New York Philharmonic Presents

Artist Spotlight

Sunday, May 7, 2023, 2:00 p.m.

Joshua Bell, Leader / Violin
Members of the New York Philharmonic

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

This program will last approximately one and one-quarter hours. There will be no intermission.
New York Philharmonic Presents

Artist Spotlight

Joshua Bell, Leader / Violin
Members of the New York Philharmonic

J.S. BACH  
(1685-1750)  

Violin Concerto in A minor, BWV 1041  
(ca. 1730)  
[Allegro]  
Andante  
Allegro assai  
JOSHUA BELL  
QIANG TU, Cello  
MAX ZEUGNER, Bass  
DONGSOK SHIN, Harpsichord

CHAUSSON  
(1855–99)  

Poème for Violin, Strings, and Piano,  
Op. 25 (1896)  
JOSHUA BELL
TCHAIKOVSKY
(1840–93)

Serenade for Strings in C major, Op. 48
(1880)
Piece in the Form of a Sonatina:
Andante non troppo — Allegro moderato
Waltz: Moderato, tempo di valse
Elegy: Larghetto elegiaco
Finale: Andante — Allegro con spirito

THIS CONCERT WILL BE PERFORMED WITHOUT AN INTERMISSION.

Guest artist appearances are made possible through the Hedwig van Ameringen Guest Artists Endowment Fund.
Select New York Philharmonic performances are streamed on NYPhil+ (nyphil.org/plus), which hosts new and historic performance videos and broadcasts, and syndicated on The New York Philharmonic This Week (nyphil.org/thisweek), the award-winning weekly radio series.
Follow the NY Phil on Facebook, Twitter, Instagram, and YouTube, and at nyphil.org.

PLEASE SILENCE YOUR ELECTRONIC DEVICES.
PHOTOGRAPHY AND VIDEO RECORDING ARE ONLY PERMITTED DURING APPLAUSE.
I have played with the incomparable New York Philharmonic on countless occasions over the last three decades, and it is always a joy. While I’m usually performing a single concerto (and then sneaking into the audience to hear the symphony!), I am thrilled to play and direct the entire program this afternoon.

We offer three contrasting works on today’s program, each a masterpiece of its genre. The Bach Concerto in A minor is a sentimental favorite of mine, as it was the first concerto I ever played with an orchestra, when I was ten years old. I have since recorded it with the Academy of St Martin in the Fields, where I have served as music director since 2011. There’s nothing more perfectly constructed than a Bach concerto. This one includes a spirited first movement, a joyful gigue of a third movement and, typical of Bach concertos, a profound and touching slow movement as its centerpiece.

Chausson’s Poème is another piece that particularly resonates with me personally. My mentor, Josef Gingold, studied it with his teacher, the legendary Eugène Ysaÿe, to whom the Poème is dedicated. Gingold cherished this work and passed onto me Ysaÿe’s fingerings and slight modifications, as well as Gingold’s conviction that the Poème is one of the most beautiful pieces ever written for the violin. It was originally intended to be performed by a very large orchestra, including winds, brass, and harp. However, there exists a version for solo violin, string quartet, and piano, arranged by Chausson himself! Since our musical “forces” this evening include only strings and keyboard, I am pleased to have the opportunity to try out this hardly known compact version, with the quartet part fortified with multiple strings to each part. While I love the big orchestral sound of the original, I’m excited to play it in this intimate form for the first time.

Tchaikovsky’s Serenade for Strings is one of his most beloved works, and even Tchaikovsky himself, who was notoriously self-critical, was enamored with this composition. The first movement draws you in with a grand orchestral chorale, which also powerfully appears at the end of the movement. In between, Tchaikovsky clearly pays homage to the elegance of Mozart, Tchaikovsky’s great predecessor and favorite composer. As the undisputed master of ballet music, Tchaikovsky includes dance elements throughout the Serenade, the most obvious example being the second-movement Waltz, the epitome of grace and charm. The third movement is a tug-on-your-heartstrings Elegy, conjuring deep feelings of melancholy in a way that only Tchaikovsky can. The last movement, perhaps the most “Russian” part of the Serenade, is a thrilling Finale. We tend to expect an exciting conclusion to Tchaikovsky’s orchestral works, and here he doesn’t disappoint, but not before he dramatically interrupts the movement to return to the lush opening chorale one last time. This satisfying bookend to the piece is an ingenious and moving way to conclude this wonderful musical story.
With a career spanning almost four decades, Grammy Award-winning violinist Joshua Bell is one of the most celebrated artists of his era. He has performed with the world’s leading major orchestras, and maintains engagements as soloist, recitalist, chamber musician, conductor, and music director of the Academy of St Martin in the Fields.

In 2011 Bell was named music director of the Academy of St Martin in the Fields, succeeding Sir Neville Marriner, who formed the orchestra in 1959. Bell’s history with the Academy dates back to 1986, when he first recorded the Bruch and Mendelssohn concertos with Marriner and the orchestra. Bell has since directed the orchestra on several albums, including Vivaldi’s *Four Seasons*, *Voice of the Violin*, *For the Love of Brahms*, and most recently *Bruch: Scottish Fantasy*, which was nominated for a 2019 Grammy Award.

Bell has performed for three American presidents and the sitting justices of the Supreme Court of the United States. He participated in former President Barack Obama’s Committee on the Arts and Humanities’ first cultural mission to Cuba, joining Cuban and American musicians on an Emmy-nominated 2017 *Live From Lincoln Center* PBS special, *Joshua Bell: Seasons of Cuba*, celebrating renewed cultural diplomacy between Cuba and the United States.

Born in Bloomington, Indiana, Joshua Bell began the violin at age four, and at twelve began studies with his mentor, Josef Gingold. At 14 Bell made his debut with Riccardo Muti and The Philadelphia Orchestra, and at 17 made his Carnegie Hall debut with the St. Louis Symphony. At 18 he signed with his first label, London Decca, and received the Avery Fisher Career Grant. In the years following, Bell has been named 2010 Instrumentalist of the Year by *Musical America* and a 2007 Young Global Leader by the World Economic Forum; has been nominated for six Grammy Awards; and received the 2007 Avery Fisher Prize, as well as the 2003 Indiana Governor’s Arts Award and a Distinguished Alumni Service Award in 1991 from the Jacobs School of Music. In 2000 he was named an Indiana Living Legend.
Members of the New York Philharmonic

VIOLIN I
Quan Ge
Hae-Young Ham
  The Mr. and Mrs. Timothy M. George Chair
Su Hyun Park
Fiona Simon
  The Shirley Bacot Shamel Chair

VIOLIN II
Lisa Eunsoo Kim
  In Memory of Laura Mitchell
Na Sun
  The Gary W. Parr Chair
Dasol Jeong
I-Jung Huang

VIOLAS
Leah Ferguson
Vivek Kamath
Robert Rinehart
  The Mr. and Mrs. G. Chris Andersen Chair

CELO
Qiang Tu
Wendy Sutter++
Madeline Fayette++

BASS
Max Zeugner
  The Herbert M. Citrin Chair
Blake Hinson

PIANO
Hanna Kim++

HARPSICHORD
Dongsok Shin++

HARP
Nancy Allen

LIBRARIAN
Sara Griffin

++ Replacement / Extra

Current as of April 28, 2023

The Digital Organ is made possible by Ronnie P. Ackman and Lawrence D. Ackman.
Steinway is the Official Piano of the New York Philharmonic and David Geffen Hall.
Programs are supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, the National Endowment for the Arts, the National Endowment for the Humanities, and the New York State Council on the Arts, with the support of the Office of the Governor and the New York State Legislature.
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 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.