



JAAP VAN ZWEDEN
MUSIC DIRECTOR

Wednesday, May 10, 2023, 7:30 p.m.
16,892nd Concert

Thursday, May 11, 2023, 7:30 p.m.
16,893rd Concert

Friday, May 12, 2023, 2:00 p.m.
16,894th Concert

James Gaffigan, Conductor
Yunchan Lim, Piano
(New York Philharmonic debut)

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.

Lead support for these concerts is provided by **Misook Doolittle in memory of Harry C. Doolittle.**

Yunchan Lim's appearances are made possible through the **Lawrence and Ronnie Ackman Family Fund for Distinguished Pianists.**



May 10–12, 2023

James Gaffigan, Conductor

Yunchan Lim, Piano (New York Philharmonic debut)

Valentin SILVESTROV
(b. 1937)

Prayer for Ukraine (2014; arr. by Eduard
Resatsch 2022)

PROKOFIEV
(1891–1953)

Symphony No. 3 in C minor, Op. 44
(1928)
Moderato
Andante
Allegro agitato
Andante mosso — Allegro moderato

Intermission

RACHMANINOFF
(1873–1943)

**Piano Concerto No. 3 in D minor,
Op. 30** (1909)
Allegro ma non tanto
Intermezzo. Allegro
Finale. Alla breve

YUNCHAN LIM

Generous support for Yunchan Lim's appearances is also provided by the **Misook Doolittle Korean Artist Fund** and **The Donna and Marvin Schwartz Virtuoso Piano Performance Series**.

The May 11 concert is supported by the **Fadem Family Foundation** in loving memory of **Edna Mae and Leroy Fadem**.

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Notes on the Program

Prayer for Ukraine

Valentin Silvestrov

From 1958 through 1964 Valentin Silvestrov studied at the Tchaikovsky Conservatory in Kyiv, where his composition teacher was Boris Lyatoshynsky. Lyatoshynsky's bona fides included having been sanctioned, along with most other Soviet composers worth their salt, during the infamous Zhdanov proceedings of 1948, where his music was proclaimed to epitomize "the anti-national formalist trend in Ukrainian musical art." Three-quarters of a century after that rebuke, Silvestrov, who inherited his teacher's mantle as Ukraine's most internationally prominent composer, continues to live beneath a Russian shadow. In March 2022, weeks after the Russian military pierced Ukrainian borders and rolled toward the nation's capital, the 84-year-old composer and family members fled their home in Kyiv, first to Lviv, then through Poland to Berlin, where they began a new life as refugees.

In recent years, Silvestrov has gained worldwide exposure through his *Bagatelles for Piano*, the first collection of which he published in 2005 as his Op. 1. That designation implies that it was written at the outset of his career — a red herring, since by then his career had unrolled through more than four decades. Initially, he composed some works in an aggressively modernist, atonal style, while others stressed aphoristic gestures, rather in the tradition of Webern. In proper 1960s fashion, he experimented with serialism and aleatoric composition, and in 1968 his immense Third Symphony, titled *Eschatophony* (meaning something

like "Symphony for the End-Times"), was premiered under the baton of modernist Bruno Maderna at the Darmstadt Summer Course, the stomping-ground of the avant-garde. Such works earned admonishments from the Soviet bureaucracy that oversaw Ukrainian musical life at that time. They would have gotten him into far deeper trouble a decade or two earlier.

In 1973 Silvestrov experienced a creative crisis and produced a number of works deliberately written — and titled — "in the olden style." His wife, the musicologist Laryssa Bondarenko, observed that he began consciously to confine himself to traditional methods, though vesting those techniques in allegorical garb to endow them with new meaning. In the ensuing two decades his music took on a mystical sensibility, often one that could be introspective or tragic, or both at once. During that

In Short

Born: September 30, 1937, in Kyiv, Ukraine

Resides: in Berlin, Germany

Work composed: 2014, for mixed *a cappella* chorus; arranged for chamber orchestra by Eduard Resatsch in 2022

World premiere: apparently in June 2014, in Kyiv, Ukraine; this arrangement (by Eduard Resatsch, born 1972) was premiered on March 7, 2022, in a performance streamed from Bamberg, Germany, with Jakub Hruša conducting the Bamberg Symphony

New York Philharmonic premiere: these performances

Estimated duration: ca. 6 minutes

time, implications of memory also hovered as a creative spur to the composer. Of Silvestrov's "memory pieces" the composer Virko Baley has astutely written, "One is, in effect, experiencing the future of an event long gone."

On entering the 21st century, Silvestrov turned to music that sounds so simplified as to seem extemporaneous. However, according to musicologist Tatjana Frumkis, "what we hear is not improvisation in the strict sense: everything has been fully

The Work at a Glance

Silvestrov's *Prayer for Ukraine* was originally composed as a work for a *cappella* mixed choir, which sang a short, anonymous text:

Bozhe, Ukrainu khrany. Daj nam sily, viry i nadiyi ... Otche nash.

Lord, protect Ukraine. Give us power, faith and hope ... Our Father.

Not all of the singers' notes have words. In the opening and closing measures, the choir articulates just a vowel with closed or half-closed lips. As in the composer's Piano Bagatelles, even phrases that sound simple are notated in great detail, with gradations of volume (ranging from *mp* to *pppp*) attached to practically every note of every part.

Eduard Resatsch's orchestral arrangement, played here, conveys the spirit of these tones in instrumental terms. Throughout the piece, the flutists blow across their instruments' embouchure holes, producing unpitched (or only vaguely pitched) sounds. Their "soundless breath sound" (as the score calls it) suggests a light breeze. Percussion plays hardly at all, limited to infrequent, gentle strokes of the triangle and suspended cymbal. Silvestrov said:

Poetry is the salvaging of all that is most essential, namely, melody as a holistic and inalienable organism. Either this organism is there, or it is not. For it seems to me that music is song in spite of everything, even when it is unable to sing in a literal sense. Not a philosophy, not a system of beliefs, but the song of the world about itself, and at the same time a musical testament to existence.



A wall of anonymous protesters during the Euromaidan demonstrations, in Kyiv, Ukraine, February 18, 2014

crafted in the composer's mind, down to the nethermost detail." This slenderized approach carries through to *Prayer for Ukraine*, composed in 2014 as a work for a *cappella* choir. (In 2022, as Ukraine's situation turned dire, it was recast by arrangers for various forces, including the version for chamber orchestra played here.)

In 2014 Ukraine was rocked by political unrest that led to the ousting of then-president Viktor Yanukovich, a Russian puppet, in the so-called Revolution of Dignity. The demonstrations, known as Euromaidan (they were centered on Kyiv's Maidan Nezalezhnosti, or Independence Square), protested Yanukovich's decision to ally Ukraine to Russia rather than to the European Union. Silvestrov participated in these protests, and he brought his talent to bear by composing a series of choral works. He organized this into a large cycle that included five original settings of the words of the Ukrainian national anthem. The 13th of these numbers was *Prayer for Ukraine*, which became popular during the year of protests and is now being performed worldwide as a hushed anthem of support during Ukraine's time of hardship. The composer said:

I'm neither able nor willing to duplicate the noise of this terrible war. Instead, I want to show how fragile our civilization is. I try, with my music, to safeguard and preserve a day of peace. Today, it seems to me, this ought to be art's primary aim.

Instrumentation: Eduard Resatsch's arrangement, performed here, employs two flutes, two horns, triangle, suspended cymbal, harp, and strings.

In the Conductor's Words

As a global community, we have now passed a year since Russia invaded Ukraine, and it's truly devastating to see the continued impacts on my Ukrainian and Russian musical colleagues of every generation, playing in every country around the world. On this program, Prokofiev and Rachmaninoff might traditionally be associated with Russian culture, but both composers infused sounds of protest into their music and made sure their voices were heard despite government dissent.

Prokofiev was born in the Donetsk region of what was Russia and is now Ukraine. His Symphony No. 3 is a collection of highlights from his extensive and scandalous opera, *The Fiery Angel*, which was never produced in his lifetime. Rather than leave the music unperformed, Prokofiev adapted parts of the opera to create this fun and rarely heard masterpiece, without a libretto but with every bit of the intended message.

Rachmaninoff was driven out of Russia by the turmoil of the Revolution, his estate having been captured by the Communist Party, and eventually settled in New York City for a while, before his passing in California as a US citizen. He was able to connect with other Russian émigrés in the United States and grow his career as a composer, touring pianist, and conductor.

— James Gaffigan

— 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)

Symphony No. 3 in C minor, Op. 44

Sergei Prokofiev

Sergei Prokofiev's Symphonies No. 3 (1928) and No. 4 (1929–30) stand as a pair among his seven symphonies, not only because they were written in close succession, but also because they both are based on material written earlier for theatrical projects — the opera *The Fiery Angel* in the case of the Third Symphony, the ballet *The Prodigal Son* in the case of the Fourth. *The Fiery Angel* (*Ognenniy angel*) occupied Prokofiev intermittently from 1919 to 1927, and a truncated version of its Second Act did get a concert performance in Paris in 1928, conducted by Serge Koussevitzky. Although the performance was reportedly excellent, the work was not well received. At about the same time Prokofiev learned that a full production of the opera that Bruno Walter had been thinking of mounting in Berlin would not take place. Some who heard the Koussevitzky concert complained that Prokofiev's piece was rather "old hat," which the composer found terribly frustrating. "Apparently they are obsessed with deciding what can be called modern, the latest thing, and the very latest thing," he wrote to his friend and musical confidant Nikolai Miaskovsky, "while *Angel* was conceived in 1920."

People who have seen *The Fiery Angel* may shake their heads in wonderment at the idea that it could have been dismissed as not sufficiently outré. Here we have a tale (from a symbolist novel by Valery Bryusov) about a nun who has been haunted for years by visions of an angel and decides that the angel has taken human form as a count, whom she then pursues as a sort of stalker. She convinces her whole convent of her fantasies, and the

place goes berserk in an excess of religious-psycho-sexual dementia. Prokofiev was impressed by the opportunities for lurid entertainment suggested by the plot. "Of orgies there is no end," he commented. Nonetheless, the musical world had been rocking for quite a few years with the musical equivalent of orgies, beginning with Stravinsky's *The Rite of Spring* (premiered in 1913). The time was not right for Prokofiev's opera, and he would never see it produced during his lifetime.

Prokofiev didn't like seeing his work go to waste. Since the likelihood of a production of *The Fiery Angel* was dim, he decided to recycle some of its music into a symphony, a project he carried out mostly during the summer of 1928 while

In Short

Born: April 23, 1891, in Sontsovka, in the Donetsk region of Ukraine

Died: March 5, 1953, in Moscow

Work composed: summer of 1928 in Haute-Savoie, France, drawing on material originally included in Prokofiev's opera *The Fiery Angel*, which had occupied him since 1920; dedicated to the composer's friend and fellow composer Nikolai Miaskovsky

World premiere: May 17, 1929, in Paris, by the Orchestre Symphonique de Paris, Pierre Monteux, conductor

New York Philharmonic premiere: December 28, 1961, Werner Torkanowsky, conductor

Most recent New York Philharmonic performance: November 21, 2003, Gianandrea Noseda, conductor

Estimated duration: ca. 38 minutes

on vacation with his family in the French Alps. In a letter written on August 3, 1928, he told Miaskovsky that he had begun to make a suite from the opera's score. He continued:

Just imagine, the material I chose from it has to my complete surprise assumed the form of a four-movement symphony! ... I still haven't decided whether or not to call this mishmash a symphony — people would throw stones at me — but it is turning out to be well-proportioned, and I can't conceal the fact that I'm very tempted at the prospect of writing a new symphony "for free!"

In the Third Symphony we find Prokofiev near the farthest edge of his modernist language. Much of the piece is intense and some of it downright violent; in places its obsessive character seems unremitting. But remember the five characteristics that Prokofiev said interacted in his

compositions: the classical, the innovative, the motoric, the lyrical, and the grotesque. All are present in this work, even if the innovative, the motoric, and the grotesque may dominate. At the symphony's end all hell breaks loose (there, I've said it — but this did start out as music about crazed nuns), and Prokofiev gives us some of the loudest music of the 1920s, which was in any case a very loud decade.

Instrumentation: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, tambourine, cymbals, castanets, bell, military drum, tam-tam, two harps, and strings.

— J.M.K.

Material in this note previously appeared in the programs of the San Francisco Symphony and is reprinted by permission.

In the Composer's Words

In his so-called *Short Autobiography* of 1941, Prokofiev explained how he drew on his opera *The Fiery Angel* when composing his Symphony No. 3:

I was sorry the opera had not been staged and that the score lay gathering dust on the shelf. I was about to make a suite out of it when I remembered that for one of the entr'actes I had used the development of themes in the preceding scene [Act Two, scenes 1 and 2], and it occurred to me that this might serve as the kernel for a symphony. I examined the themes and found that they would make a good exposition for a sonata allegro. I found the same themes in other parts of the opera differently expressed and quite suitable for the recapitulation.

...The result — the Third Symphony — I consider to be one of my best compositions. I do not like it to be called the "Fiery Angel" Symphony. The main thematic material was composed quite independently of the opera. Used in the opera it naturally acquired its coloring from the plot, but being transferred from the opera to the symphony it lost that coloring, I believe, and I should therefore prefer the Third Symphony to be regarded as pure "symphony."



Prokofiev and Miaskovsky (the Third Symphony's dedicatee)

Piano Concerto No. 3 in D minor, Op. 30

Sergei Rachmaninoff

As a youngster, Sergei Rachmaninoff enrolled on scholarship at the St. Petersburg Conservatory, but he proved so indifferent a student that the school threatened to curtail its support. At that point his uncle, the pianist Aleksandr Ziloti, stepped in to provide a measure of discipline that Rachmaninoff's parents and professors had not managed to instill. He swept his promising but unfocused nephew off to the preparatory division of the Moscow Conservatory and enrolled him in the piano studio of the famously strict Nikolai Zverev. That did the trick, and gradually Rachmaninoff started making good on his talent. Soon he transferred to the senior division of the Conservatory, and was accepted into Ziloti's piano studio.

By the time he graduated, in 1892, Rachmaninoff was deemed worthy of receiving the Great Gold Medal, an honor that had been bestowed previously on only two students, Sergei Taneyev and the now-forgotten Arseny Koreshchenko. He nonetheless grappled with challenges as he tried to forge his path, and the ridicule that greeted the unveiling of his Symphony No. 1 in 1897 brought him to a standstill. Eventually he sought the help of a physician who was investigating psychological therapy through hypnosis, and by 1901 he was back on track as a composer. A few years later he would add the obligations of a touring concert pianist to his schedule, and his numerous recordings reveal that his outstanding reputation as a performer — refined, precise, impressive of technique and analytical of approach — was fully merited.

He composed four piano concertos throughout his career and was the soloist at the premiere of each. A pendant to these is a fifth, ever-popular work for piano

and orchestra, the Rhapsody on a Theme of Paganini (1934). Of the bunch, the plush Second Concerto and the knuckle-busting Third, along with the Rhapsody, have staked indelible places in the repertoire. The Piano Concerto No. 3, in fact, has earned a reputation as one of the most technically daunting of all the standard piano concertos, and pianists have often cited it as a sort of Everest they feel compelled to vanquish, no matter the colossal effort required. Rachmaninoff himself maintained that his Third Concerto was “more comfortable” to play than his Second. Perhaps — just perhaps — it was more comfortable for Rachmaninoff, whose hands individually spanned the interval of a 13th and whose keyboard stamina was practically limitless, but it assuredly was not more comfortable for most other pianists. It was even out of reach for the great Josef Hofmann, whom Rachmaninoff admired above all other pianists and to whom he dedicated this score.

In Short

Born: April 1, 1873, in either Oneg or Semyonovo, Russia

Died: March 28, 1943, in Beverly Hills, California

Work composed: 1909, dedicated to the pianist Josef Hofmann

World premiere: November 28, 1909, by the New York Symphony (which would merge with the New York Philharmonic in 1928), Walter Damrosch, conductor, the composer as soloist

Most recent New York Philharmonic performance: July 24, 2019, Leonard Slatkin, conductor, Yefim Bronfman, soloist, at Colorado's Bravo! Vail Music Festival

Estimated duration: ca. 42 minutes

Hofmann had considerably smaller hands, and he never was able to perform this concerto that bears his name at the top of its first page.

Rachmaninoff composed this concerto for his own use, specifically for his first North American tour, which he undertook in 1909 with trepidation, since he had devoted the preceding three years to composing rather than to performing. Nonetheless, he did not stint in crafting this work to show his dizzying pianistic skills to great advantage, and his ever-increasing experience as a composer yielded a work in which the solo and orchestral parts are melded with remarkable sophistication. That was not readily apparent to the New York critics who attended the premiere; they were all but unanimous in finding Rachmaninoff's Third Concerto vague and meandering in comparison to his Second, which by that time was well known. The *New York Sun* proclaimed:

The new concerto may be taken as a purely personal utterance of the composer and it has at times the character

of an impromptu, so unstudied and informal is its speech and so prone, too, to repetition.

The audience disagreed. The *New York Herald* reported:

Mr. Rachmaninoff was recalled several times in the determined effort of the audience to make him play again, but he held up his hands with a gesture which meant that although he was willing, his fingers were not.

— J.M.K.

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, snare drum, bass drum, cymbals, and strings, in addition to the solo piano.

Cadenza: When Yunchan Lim performs this concerto he plays either of the two cadenzas that Rachmaninoff composed for the first movement.

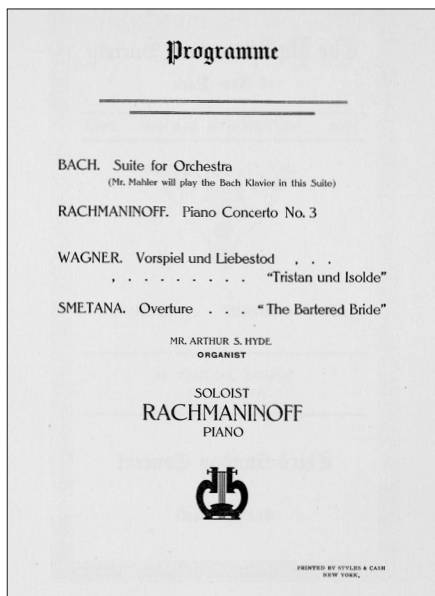
The First Movement Cadenza

Although the first and third movements of Rachmaninoff's Third Piano Concerto contain cadenzas, and the second sports a brief cadenza-like passage for the soloist, the first movement poses a special problem to the interpreter. Rachmaninoff composed two versions of the extensive first-movement cadenza, reflecting alternative ways of getting into and back out of a fully packed section common to both. The shorter version makes a more subtle transition from the preceding material, beginning softly, and gradually swelling in volume as fragmented melodic motives emerge at the top of the texture. Rachmaninoff himself seems always to have played the shorter version, and that became the standard practice in the first half-century of the work's existence. But the longer cadenza became suddenly popular when it was championed by the pianist Van Cliburn in the wake of his triumph at the 1958 International Tchaikovsky Competition, and since that time it has largely displaced the first version in popularity. In this performance, Yunchan Lim plays either version.



Rachmaninoff at the piano

From the Digital Archives: Rachmaninoff at the Philharmonic



The printed program for Rachmaninoff's performance of his own Third Piano Concerto with the New York Philharmonic, on January 16, 1910, conducted by Gustav Mahler

Sergei Rachmaninoff's relationship with the New York Philharmonic began in 1909, during his first trip to the United States, and continued almost until his death in 1943. It was one of the most unusual and demanding partnerships in the Orchestra's history.

During that first American tour, Rachmaninoff performed in the World Premiere of his own Piano Concerto No. 3 on November 28, with Walter Damrosch and the New York Symphony (which later merged with the Philharmonic) — and then performed the same work with Gustav Mahler and the Philharmonic less than two months later, on January 16. During rehearsals Mahler was reportedly less than enthralled by Rachmaninoff and his concerto; for his part, the composer-pianist later recalled that Mahler worked far beyond the allotted rehearsal time to perfect the performance. According to Rachmaninoff, when the Philharmonic musicians pointed this out, Mahler exploded: "That makes no difference! As long as I am sitting, no musician has a right to get up!"

However, then Philharmonic Principal Bassoon Benjamin Kohon's memories of those

rehearsals were different: "There were several mistakes made by various musicians ... and Mahler didn't hear it or didn't want to hear it, which annoyed Rachmaninoff very much." Nevertheless the concerto was instantly popular, boosting Rachmaninoff's reputation as a composer — something he sought actively, since he was known primarily as a pianist at the time.

On returning to the United States some ten years later, Rachmaninoff negotiated an unusual payment arrangement with the Philharmonic (and possibly other orchestras). Instead of the customary flat fee, he received either 70 or 80 percent of total single-ticket sales. In the 1932–33 season he earned \$1,147.60; compare this to the flat fee of \$750 paid to Vladimir Horowitz that same season, and one sees that Rachmaninoff's talents included business acumen.

Other idiosyncrasies caused the Orchestra difficulties, such as his refusal to allow any of his performances to be broadcast, which led to scheduling dilemmas for the Orchestra's Sunday afternoon radio broadcasts. By Rachmaninoff's final year, the Philharmonic's Manager wrote to conductor Dimitri Mitropoulos in frustration at the inability to get the Russian master to confirm concert dates or repertoire. However, Mitropoulos wisely replied: "I think I owe it to him and to myself ... because who knows how much longer this big artist will provide us such artistic enjoyment." In fact, within four months Rachmaninoff would be dead.

— The Archives

To view the Mahler / Rachmaninoff printed program and more in the New York Philharmonic Shelby White & Leon Levy Digital Archives, go to archives.nyphil.org/rachmaninoff

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Recognized for his natural ease and extraordinary collaborative spirit, American conductor **James Gaffigan** has attracted international attention for his equitable

pro prowess as both a conductor of symphony orchestras and opera. The mutual trust he builds with artists empowers them to cultivate the highest art possible.

Gaffigan is uniquely poised in his music directorships at two international opera houses. He is the newly appointed general music director of Komische Oper Berlin, a post that commences in the 2023–24 season, and is in his second season as music director of Valencia's Palau de les Arts Reina Sofia, where his production of Berg's *Wozzeck* was widely acclaimed. He serves as principal guest conductor of both the Netherlands Radio Philharmonic Orchestra, where he is in his ninth and final season, and the Trondheim Symphony Orchestra and Opera. He also serves as music director of the Verbier Festival Junior Orchestra, where he champions the education of promising young musicians. In June 2021 Gaffigan finished his tenure as chief conductor of the Lucerne Symphony Orchestra, a position he held for ten years, where he raised the orchestra's international profile with recordings and tours abroad.

In high demand with leading orchestras and opera companies throughout North America and Europe, in the 2022–23 season Gaffigan leads productions of Puccini's *La bohème* and Wagner's *Tristan und Isolde* at Valencia's Les Arts, *La bohème* at The Metropolitan Opera, and *Tristan*

and *Isolde* at Santa Fe Opera. His orchestral appearances include returns to the National Symphony Orchestra (Washington, DC) leading two programs: Bernstein's *Mass* in commemoration of the 50th anniversary of the opening of The Kennedy Center, and subscription performances later in the season. He also conducts the Orchestre de Paris, Los Angeles Philharmonic, and Orchestra of Teatro di San Carlo; reunites with the Lucerne Symphony; and leads the Trondheim Symphony Orchestra and the Netherlands Radio Philharmonic, where he conducts a special concert with soprano Lise Davidsen culminating his tenure as principal guest conductor.

Passionate about music education and a product of the New York City public school system, James Gaffigan believes access to music education is the method by which America's concert halls will finally begin to reflect our community and shrink the racial and gender gaps that exist in performing arts today.



Yunchan Lim became the youngest person ever to win gold at the Van Cliburn International Piano Competition in June 2022, when his performances showcased an elevated, magical authenticity that astounded people around the world. The depth of his artistry and intense connection to listeners also secured him the Audience Award and Best Performance of a New Work (for Stephen Hough's *Fanfare Toccata*). At age 19, his ascent to international stardom has been meteoric. His

final Cliburn Competition appearance — performing Rachmaninoff’s Piano Concerto No. 3, with Marin Alsop and the Fort Worth Symphony Orchestra — marked the defining moment of the three-week event; the video of that performance trended globally, reaching No. 24 on YouTube within days and since becoming the platform’s most-watched version of that piece, amassing more than 5.5 million views in just one month. It also secured him a place in *The New York Times* “Best Classical Music Performances of 2022.”

Yunchan Lim has performed across his native South Korea, including with the

Korean Orchestra Festival, Korea Symphony, Suwon Philharmonic, and Busan Philharmonic Orchestras, among others, and he appeared in Madrid, at the invitation of the Korea Cultural Center in Spain. His 2022–23 inaugural tour as Cliburn winner takes him across three continents, with highlights including the Aspen Music Festival and New York Philharmonic in the United States; London’s Wigmore Hall and Paris’s Fondation Louis Vuitton in Europe; and Seoul Arts Center, National Concert Hall in Taipei, and the KBS and Korean National Symphony Orchestras in Asia.

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).

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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.