



JAAP VAN ZWEDEN
MUSIC DIRECTOR

Thursday, April 27, 2023, 7:30 p.m.
16,885th Concert

Friday, April 28, 2023, 8:00 p.m.
16,886th Concert

Saturday, April 29, 2023, 8:00 p.m.
16,887th Concert

Jonathon Heyward, Conductor
(New York Philharmonic debut)
Christian Tetzlaff, Violin

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

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

Jonathon Heyward's debut with the New York Philharmonic is made possible by the **Kurt Masur Fund for the Philharmonic**, an endowment fund created to honor the accomplishments of the Philharmonic's Music Director Emeritus, the late Kurt Masur.



April 27–29, 2023

Jonathon Heyward, Conductor (New York Philharmonic debut)
Christian Tetzlaff, Violin

Zosha DI CASTRI
(b. 1985)

Lineage (2012–13)

BRAHMS
(1833–97)

**Concerto in D major for Violin and
Orchestra, Op. 77** (1878–79)

Allegro non troppo

Adagio

Allegro giocoso, ma non troppo vivace —
Poco più presto

CHRISTIAN TETZLAFF

Intermission

LUTOSŁAWSKI
(1913–94)

Concerto for Orchestra (1950–54)

Intrada: Allegro maestoso

Capriccio notturno e arioso: Vivace

Passacaglia, toccata e corale

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Notes on the Program

Lineage

Zosha Di Castri

For Zosha Di Castri, not just the writing of music but the very path to becoming a composer has been a judicious process. Having studied piano from a very young age, Di Castri often improvised at the keyboard, but it was when she approached adolescence, studying at Banff Centre for Arts and Creativity in her native Canada, that she first encountered a living female composer — “I had never previously realized this was even a possibility for women,” she recalls. Soon her piano studies with Edmonton Symphony Orchestra pianist Michael Massey were complemented by composition and orchestration studies with Alan Gilliland, then the orchestra’s resident composer. A highlight of Di Castri’s senior year in high school was hearing the Edmonton Symphony give the first public performance of her music.

Currently the 2023 Goddard Lieber-son Fellow of the American Academy of Arts and Letters, with upcoming commissions from the Los Angeles Philharmonic and the Library of Congress, Di Castri first surged into international prominence with the world premiere of *Long Is the Journey, Short Is the Memory* — marking the 50th anniversary of the Apollo 11 moon landing — which opened the 2019 BBC Proms. By then Di Castri had already been honing her compositional voice, often incorporating a variety of visual and dramatic elements as well as recorded and electronic sounds.

Lineage, her second work for orchestra, is a straightforward concert work that also reflects her interest in journey and memory, particularly the interaction between the two. Much of the “memory”

in *Lineage* — at least in terms of timbre — stems from Di Castri’s undergraduate studies at McGill University in Montreal (where she discovered spectral music at a local music festival), an elective year in Paris studying with Philippe Hurel, and doctoral studies at Columbia University with Tristan Murail. (Since 2014, Di Castri has taught at Columbia, where she currently holds the title of Francis Goelet Assistant Professor of Music.) She acknowledges the influence of such timbrally-focused composers as Claude Vivier, Gérard Grisey, Kaija Saariaho, and Unsuk Chin.

Lineage’s “journey,” however, conveyed primarily through instrumental texture, is strictly her own. The work was conceived as a tribute to her Ukrainian-Canadian grandmother, whose death coincided with the piece’s commission, and Di Castri’s family stories become a narrative point of departure. Purely through sound, she ruminates on the notion that during the

In Short

Born: January 16, 1985, in Calgary, Canada

Resides: in New York City

Work composed: 2012–13;
co-commissioned by the San Francisco Symphony, New World Symphony, and Boosey & Hawkes as the inaugural commission in their *New Voices* initiative

World premiere: April 20, 2013, by the New World Symphony, Michael Tilson Thomas, conductor, in Miami Beach, Florida

New York Philharmonic premiere: these performances

Estimated duration: ca. 11 minutes

In the Composer's Words

In *Lineage*, I was interested in what is being passed down. As a kid, I loved listening to my grandparents tell stories about “the old country,” of life in the village or on the farm. These tales were at once so real through their repetition, yet at the same time so foreign and removed from my own personal experience. Thinking of this, I hoped to create a piece in which certain elements are kept constant while others are continually altered, adopted, or augmented to create an ever-evolving narrative. In preparing for this piece, I also spent much time reflecting upon what it means to “return” — to keep coming back to something (or someone) that serves as a grounding force. I was interested in the idea of a landmark or point of origin which remains steadfast yet also evolves subtly over time. The constant nature of this rootedness is what allows us to orient ourselves; it serves as a bearing when navigating the many branches of uncharted possibility. It is also the measuring stick by which we gauge how far we’ve come and how far we’ve yet to travel. The resulting music is a combination of change and consistency, a reimagining of places and traditions I’ve known only second-hand, the sound of a fictitious culture one dreams up to keep the memories of another generation alive.

— Zosha Di Castri

return as comforting structural signposts, though never in the same configuration — and a distinct sense of directionality and flow. As coolly atmospheric timbres waft into the foreground, lively ostinatos drive the piece forward.

The piece opens with hushed, haunting microtonal sonorities in the winds that soon unfold into a lyrical, if not wholly melodic, chorale. Jaunty rhythms turn these melancholic, quasi-folkloric ideas into something of a stylized dance. The chorale returns, this time with the winds embellished with string clusters and punctuated with percussion. New ideas ebb and flow, and earlier material reappears in different instrumental configurations in which musical textures again collide, whipping the finale into a climax. Hints of the opening chorale drift through, though by now its musical character has changed completely, morphed into a wistful, half-forgotten memory.

Instrumentation: three flutes (one doubling piccolo), three oboes (one doubling English horn), three clarinets (one doubling E-flat clarinet, one doubling bass clarinet), three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, almglocken, bass drum, Chinese cymbal, orchestra bells, marimba, nipple gongs, ocean drum, rainstick, splash cymbals, suspended cymbals, tam-tams, tubular bells, vibraphone (with bow), woodblocks, xylophone, harp, piano, celesta, and strings.

— Ken Smith, an ASCAP / Deems Taylor Award-winning annotator and winner of the 2020 Society of Publishers in Asia Award for arts and culture reporting

natural course of repetition, some bits of the past remain the same while others change. The very act of composing *Lineage*, she says, was “a way of reflecting on what it meant to be a third-generation Canadian.”

Key to the piece’s conception was cultivating a balance between core landmark material — musical “memories” that

Concerto in D major for Violin and Orchestra, Op. 77

Johannes Brahms

Johannes Brahms was the chief acolyte of the conservative stream of 19th-century Romanticism. As a young composer, he sought out the composer and critic Robert Schumann in 1853. Schumann was hugely impressed by the young man's talent, and on October 28 of that year he published in the *Neue Zeitschrift für Musik*, a musical magazine he had founded, an effusive article that acclaimed Brahms as a sort of musical Messiah, "destined to give ideal presentation to the highest expression of the time, ... springing forth like Minerva fully armed from the head of Jove."

Brahms fulfilled Schumann's prophecy and became the figure who most fully adapted the models of Beethoven (via Mendelssohn and Schumann himself) to the evolving aesthetics of the mid-to-late 19th century. He did not achieve this without considerable struggle and, aware of the burden that fell on his shoulders, was reluctant to sign off on works in the genres that invited direct comparison to Beethoven, especially in the case of string quartets and symphonies. He did, however, manage to bring his First Piano Concerto to completion in 1858. Between 1878 and 1881 he followed up with his Second Piano Concerto, a serene, warm-hearted work in comparison to the tumultuous Romanticism of the First, and at about the same time he set to work on his transcendent Violin Concerto.

Brahms was not a violinist, but he had worked as a piano accompanist to violinists since the earliest years of his career, and he had the good fortune to number among his closest friends Joseph Joachim, one of the most eminent string players of

his time. It was Joachim who had championed Beethoven's Violin Concerto to a degree that lifted it from a perceived footnote in Beethoven's catalogue to a repertoire masterwork. He would introduce such important works as Schumann's *Phantasie* for Violin and Orchestra (1854) and Violin Concerto (though the latter only in private performances, beginning in 1855) and the final version of Max Bruch's Violin Concerto No. 1 (in 1868), as well as Brahms's Violin Concerto and Double Concerto for Violin and Cello.

Joachim's presence looms large in the case of Brahms's Violin Concerto, as the composer consulted him very closely while writing the piece, and there is no question that Joachim's influence on the final state of the violin part, and on the

In Short

Born: May 7, 1833, in Hamburg, Germany

Died: April 3, 1897, in Vienna, Austria

Work composed: summer and early fall 1878, revised slightly the following winter; dedicated to Joseph Joachim

World premiere: January 1, 1879, with Joseph Joachim as soloist and with the composer conducting the Leipzig Gewandhaus Orchestra

New York Philharmonic premiere: November 13, 1891, with Walter Damrosch conducting the New York Symphony (which merged with the New York Philharmonic in 1928), Adolph Brodsky, soloist

Most recent New York Philharmonic performance: February 18, 2020, Jaap van Zweden, conductor, Janine Jansen, soloist

Estimated duration: ca. 40 minutes

work's orchestration overall, was substantial. (Brahms sought the advice of two other eminent violinists — Pablo de Sarasate and Émile Sauret — although their input was of lesser consequence.) It is hard not to think that Joachim's influence also extended to introducing Brahms to Max Bruch's celebrated First Violin Concerto, which prefigures passages in Brahms's concerto so strikingly that many music lovers assume that Bruch was copying Brahms. In fact, the influence flowed in the other direction.

Brahms did some of his best work during his summer vacations, which he usually spent at some bucolic getaway in the Austrian countryside. He spent 1878 — the summer of the Violin Concerto — in Pörschach, on the north shore of the Wörthersee, in the southern Austrian province of Carinthia. When he wrote

his Second Symphony there the summer before, he had remarked that beautiful melodies so littered the landscape that one merely had to scoop them up. Listeners today are likely to think that he scooped up quite a few for his Violin Concerto, too, but early audiences weren't so sure. Critics were at best cool and at worst savage. When it was presented by the Berlin Conservatory Orchestra, one newspaper complained that students should not be subjected to such "trash," and Joseph Hellmesberger, Sr., who as one of Vienna's leading violinists had much Brahmsian experience, dismissed it as "a concerto not for, but against the violin." Brahms was a bit discouraged by the response and, to the regret of posterity, fed to the flames the draft he had already completed for his Violin Concerto No. 2. One can only mourn what must have been lost.

About the Cadenza

In 18th-century concertos, cadenzas provided an opportunity for soloists to improvise something original that might show off their skills to personal advantage. As the 19th century progressed, it became more usual for composers to supply written cadenzas in their concerto scores (typically

providing an especially imposing one in a piece's first movement), as Brahms did in his two piano concertos, unveiled in 1859 and 1881. In his Violin Concerto, however, Brahms reverted to the more antique practice and left the first movement in the hands of the soloist, writing out only its concluding trill.

The cadenza most commonly heard (including in these performances) is the one written by Joseph Joachim, who introduced this work, but many ensuing musicians have also thrown their hats into the ring, including Leopold Auer, Maud Powell, Eugène Ysaÿe, Georges Enescu, Fritz Kreisler, Jascha Heifetz, Nathan Milstein, and, in our own time, Joshua Bell and Nigel Kennedy. In 1991 Ruggiero Ricci released a record, on Biddulph Recordings, that included 16 different versions of the first-movement cadenza, and even that is not exhaustive.



Violinist Joseph Joachim, whose cadenza is most often performed

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings, in addition to the solo violin.

Cadenza: Christian Tetzlaff plays Joseph Joachim's cadenza.

— 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)*

Lady and the Violin

Brahms's Violin Concerto was a fairly new part of the symphonic repertoire in 1899 when it was performed, for the third time, by the New York Symphony (which would merge with the New York Philharmonic in 1928). The soloist was Wilma, Lady Hallé. Born Wilhelmine Maria Franziska Neruda (who would be known as Wilma Neruda-Norman after her 1864 marriage to the Swedish musician Ludvig Norman), the Moravian violinist had beaten the odds to forge a successful music career. Her interest in the violin had been encouraged from an early age, and she and her similarly musically inclined siblings performed around Europe. She made her debut with the London Philharmonic Orchestra at age 11, filling in for none other than Joseph Joachim.

Still, it was expected that her career would top out as she grew into adulthood; women were not thought capable of matching their male counterparts in musicianship. Neruda defied the predictions. Joachim, with whom she forged a lifelong friendship, proclaimed, "Her playing is more to my taste than that of any other contemporary — unspoilt, pure, and musical," adding, "People will think more of her, and less of me."

She became Lady Hallé upon her marriage in 1888 to pianist and conductor Charles Hallé, founder of the eponymous orchestra, who was knighted by Queen Victoria the same year. Lady Hallé also figured in the very first Sherlock Holmes story, *A Study in Scarlet*, in which the detective and amateur violinist attends one of her concerts. "Her attack and her bowing are splendid. What's that little thing of Chopin's she plays so magnificently: Tra-la-la-lira-lira-lay."

— The Editors



Wilma, Lady Hallé, in 1900

Concerto for Orchestra

Witold Lutosławski

Witold Lutosławski was one of the most imposing figures of the mid-20th century Polish musical renaissance. Educated at the Warsaw Conservatory, where he took degrees in piano (1936) and composition (1937), he was unable to begin his career until after World War II, some of which he spent in a German prisoner-of-war camp and some in Warsaw, performing in a café in a piano duo with fellow composer-in-the-making Andrzej Panufnik.

At first Lutosławski let loose a rampantly modern language, as in his practically atonal First Symphony, but he quickly reined in his style when Andrei Zhdanov — the Soviet musical bureaucrat most famous for making Shostakovich's life miserable — essentially outlawed “formalist perversions and anti-democratic tendencies” such as atonality and dissonance. In 1949 Polish officialdom convened the composers and critics of their nation to make sure that Zhdanov's doctrines were clear to all concerned. Lutosławski adapted by developing an idiom that was decidedly personal and modern, while paying requisite obeisance to populist folk sources.

His reputation as a composer, pianist, conductor, and teacher spread during the 1950s and '60s, and his international renown was cemented through extensive travel outside Poland (even during the grimmest years of East-West friction) to lecture in England, West Germany, Denmark, Sweden, and the United States. In 1962 he offered seminars at Tanglewood, and four years later he served as composer-in-residence at Dartmouth College. All the while, he fulfilled important musical roles in Poland, including participating in the groundbreaking Warsaw Autumn

Festival, which had ushered the European avant-garde into a musical Poland that had encouraged the Social Realist imperatives of the Soviet Union, to which it was allied. As the cultural climate thawed, Lutosławski's compositional language embraced greater complexity, experimentation with such devices as quarter tones, and a continuing exploration of instrumental color.

In an interview with conductor Richard Dufallo (printed in Dufallo's *Trackings*, 1989), Lutosławski explained how he perceived himself in the scheme of the century's musical traditions:

I think that there are two sources of tradition in 20th-century music. ... I think that one source is obviously, known to everybody, the Second Viennese School, the Schoenberg doctrine and his music, pupils, and followers. I had very little to do with that. There's

In Short

Born: January 25, 1913, in Warsaw, Poland

Died: February 7, 1994, in Warsaw

Work composed: 1950–54

World premiere: November 26, 1954, in Warsaw, by the Warsaw National Philharmonic Orchestra conducted by Witold Rowicki (to whom the piece is dedicated)

New York Philharmonic premiere: December 29, 1960, Stanislaw Skrowaczewski, conductor; this marked the work's New York premiere

Most recent New York Philharmonic performance: March 26, 2003, Mstislav Rostropovich, conductor

Estimated duration: ca. 34 minutes

practically no trace of twelve-tone doctrine in my music. ... But I think the other source from the past is the Debussy tradition. Debussy — early Stravinsky — Bartók — Varèse, that's a sort of line to which I clearly belong.

In fact, it is the music of Bartók that seems the obvious point of comparison to Lutosławski's Concerto for Orchestra. Disciplined style, tight formal construction,

and a clear sense of logic in the development of themes are already manifest in this relatively early piece, and they would remain hallmarks of Lutosławski's style. This work's origins stem from the conductor Witold Rowicki, who in 1950 asked Lutosławski to write a piece based on folk material for performance by the Warsaw National Philharmonic Orchestra, which Rowicki had founded that year. At first Lutosławski imagined that his work would

The Work at a Glance

The principal motif of the opening movement, *Intrada*, is a triple-meter folk melody from the Mazovia region, its contours stretching to cover a wider range in its successive statements by the cellos, then the higher strings, and eventually winds.



Echoes of Stravinsky hover in the violent repetition of ponderous chords. Particularly magical is the concluding episode, when, over an endlessly sustained chord and delicate touches of percussion, many solo instruments overlap with the folk theme in an expanse of pastoral beauty.

There is something nocturnal in the second movement's spirit, recalling the fluttering night music for which Bartók was renowned. It is cast in the classical form of a *scherzo* with trio. In the first *scherzo* section (*Capriccio*), solo players toss material back and forth rapidly but quietly, chirping and whirring. In the languid trio section (*Arioso*), trumpets play *fortissimo*, and the orchestra rallies round with stentorian phrases. The *scherzo* returns, only to die away into the orchestra's deep reaches.

The work's center of gravity is the third movement, which is more than half the concerto's total length. The *Passacaglia*, a structure rooted in the Renaissance, involves the constant, uninterrupted repetition of a melody (usually in the bass register), over which the composer superimposes more elaborate melodic material. Lutosławski's *Passacaglia* is eight measures long, and over its 18 repetitions the tempo varies and the instrumentation grows more intense, from the initial growling of the basses in their lowest register to the highest notes of the violins.

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Much of the overlying material is not always synchronized to the *Passacaglia* tune, leading a generally but not precisely parallel existence.

Then Lutosławski unleashes an energetic *toccata* with an interwoven chorale that is enunciated tenderly in four parts by oboes and clarinets (with gorgeous overlays of *obbligato* counterpoint). It expands, through sequential repetitions, into six parts, by the brasses, then, by the strings, into 14 independent lines covering five octaves.

be a short *pièce d'occasion*, but as he grappled with it he found it growing into a full three-movement composition. In the end, Rowicki received a brilliant orchestral showpiece that, like Bartók's Concerto for Orchestra, is more a virtuoso vehicle for the ensemble as a whole than a work devoted to spotlighting individual members.

After composing the Concerto for Orchestra, Lutosławski was drawn increasingly toward the atonality that had already attracted him, as well as to aleatoric and other avant-garde techniques, some inspired by his growing familiarity with the work of John Cage. The Concerto for Orchestra, however, marks an imposing statement by this modern master, who would soon be acknowledged with two national honors: the State Prize (Class I) and the Order of Labor (Class II), both of which were awarded on July 22, 1955, in

recognition of this work. The bestowal of these distinctions anointed Lutosławski officially as the leading Polish composer of his generation.

Instrumentation: three flutes (two doubling piccolo), three oboes (one doubling English horn), three clarinets (one doubling bass clarinet), three bassoons (one doubling contrabassoon), four horns, four trumpets, four trombones, tuba, timpani, snare drums (with and without snares), tenor drum, bass drum, suspended cymbals, tam-tam, tambourine, xylophone, orchestra bells, celesta, piano, two harps, and strings.

Lutosławski's Concerto for Orchestra is presented under license from G. Schirmer, Inc., copyright owners.

— J.M.K.

About the Genre



Lutosławski, ca. 1952

The word "concerto" generally signifies a work in which a soloist, or sometimes a group of soloists, is pitted against the full orchestra in a sort of dramatic back and forth. But in the 20th century, composers began devising the "concerto for orchestra," in which individual players or sections of the symphony orchestra are given sequential moments in the spotlight. Hindemith wrote what seems to be the first of these pieces in 1925, and in ensuing years "concertos for orchestra" were written by such figures as Goffredo Petrassi, Walter Piston, Zoltán Kodály, Michael Tippett, Ulysses Kay, Roger Sessions, Roberto Gerhard, Karel Husa, Joan Tower, Richard Danielpour, Robin Holloway, and, of course, Witold Lutosławski. Perhaps the most famous work in this genre is that by Béla Bartók, which has become a staple of the orchestral repertoire.

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(Continued)

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The Artists



Jonathon Heyward

is forging a career as one of the most exciting conductors on the international scene. Currently music director designate of the Baltimore Symphony

Orchestra, he becomes that ensemble's music director in the 2023–24 season, and serves as chief conductor of the Nordwestdeutsche Philharmonie.

Highlights of Heyward's recent and upcoming guest conducting engagements in the United Kingdom include the London Symphony Orchestra, London Philharmonic Orchestra, The Hallé in Manchester, BBC National Orchestra of Wales, BBC Symphony Orchestra, Royal Scottish National Orchestra, Scottish Chamber Orchestra, and National Youth Orchestra of Great Britain at the BBC Proms. In continental Europe, recent and future debuts include collaborations with the Galicia Symphony, Orquesta Sinfónica de Castilla y León, Basel Symphony, Orchestre de Chambre de Lausanne, Musikkollegium Winterthur, Brussels Philharmonic, Antwerp Symphony, Orchestre National Bordeaux Aquitaine, Hamburg Symphony, and MDR-Sinfonieorchester Leipzig. His most recent debuts in the United States include the Grant Park Music and Mostly Mozart Festivals and the Atlanta, Detroit, Houston, and St. Louis symphony orchestras. In 2021 he made his Wolf Trap debut, conducting the National Symphony Orchestra (of Washington, DC). He will soon make debuts at the Hollywood Bowl and at the Ravinia Festival.

Heyward made his debut at the Royal Opera House, Covent Garden, leading Hannah Kendall's *Knife of Dawn*, having conducted Kurt Weill's *Lost in the Stars* with the Los Angeles Chamber Orchestra and the world premiere of Giorgio Battistelli's *Wake* in a production for the Birmingham Opera Company.

Born in Charleston, South Carolina, Jonathon Heyward began cello lessons at age ten and started conducting while in school. He studied at the Boston Conservatory of Music, where he became assistant conductor of their opera department, and the Boston Opera Collaborative. He received postgraduate lessons from Sian Edwards at London's Royal Academy of Music; before leaving the academy he was appointed assistant conductor of the Hallé Orchestra, where he was mentored by Mark Elder and became music director of the Hallé Youth Orchestra. Heyward's commitment to education and community outreach work deepened during his three years with The Hallé and has flourished since he started as chief conductor of the Nordwestdeutsche Philharmonie. He is equally committed to including new music in his imaginative concert programs.



Christian Tetzlaff

— known for his musical integrity, technical assurance, and intelligent, compelling interpretations — is internationally recognized as one of

the most sought-after violinists in classical music. He has performed and recorded

a broad spectrum of repertoire, ranging from J.S. Bach's unaccompanied sonatas and partitas to 19th-century masterworks by Mendelssohn, Beethoven, and Brahms; from 20th-century concertos by Bartók, Berg, and Shostakovich to world premieres of works such as Jorg Widmann's Violin Concerto. He formed the Tetzlaff Quartet in 1994 with violinist Elisabeth Kufferath, violist Hanna Weinmeister, and his sister, cellist Tanja Tetzlaff.

Tetzlaff regularly appears with US orchestras such as The Cleveland Orchestra; Chicago, Boston, Pittsburgh, San Francisco symphony orchestras; and New York and Los Angeles Philharmonic orchestras, as well as major European ensembles including the Berlin, London, and Vienna philharmonic orchestras, and the London Symphony Orchestra, Leipzig Gewandhaus Orchestra, Dresden Staatskapelle,

and Amsterdam's Royal Concertgebouw Orchestra. He is also a guest at prominent summer music festivals, including Verbier, Salzburg, Tanglewood, Edinburgh, The Proms, and Mostly Mozart.

The violinist's numerous awards for his many recordings include the Diapason d'or in 2018, Midem Classical Award in 2017, and Preis Der Deutschen Schallplattenkritik in 2015. Most recently, his recording of the Bartók violin concertos with the Helsinki Philharmonic and Hannu Lintu was chosen as the *Gramophone* Concerto Recording of the Year. Of special significance are his releases of Bach's unaccompanied sonatas and partitas, which he recorded for the third time in September 2017 for Ondine.

Christian Tetzlaff performs on a violin modeled after a Guarneri del Gesù made by the German violin maker Peter Greiner.

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 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, which has released more than 2,000 recordings since 1917, recently announced a partnership with Apple Music Classical, the new standalone music streaming app designed to deliver classical music lovers the optimal listening experience. The NY Phil shares its extensive history free online through the 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).

NEED TO KNOW

New York Philharmonic Guide

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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.