



JAAP VAN ZWEDEN
MUSIC DIRECTOR

Thursday, May 4, 2023, 7:30 p.m.
16,888th Concert

Friday, May 5, 2023, 8:00 p.m.
16,889th Concert

Saturday, May 6, 2023, 8:00 p.m.
16,891st Concert

Gianandrea Noseda, Conductor
Leonidas Kavakos, Violin

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

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

Generous support for Leonidas Kavakos's appearances is provided by **Dr. Raluca Dinu and Dr. Avi Katz.**



May 4–6, 2023

Gianandrea Noseda, Conductor
Leonidas Kavakos, Violin

SHOSTAKOVICH
(1906–75)

**Violin Concerto No. 1 in A minor,
Op. 99 (1947–48)**
Nocturne: Moderato
Scherzo: Allegro
Passacaglia: Andante
Burlesque: Allegro con brio — Presto
LEONIDAS KAVAKOS

WALKER
(1922–2018)

Sinfonia No. 1 (1984)
I.
II.

Intermission

RESPIGHI
(1879–1936)

***Feste romane (Roman Festivals)* (1928)**
Circenses (Games at the Circus Maximus)
Il Giubileo (The Jubilee)
L'Ottobrata (The October Festival)
La Befana (The Epiphany)

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Notes on the Program

Violin Concerto No. 1 in A minor, Op. 99

Dmitri Shostakovich

“I cannot forecast to you the action of Russia,” said Winston Churchill in a 1939 radio broadcast. “It is a riddle wrapped in a mystery inside an enigma.” His famous formulation might well have been applied to Dmitri Shostakovich, that nation’s most exceptional composer at the time, rivaled in posterity only by Sergei Prokofiev.

Few composers have been debated with the fervor that has been applied to Shostakovich in recent decades; indeed, one wishes that differences of opinion about the man and his music might be shared without the rancorous invective that has unfortunately come to characterize Shostakovich-related musicology. At least it may be said that the divergent opinions scholars have proposed about him arise from an unusual density of uncertainties about what lies at the heart of his music. Listening to Shostakovich provokes a sense that some message has been deeply encoded in the music, and it can be frustrating to suspect that the meaning cannot be entirely unraveled.

The composer spent most of his career falling in and out of favor with the Communist authorities. By the mid-1940s his official stature had soared, plummeted, soared again, plummeted again, and soared anew. In 1945 his stock crashed yet another time when the Ninth Symphony struck Soviet bureaucrats as insufficiently reflecting the glory of Russia’s victory over the Nazis. By 1948 Shostakovich found himself condemned along with a passel of composer colleagues for “formalist perversions and antidemocratic tendencies in music, alien to the

Soviet people and its artistic tastes” (as the Zhdanov Decree phrased it). He responded with a pathetic acknowledgement of guilt, and the next year redeemed himself with *The Song of the Forests*, a nationalistic oratorio that gained him yet another Stalin Prize, backed by 100,000 rubles.

After Stalin’s death, in 1953, the Soviet government stopped bullying artists quite so much, but by then Shostakovich had grown indelibly traumatized and paranoid. He retreated to a somewhat conservative creative stance and until 1960 contented himself with writing generally lighter fare, keeping his musical behavior in check as if he suspected the Soviet cultural thaw to be simply an illusion that

In Short

Born: September 25, 1906, in St. Petersburg, Russia

Died: August 9, 1975, in Moscow, USSR

Work composed: 1947–48; not published until 1956, with possible revisions in the interim; dedicated to David Oistrakh

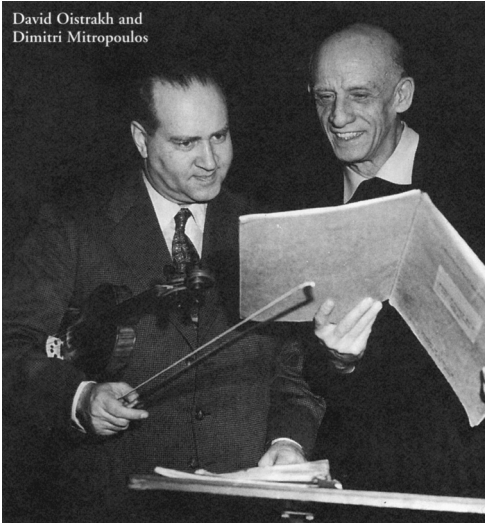
World premiere: October 29, 1955, by the Leningrad Philharmonic, Yevgeny Mravinsky, conductor, David Oistrakh, soloist

New York Philharmonic premiere: December 29, 1955, Dimitri Mitropoulos, conductor, David Oistrakh, soloist; this marked the work’s US Premiere

Most recent New York Philharmonic performance: November 19, 2021, Dima Slobodeniouk, conductor, Karen Gomyo, soloist

Estimated duration: ca. 36 minutes

The New York Philharmonic Connection



Violinist David Oistrakh with Philharmonic Music Director Dimitri Mitropoulos

In the fall of 1955 there was a momentary warming in Cold War relations between the United States and the Soviet Union. Although the respite didn't lead to a resolution of fundamental political issues, it did open the door for some of the leading Russian artists of the day to travel to the United States for the first time. One of those was the great violinist David Oistrakh, who would join the New York Philharmonic as the soloist for the US Premiere of Shostakovich's Violin Concerto No. 1 in December of that year. The concerto, written for and dedicated to Oistrakh, had been performed only twice, both times in Leningrad (now St. Petersburg) with the Leningrad Philharmonic.

The question of which orchestra would get the honor of the first US performance was still up in the air when the violinist arrived in America that November. Oistrakh was scheduled to perform with The

Philadelphia Orchestra and the Boston Symphony Orchestra before his New York Philharmonic debut. The original plan was for the Shostakovich concerto to be premiered in Philadelphia, but a last-minute program change bumped the work from the program — for reasons of “insufficient rehearsals.” On December 4 the Philharmonic sent out a press release announcing that Music Director Dimitri Mitropoulos would conduct the work in three concerts at the end of the month, and that a studio recording would be made immediately following the performances.

Years later, New York Philharmonic violist Leonard Davis recalled: “Oistrakh didn't speak a word of English, and he was always surrounded by Soviet security people when he came to rehearsals and even offstage at the concerts. He had a big, round, rolling sound that we had never heard before ... with great technical control and much heart.”

Critic Miles Kastendieck, of the *New York Journal-American*, agreed:

in the cadenza bridging the third and fourth movements, [Oistrakh] displayed mastery enough to make any violinist breathless and then matched Shostakovich in the scintillation of the finale. Mitropoulos and the orchestra did much more than play along with Oistrakh. They excelled in their own way.

Sedgwick Clark — who produced the Philharmonic ten-CD set titled *The Historic Broadcasts 1923–1987*, which included the live radio broadcast of the program with Oistrakh — compared that performance with the Orchestra's studio recording of the work, saying it served as a prime example of the sparks that can ignite in a live performance, for one can sense both the Orchestra and its audience on the edges of their seats as the conductor and soloist tighten the screws from the first note to last. Their studio recording for Columbia a day later, while undoubtedly distinguished, can't touch the inspired intensity and excitement of this one-time-only, single-take performance.

— The Editors

might reverse itself at any moment. In 1960, however, his Seventh and Eighth String Quartets launched a “late period” of productivity that would include many notable works of searing honesty.

Shostakovich wrote his Violin Concerto No. 1 in 1947–48 and assigned it the opus number 77, which accurately depicted where the piece fell in his output. Nevertheless, the Violin Concerto No. 1 is universally identified as his Op. 99, which corresponds to its belated publication in 1956. What occasioned the delay? Cellist Mstislav Rostropovich blamed it on the violinist David Oistrakh. “I despised Oistrakh,” he told the Shostakovich scholar Elizabeth Wilson, “because the brilliant violin concerto written for him in 1948 was allowed to lie around waiting for its first performance. ... To my mind this was shameful and cowardly.” A complete account would not neglect to mention that the piece was completed on the heels of the Zhdanov Decree, the authoritarian slapdown that got Shostakovich fired from the faculty of the Leningrad

Conservatory. That Shostakovich himself might well have had qualms about releasing such a piece at that moment must at least be entertained as a possibility. The fact is that Oistrakh provided considerable advice on the crafting of the solo part, did see the piece through its premiere, and, furthermore, was honored by the composer through the score’s dedication.

Instrumentation: three flutes (one doubling piccolo), three oboes (one doubling English horn), three clarinets (one doubling bass clarinet), three bassoons (one doubling contrabassoon), four horns, tuba, timpani, tam-tam, tambourine, xylophone, two harps (playing one part), celesta, and strings, in addition to the solo violin.

— 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)

Witness to the Premiere

In March 1948 the violinist and composer Venyamin Basner, then 23 years old, attended Shostakovich’s last class at the Leningrad Conservatory, during which the composer “played for us for the very first time his newly finished violin concerto.” Basner reported:

Dmitri Dmitriyevich asked if I wouldn’t mind trying something out on the violin. Shaking like a leaf, I got my violin out. The very idea, that I should be the first violinist to attempt to play this difficult music and, what’s more, to sight-read it in the presence of the composer! ... The Concerto is a relentlessly hard, intense piece for the soloist. The difficult *Scherzo* is followed by the *Passacaglia*, then comes immediately the enormous cadenza which leads without a break into the finale. The violinist is not given the chance to pause and take breath. I remember that even Oistrakh, a god for all violinists, asked Shostakovich to show mercy. “Dmitri Dmitriyevich, please consider letting the orchestra take over the first eight bars in the finale so as to give me a break, then at least I can wipe the sweat off my brow.”

Immediately Dmitri Dmitriyevich said, “Of course, of course, why didn’t I think of it?” By the next day he had made the necessary correction by giving the first statement of the theme in the finale to the orchestra. The violin soloist comes in with the passagework afterwards.

Sinfonia No. 1

George Walker

George Walker's multiple-decade career was marked by several monumental firsts that frame the challenges and triumphs experienced by Black composers and concert artists in the latter half of the 20th century and into the first two decades of the 21st.

Born in 1922, George Theophilus Walker embodied the spirit of cultural pride that permeated the Black community during his formative years in Washington, DC. His father, a Jamaican immigrant, was a doctor who ran a successful practice out of their home, and his mother, who recognized George's musical talent early on, worked for the Government Printing Office. George began piano lessons as early as age 5 and gave his first recital, at Howard University, at age 11. His sister, Frances Walker-Slocum, also was a pianist; after a successful performing career, she became the first Black woman to receive tenure at Oberlin Conservatory.

George Walker enrolled at Oberlin at age 14 and graduated in 1941 with a degree in piano performance. He soon enrolled at the Curtis Institute of Music, where he continued piano and began studying composition with Rosario Scalero, who also taught Samuel Barber. In a 2017 interview with *Strings Magazine*, Walker recalled, "I had so much energy that I wanted to do something else after spending hours practicing at the keyboard."

In 1945 he became Curtis's first Black graduate, earning diplomas in piano performance and composition. That same year he became the first Black concert artist to give a recital at Town Hall in New York and to appear with The Philadelphia Orchestra. Yet he soon became disillusioned by the

racial politics of the American and European concert scene and his inability to sustain a career as a concert pianist. He turned to teaching and composition, enrolling at Eastman, where in 1956 he became the first Black to receive a Doctor of Musical Arts, and studying with famed pedagogue Nadia Boulanger in France for two years. Walker managed a robust teaching life, serving on the faculties of Dillard University, Smith College, the University of Colorado, the University of Delaware, and Rutgers University–Newark, where he became Distinguished Professor in 1976, retiring in 1992.

George Walker's oeuvre consists of 90 works for orchestra, chamber orchestra, piano, strings, voice, organ, clarinet, guitar, brass, woodwinds, and chorus. *Lyric for Strings* is his most performed piece to date, and his 1994 *Lilacs* for Voice and Orchestra earned him the Pulitzer Prize in Music, a first for an African American composer.

The work performed this evening is the first of five orchestral works titled "Sinfonia" that Walker composed between 1984 and 2016. Initially titled *Sinfonia for Orchestra*, this two-movement composition was commissioned by the Fromm Foundation, a

In Short

Born: June 27, 1922, in Washington, DC

Died: August 23, 2018, in Montclair, New Jersey

Work composed: May 1984

World premiere: August 1, 1984, by the Berkshire Music Center Orchestra, Gunther Schuller, conductor

New York Philharmonic premiere: these performances

Estimated duration: ca. 13 minutes

significant patron of American contemporary music. Walker completed Sinfonia No. 1 in May 1984, and it was premiered three months later, at the Festival of Contemporary Music at Tanglewood, by the Berkshire Music Center Orchestra conducted by Gunther Schuller.

Walker dedicated the work to Paul Kapp, owner of the General Music Publishing Company, who died as it was being composed. Kapp had published and championed many of Walker's early compositions. But while those early works reflected neo-romantic and neo-classical approaches, later works such as Sinfonia No. 1 were more aggressive in sound and more complex structurally.

At times Walker would employ Black idioms like the blues, spirituals, and jazz, but they are not major features of his compositional voice, a quality that often makes it difficult to distinguish his music from that of his white counterparts. In his later years, he spoke candidly about how myopic views of what constituted Black concert music impacted the programming of his works. In a 2012 interview he stated, "I've always thought in universal terms, not just what is Black, or what is American, but simply what has quality." George Walker spent his later years in self-imposed solitude but continued to compose. He passed away in 2018 at the age of 96.

Instrumentation: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, four trumpets,

The Work at a Glance

The program note for the August 1984 world premiere of Sinfonia No. 1 stated that Walker confined the work to only two movements "to offer strong contrasts in expositional techniques and dynamic tension."

In the first movement, a short introduction leads to the statement of the main themes. After a short development of these ideas, the primary and secondary themes reappear but in reverse order, just before the movement ends.

This continuity of melody in the first movement is absent in the second, when Walker focuses on isolated points of sound. After a series of short percussion interludes, the short motivic statements heard at the beginning of the movement return in extended form. The piece ends with one last statement by the complete orchestra.

three trombones, tuba, timpani, orchestra bells, xylophone, chimes, vibraphone, snare drum, bass drum, tenor drum, chcolo, bongos, timbales, suspended cymbal, cow bells, anvil, gong, triangle, tambourine, castanets, ratchet, tam-tam, maracas, claves, guiro, whip, temple blocks, wood blocks, glass wind chimes, rototoms, harp, piano (doubling harpsichord), and strings.

— Tammy Kernodle, *University Distinguished Professor of Music at Miami University in Ohio, former president of the Society for American Music, and author of Soul on Soul: The Life and Music of Mary Lou Williams*

Feste romane (Roman Festivals)

Ottorino Respighi

After being schooled in his native Bologna, Ottorino Respighi started his career in earnest as an orchestral viola player in Russia, where he had the opportunity to study with Nikolai Rimsky-Korsakov, renowned as a master of orchestral color. After returning to Italy Respighi occasionally flirted with modernism, but he always retreated to an essentially conservative stance. In 1910 he became associated with the anti-establishmentarian *Lega dei Cinque*, an Italian League of Five comprising composers Ildebrando Pizzetti, Gian Francesco Malipiero, Giannotto Bastianelli, and Renzo Bossi. The League advocated, in Bastianelli's words,

the *risorgimento* of Italian music ... which from the end of the golden 18th century until today has been, with very few exceptions, depressed and circumscribed by commercialism and philistinism.

Within a few years Respighi was appointed composition professor at the Accademia di Santa Cecilia in Rome, and when Alfredo Casella came on board as his colleague in 1915, bringing with him some of the radical ideas he had picked up during a recent residence in France, Respighi was swept up in another burst of modernist enthusiasm. But, again, he soon retreated to his essentially traditionalist stance. In 1932 he joined nine other conservative composers to sign a manifesto condemning the deleterious effect of music by such figures as Schoenberg and Stravinsky and encouraging a return to established Italian conventions. (Musolini came down in favor of the modernists, although he was personally a fan of

Respighi's music.) The composer was by then very famous and very rich: success had come his way through his hugely popular four-movement tone poem *Fountains of Rome*, composed in 1915–16. He followed up with two further, vaguely related, orchestral sets (each similarly comprising four sections) that are not infrequently presented as a "Roman Triptych": *Pines of Rome* (1923–24) and *Roman Festivals* (1928).

One of Respighi's hallmarks was, to put it bluntly, his willingness to go what many would consider "over the top." *Roman Festivals* in particular is not a work for the timid — the composer proudly averred that it represented his "maximum of orchestral sonority and color." The music speaks for itself, thanks to the composer's acute tone-painting. In the first movement, the ferocious roaring of the wild beasts comes across loud and clear, thanks to the bass clarinet, bassoons, contrabassoon, horns, trombones, tuba, timpani, cellos, and basses, playing *fortissimo*. In

In Short

Born: July 9, 1879, in Bologna, Italy

Died: April 18, 1936, in Rome

Work composed: 1928, although the first section draws on material written in 1926 for an unfinished symphonic poem, *Nerone*

World premiere: February 21, 1929, by the New York Philharmonic, Arturo Toscanini, conductor

Most recent New York Philharmonic performance: February 6, 2016, Charles Dutoit, conductor

Estimated duration: ca. 25 minutes

“The Jubilee” one can easily imagine the procession of weary pilgrims chanting (curiously, a German hymn from the 12th century), and in “The October Festival,” a mixture of celebratory stimulation and autumnal languor. No holds are barred in the concluding “Epiphany,” whose episodes the composer depicts almost as precisely as if they were photographs.

Has a staggering drunkard ever been more unmistakably portrayed than it is here by solo trombone? By the end, Respighi piles up sonority upon sonority to achieve one of the most tumultuous raisings of the roof ever heard.

Instrumentation: three flutes (one doubling piccolo), two oboes and English horn,

In the Composer’s Words

Respighi supplied the following descriptions of the movements of *Roman Festivals*:

Games at the Circus Maximus — A threatening sky hangs over the Circus Maximus, but it is the people’s holiday: “Ave, Nero!” The iron doors are unlocked, the strains of a religious song and the howling of wild beasts float on the air. The crowd rises in agitation: unperturbed, the song of the martyrs develops, conquers, and then is lost in the tumult.

The Jubilee — The pilgrims trail along the highway, praying. Finally, from the summit of Monte Mario, the holy city appears to ardent eyes and gasping souls: “Rome, Rome!” A hymn of praise bursts forth, the churches ring out their reply.

The October Festival — The October festival in the Roman castelli covered with vines, hunting echoes, tinkling of bells, songs of love. Then in the tender evenfall arises a romantic serenade.

The Epiphany — The night before Epiphany in the Piazza Navona: a characteristic rhythm of trumpets dominates the frantic clamor; above the swelling noise float, from time to time, rustic motives, saltarello cadences, the strains of a barrel-organ from a booth, the barker’s call, the harsh song of the intoxicated, and the lively verse in which is expressed popular sentiments. “Lassàtece passà, semo Romani!” — “We are Romans, let us pass!”



Mosaic depicting a charioteer from the white team, one of the competitive groups at the Circus Maximus, ca. 200–300 C.E.

two clarinets plus E-flat clarinet and bass clarinet, two bassoons and contrabassoon, four horns, four trumpets onstage and three trumpets offstage, three trombones, tuba, timpani, tambourine, ratchet, sleigh bells, snare drum, military drum, bass drum (with cymbal), triangle, chimes, cymbals, tam-tam, orchestra bells, xylophone, wood blocks, piano (four hands), organ, mandolin, and strings.

Respighi's *Feste romane* is presented under license from Boosey & Hawkes, copyright owners.

— J.M.K.

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

A Blast of Buccine



Soldier playing a buccina, detail from the Ludovisi Battle Sarcophagus, ca. 250 C.E.

In *Roman Festivals* Respighi calls for multiple offstage *buccine*. The *buccina* was a curved instrument of ancient Rome, originally made of animal horn but later covered in brass, whose musical contributions were limited to a few pitches of the overtone series; it was used mostly for herding and for military signals. James McKinnon, writing in *The New Grove Dictionary of Music and Musicians* (Second Edition), informs us:

a number of poetic references contrasted its sleepshattering call to arms with the soporific and erotic associations of instruments such as the kithara.

Respighi allows that other brass instruments may be substituted — a wise concession given the paucity of modern buccinists. In this performance, offstage trumpets take the place of *buccine*. One may nonetheless wish to picture toga-clad *buccine* blowers at the beginning of the “Games at the Circus Maximus” section.

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(Continued)

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The Artists



Gianandrea Noseda

is one of the world's most sought-after conductors, equally recognized for his artistry in the concert hall and opera house. The 2022–23 season marks his

sixth as music director of the National Symphony Orchestra (NSO) of Washington, DC, and he serves as principal guest conductor of the London Symphony Orchestra (LSO). General music director of Zurich Opera House since September 2021, his tenure has been extended through the 2027–28 season.

His leadership has inspired and reinvigorated the NSO, which makes its home at the Kennedy Center, leading to invitations to perform at Carnegie Hall and international concert halls, and on digital streaming and a record label distributed by LSO Live (for which Noseda also records with the LSO). Their 2020 debut release — featuring Dvořák's Symphony No. 9, *From the New World*, and Copland's *Billy the Kid* — will be followed by George Walker's complete *Sinfonias* and a Beethoven cycle. Noseda has made over 70 releases for labels including Deutsche Grammophon and Chandos, recording repertoire including that of neglected Italian composers through his *Musica Italiana* series.

An important milestone with Zurich Opera House will be a new production of two complete Wagner *Ring* Cycles in 2024. Since April 2022 his performances of three of the four *Ring* operas in Zurich have been praised by critics; the fourth will be premiered in 2023. From 2007 to 2018 Noseda served as music director of

the Teatro Regio Torino, where his leadership marked the opera house's golden era.

Noseda has conducted the leading international orchestras, opera houses, and festivals, and held significant roles at the BBC Philharmonic (as chief conductor), Israel Philharmonic Orchestra (principal guest conductor), Mariinsky Theatre (principal guest conductor), Orchestra Sinfonica Nazionale della RAI (principal guest conductor), Pittsburgh Symphony Orchestra (Victor de Sabata Chair), Rotterdam Philharmonic (principal guest conductor), and Stresa Festival (artistic director). His commitment to working with young musicians led to his 2019 appointment as founding music director of the Tsinandali Festival and Pan-Caucasian Youth Orchestra in Tsinandali, Georgia.

The Milan native was named *Commendatore al Merito della Repubblica Italiana* for his contributions to Italy's artistic life. Honors including *Musical America's* Conductor of the Year (2015), International Opera Awards Conductor of the Year (2016), and Oper! Awards Best Conductor of the Year (2023).



Violinist **Leonidas**

Kavakos is recognized across the world as an artist of rare quality, matchless technique, and captivating artistry, as well as for his superb musicianship

and the integrity of his playing. He works regularly with the world's greatest orchestras and conductors, and performs recitals in the world's premier recital halls and festivals.

In the 2022–23 season he serves as artist-in-residence at Orquesta y Coro Nacionales de España. He tours Europe with pianist Yuja Wang and returns to the US with pianist Emanuel Ax and cellist Yo-Yo Ma. Kavakos performs concerts throughout Europe and the Middle East with Amsterdam’s Royal Concertgebouw Orchestra and Daniel Harding, and returns to the Vienna Philharmonic, Bavarian Radio Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, Orchestre Philharmonique de Radio France, NDR Hamburg, and Czech Philharmonic, as well as the New York Philharmonic. He also conducts the Danish National Symphony Orchestra, RAI Torino, and Minnesota Orchestra.

An exclusive recording artist with Sony Classics, Kavakos’s recent releases

from the Beethoven 250th anniversary year include the Violin Concerto, which he conducted and played with the Bavarian Radio Symphony Orchestra, and the rerelease of his 2007 complete cycle of the Sonatas with pianist Enrico Pace, for which he was named Echo Klassik Instrumentalist of the year. His latest album is *Beethoven for Three: Symphony No. 6 and Op. 1, No. 3*, the second in a series of Beethoven recordings with Ax and Ma.

Born and brought up in a musical family in Athens, Greece, Leonidas Kavakos curates an annual violin and chamber music masterclass in that city, which attracts violinists and ensembles from all over the world. He plays the “Willemotte” Stradivarius violin of 1734.

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. Season highlights include musical explorations of *SPIRIT*, featuring epic works by Messiaen and J.S. Bach, and *EARTH*, featuring premieres of works by Julia Wolfe and John Luther Adams. 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 in the spring of 2023 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

Order Tickets and Subscribe

Order tickets online at nyphil.org or call (212) 875-5656.

The New York Philharmonic Box Office is at the **Welcome Center at David Geffen Hall**, open from 10:00 a.m. to 6:00 p.m., Monday through Saturday; noon to 6:00 p.m., Sunday; and remains open one-half hour past concert time on performance evenings.

Donate Your Concert Tickets

Can't attend a concert as planned? Call Customer Relations at (212) 875-5656 to donate your tickets for re-sale, and receive a receipt for tax purposes in return.

For the Enjoyment of All

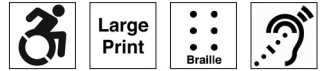
Latecomers and patrons who leave the hall will be seated only after the completion of a work.

Silence all cell phones and other electronic devices throughout the performance.

Photography, sound recording, or videotaping of performances is prohibited.

Accessibility

David Geffen Hall



All gender **restrooms** with accessible stalls are in the Karen and Richard LeFrak Lobby. Accessible men's, women's, and companion restrooms are available on all levels. Infant changing tables are in all restrooms.

Braille & Large-Print versions of print programs are available at 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.