folk song, beginning as a chorale for winds and harp, increasing in power and density with alternating brass and strings, and drifting into an Impressionistic conclusion with the entrance of an otherworldly celesta. Finally, a scurrying *moto perpetuo Rondo* is punctuated with powerful fanfares, a brilliant workout for the full orchestra with a coda that brings us out of our chairs.
for years was one of Dohnányi’s biggest hits. The New York Philharmonic has performed it only once, in 1940.

Instrumentation: two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets (one doubling bass clarinet), two bassoons, four horns, two trumpets, three trombones, timpani, bass drums, cymbals, snare drum, triangle, orchestra bells, harp, celesta, and strings.


Politics of Art

The New York Philharmonic was not immune to the “bad press” around Ernő Dohnányi (who in his lifetime and beyond has often been identified by a Germanicized version of his name, Ernst von Dohnányi). The NY Phil Shelby White & Leon Levy Digital Archives contains a virtual folder with correspondence that reflects the heated feelings surrounding him and other European performers in the middle of the 20th century.

On October 19, 1949, the Musicians Chapter of the American Veterans Committee (AVC) wrote to the Orchestra to acknowledge (however erroneously) that Dohnányi was a Nazi collaborator, but pointed out, rather weakly, that “There is some doubt regarding Dohnányi’s status as a War Criminal.” The purpose of the mealymouthed letter (left) seemed to be to ask if the NY Phil might have engaged him as a pianist if he was not a proven war criminal, even if he had been a collaborator. It may not be a surprise that the missive didn’t work. Dohnányi — who had performed with the New York Philharmonic twice in 1901 and four times in 1921 — would never again share the stage with the Orchestra.

Also of interest in the same Digital Archives folder is a December 23, 1948, letter in which the AVC listed 15 musicians who were “blacklisted in Europe for collaborationist activities.” In addition to Dohnányi, the other names include four you may have heard of: conductors Wilhelm Furtwängler and Herbert von Karajan and composer Richard Strauss. The fourth, with the note “banned [by Holland] for life — passport refused,” is Willem (spelled in the letter as “Willhelm”) Mengelberg, who had served as the New York Philharmonic’s Music Director, 1922–30; while no specific crimes were attached to him, he was reported to have toasted the German occupation of Holland, and had a thriving career during the Third Reich.

— The Editors
Few though they be, the major works of Béla Bartók’s last years — the Concerto for Orchestra (1943, revised 1945), the Sonata for Solo Violin (1944), the Piano Concerto No. 3 (1945), and the sadly fragmentary Viola Concerto (1945) — tower as high points of 20th-century music. It is a miracle that these pieces were written at all, pendants to a composing career that Bartók himself viewed as over.

He had been trained at the Budapest Academy of Music, had immersed himself in the folk music of the Balkans and of regions as distant as North Africa, and had found liberation in the harmonies and orchestration of contemporary French composers. It has been observed that while his distinguished colleague Zoltán Kodály drew on folklore to develop a distinctly Hungarian classical style, Bartók used the same influences to transcend borders, to achieve a sort of universality. There was a price to pay for this, and Bartók often complained of being under-appreciated by audiences and of experiencing financial woes, despite a degree of success as a touring concert pianist. He grew increasingly desperate as National Socialism overtook Central Europe in the 1930s, but felt compelled to stay in Hungary to look after his adored mother. When she died, in 1939, Bartók wasted little time preparing his exit, and in the fall of 1940 he and his family arrived in New York, where he would spend the five years that remained to him.

The 59-year-old Bartók felt depressed and isolated in his new surroundings. He lacked energy and was plagued by ill health, the first symptoms of the leukemia that would kill him. He gave some concerts and received a grant from Columbia University to carry out research on Yugoslavian folk music, but he held out little hope for his future as a composer. Others gave in less easily. His English publisher, Ralph Hawkes, proposed several ideas for new works that he hoped would ignite Bartók’s creative spirit, but the composer resisted. By the summer of 1943 the grant money ran out, and Bartók was in such precarious health that he was confined to a hospital.

His weight had fallen to 87 pounds, and he was all but bankrupt when the conductor Serge Koussevitzky dropped by the hospital to offer the composer a commission for a new symphonic work. Bartók accepted the much-needed check, and during the summer and early fall of 1943, he managed to write one of the great masterpieces of symphonic music, his Concerto for Orchestra, at a rural mountain getaway at Saranac Lake, in Upstate New York.

**In Short**

**Born:** March 25, 1881, in Nagyszentmiklós, Hungary (now Sînnicolau Mare, Romania)

**Died:** September 26, 1945, in New York City

**Work composed:** in the summer of 1945, in New York City; final 17 measures completed by Bartók’s pupil Tibor Serly

**World premiere:** February 8, 1946, by The Philadelphia Orchestra, Eugene Ormandy, conductor, György Sándor, soloist

**New York Philharmonic premiere:** October 18, 1957, Thomas Schippers, conductor, Louis Kentner, soloist

**Most recent New York Philharmonic performance:** October 28, 2014, Alan Gilbert, conductor, Yefim Bronfman, soloist

**Estimated duration:** ca. 23 minutes
The experience jumpstarted Bartók’s creativity, and he judiciously committed himself to a few new projects, of which a Piano Concerto — his Third (his first two having been completed in 1926 and 1931, respectively) — held special personal significance. He hoped to present it as a gift to his wife, the pianist Ditta Pásztory-Bartók, for her 42nd birthday, on October 31, 1945, imagining that she could use it as a performing vehicle that would ensure concert bookings after he was gone.

He nearly made it. As he labored on the concerto during the summer of 1945 — another summer spent at Saranac Lake — his condition deteriorated, and he returned to New York earlier than planned. His health grew increasingly perilous, and on September 26 he died. He had managed to finish all but the last 17 measures of the concerto’s orchestration. These were supplied by his pupil and friend Tibor Serly. His widow, Ditta, soon returned to Hungary, where she lived in semi-seclusion for a couple of decades before she ever played this piece in public. By and large, her role in this spectacularly beautiful concerto — greatly lyrical, sometimes prayerful, often mysterious, appealingly naturalistic — was limited to serving as muse.

**Instrumentation:** two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets (one doubling bass clarinet), two bassoons, four horns, two trumpets, three trombones, tuba, timpani, xylophone, triangle, snare drum, cymbals, bass drum, tam-tam, and strings, in addition to the solo piano.

Bartók’s Piano Concerto No. 3, BB 127 is presented under license from Boosey & Hawkes, copyright owners.

— 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)

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**Bartók in New York**

Fleeing the Nazis, Bartók moved his family to the United States in 1940; the five years he would live here — based in New York City — before he died of leukemia were burdened with illness and relative poverty. It is therefore remarkable that despite these circumstances and the time he spent continuing to research folk music, which had always occupied so much of his attention, in such a brief time Bartók would complete masterpieces that are still performed today. Among them are a Sonata for solo violin, commissioned by Yehudi Menuhin (1944); the Viola Concerto, commissioned by William Primrose (1945); the Piano Concerto No. 3 (1945), written to be a source of performance income for his wife, the pianist Ditta Pásztory-Bartók, after his death; and the masterful Concerto for Orchestra (1943).

— The Editors
Final symphonies often assume special status. Preeminent among them is Beethoven’s Ninth, a work that intimidated generations of composers and seemed to place a curse on the number nine. Schubert and Dvořák wrote magnificent final symphonies now labeled No. 9, although not by them. Some composers did not complete their last, including Mahler (who at least finished his ninth), Bruckner (who didn’t), and Elgar (who didn’t come close). Tchaikovsky premiered his Symphony No. 6, Pathétique, a mere nine days before his unexpected death, while Sibelius finished his Seventh in 1924 and lived 33 more years without producing another (or much else). Final symphonic utterances can seem valedictory, yet the composer may not have had any such intention, and may even have continued to produce other significant works.

Mozart composed his final three symphonies over six weeks in the summer of 1788, and would live for three and a half more years before his death, at age 35. Because they were conceived together, are interrelated musically, and display such ambition and mastery, it is understandable that some commentators believe they reflect Mozart’s ultimate symphonic thoughts and are a kind of summation. What turned out to be his final symphony, the so-called Jupiter, No. 41, is a composition in which Mozart fully displayed his extraordinary compositional technique. He was showing off, as he did quite often, much to his father’s dismay and to the annoyance of some critics.

Today, when Mozart’s music is so widely perceived as a model of beauty and grace, it can be difficult to appreciate how in his own time many considered him a “difficult” composer due to the demands placed on performers and listeners. Yes, Joseph Haydn marveled at what his young friend could do, stating in a letter written soon after Mozart’s death that “posterity will not see another such talent for a hundred years.” Some contemporaries, however, were baffled. Emperor Joseph II valued the young composer but allegedly chided him, saying, “too many notes, my dear Mozart.” A prominent music encyclopedia from 1790 stated that this “great master had from his early acquaintance with harmony become so deeply and inwardly intimate with it, that it is hard for an unskilled ear to follow his works. Even the skilled must hear his things several times.” The Jupiter Symphony is an example, going beyond the beautiful into the sublime, pointing to the Romantic music of the future.

The last movement offers a supreme display of the art of counterpoint — how notes relate to one another horizontally, as melodies, as well as vertically, as harmony. It is hardly surprising that

In Short

Born: January 27, 1756, in Salzburg, Austria
Died: December 5, 1791, in Vienna
Work composed: July 25 (at the earliest) through August 10, 1788
World premiere: unknown
New York Philharmonic premiere: January 13, 1844, Denis G. Etienne, conductor
Most recent New York Philharmonic performance: June 30, 2019, Jaap van Zweden, conductor, Jiangsu Grand Theatre, Nanjing, China
Estimated duration: ca. 35 minutes
a vast literature surrounds Mozart’s last and longest symphony, particularly this movement. Music that seems to be abstract, some scholars say, reflects the context of his life at the time, specifically his engagement with Enlightenment thought and other contemporary philosophy. Others hear the influence of Freemasonry and, in militaristic fanfares, the recent outbreak of war with the Ottomans. There are suggestions of music Mozart knew well, such as symphonies by Michael and Joseph Haydn and Handel’s oratorio Alexander’s Feast, which he would later reorchestrate.

After the death of Mozart’s father, Leopold, in May 1787, the composer’s correspondence decreased dramatically, so we know less about his last years than when he was younger and less celebrated. We don’t know why Mozart wrote these final symphonies. Some speculate that he may have been planning a trip to England, where they would have served as concert fare, along the lines of what Joseph Haydn would need for his epochal trips a few years later. Nor do we know anything definite about their premieres, even if scholars now generally reject the view that Mozart never heard them, as there were various occasions when he might have presented them.

The nickname Jupiter (in German-speaking countries it is sometimes called “Symphony with Fugue”) was apparently bestowed by Johann Peter Salomon, the German impresario who brought Haydn to England. According to a diary of the publisher Vincent Novello, “Mozart’s son said he considered the finale to his father’s Sinfonia in C — which Salomon described as the Jupiter — to be the highest triumph of instrumental composition, and I agree with him.”

Instrumentation: flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

— Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College and the co-author, with Richard Taruskin, of The Oxford History of Western Music, College Edition

The Work at a Glance

In the Jupiter Symphony’s opening movement, trumpets and drums shine forth in C major. Both here and in the finale, Mozart uses some rather formulaic — for him — melodies as if to show what he could do with simple material. The Andante cantabile projects another world with a lovely sarabande beginning with muted strings. The ensuing trio becomes even more intimate. As in most of his symphonies, Mozart turns to dance for the third movement, but more orchestrally conceived than usual.

The finale is a contrapuntal tour de force that rivals the greatest of J.S. Bach’s fugues. Mozart deploys five principal themes. The first, in the violins, is derived from an old chant hymn, Lucis Creator (Creator of Light), that Mozart had used as far back as his First Symphony, which he wrote at age eight. Mozart goes to town with these short themes, inverting (flipping) them and reversing them, and exploring a wide range of keys, in both major and minor modes. All this builds to an astounding conclusion. After a brief relaxation, the strings playing sustained notes, another fugue begins, culminating when all five themes are heard simultaneously in a layer cake of the highest compositional virtuosity.
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A conductor, composer, opera director, thinker, and educator anchored in the tradition of the great musical polymaths, Iván Fischer is considered one of the most visionary musicians of our time. He has developed several new concert formats and reformed the structure and working method of the symphony orchestra. In the mid-1980s he founded the Budapest Festival Orchestra, where he has since introduced and established numerous innovations. He envisions a pool of musicians serving the community in various combinations and musical styles.

He has founded a number of festivals, including the Budapest Mahlerfest, the “Bridging Europe” festival, and the Vicenza Opera Festival. The World Economic Forum presented him with the Crystal Award for his achievements in fostering international cultural relations. He was principal conductor of the National Symphony Orchestra in Washington, DC, Opéra National de Lyon, and the Konzerthausorchester Berlin, the latter appointing him conductor laureate. Amsterdam’s Royal Concertgebouw Orchestra named him honorary guest conductor following many decades of working together.

Iván Fischer studied piano, violin, and cello in Budapest before joining the legendary conducting class of Hans Swarowsky in Vienna. After spending two years as assistant to Nikolaus Harnoncourt, he launched his international career as winner of the Rupert Foundation conducting competition in London. Following guest appearances at international opera houses, he founded the Iván Fischer Opera Company (IFOC). His staging always sets as its goal an organic unity between music and theater. IFOC productions have been received with great acclaim in recent years in New York, Edinburgh, Abu Dhabi, Berlin, Geneva, and Budapest.

Iván Fischer has been active as a composer since 2004. His opera The Red Heifer made headlines across the world, his children’s opera The Gruffalo enjoyed numerous revivals in Berlin, and his most frequently performed work, Eine Deutsch-Jiddische Kantate, has been performed and recorded in several countries.

Iván Fischer is founder of the Hungarian Mahler Society and patron of the British Kodály Academy. The French government honored him as Chevalier des Arts et des Lettres. In 2006 he was decorated with the Hungarian Kossuth Prize, in 2011 with the Royal Philharmonic Society Music Award and the Dutch Ovatie Prize, and in 2013 he was named an honorary member of the Royal Academy of Music in London.

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 last 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).
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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.

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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 Guest Experience 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.