NEW YORK PHILHARMONIC CONCERTS IN THE PARKS
Presented by Didi and Oscar Schafer

Tuesday, June 13, 2023, 8:00 p.m.
Van Cortlandt Park, Bronx
16,907th Concert

Wednesday, June 14, 2023, 8:00 p.m.
The Great Lawn, Central Park, Manhattan
16,908th Concert

Thursday, June 15, 2023, 8:00 p.m.
Cunningham Park, Queens
16,909th Concert

Friday, June 16, 2023, 8:00 p.m.
Prospect Park, Brooklyn
16,910th Concert

Jaap van Zweden, Conductor

This program will last approximately two hours, which includes one intermission.
The concerts will be followed by fireworks.

Major support for the New York Philharmonic Very Young Composers Program is provided by Susan and Elihu Rose.

Concerts in the Parks are supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council. Activities are supported by the New York State Council on the Arts, with the support of the Office of the Governor and the New York State Legislature.
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<th>Composer</th>
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<td>Copland</td>
<td><em>Fanfare for the Common Man</em> (1942)</td>
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| Beethoven    | Symphony No. 5 in C minor, Op. 67 (1804–08) |            | Allegro con brio  
Andante con moto  
Allegro  
Allegro  
(No pause between the third and fourth movements) |
| Rossini      | Overture to *William Tell* (1829) |            |                                                                                   |
New York Philharmonic Very Young Composers

Mia MIĆIĆ*
(b. 2002)

Raft Dino Spies
(2013)

Michael RODRIGUEZ*
(b. 2007)

Trip to the Moon!
(2019)

J. STRAUSS II
(1825–99)

Overture to Die Fledermaus (The Bat),
Op. 362
(1873–74)

J. STRAUSS II

An der schönen blauen Donau (On the
Beautiful Blue Danube), Op. 314
(1866–67)

* New York Philharmonic Very Young Composers Program alumnus

Additional funding for the Very Young Composers program is provided by Muna and Basem Hishmeh; Mr. and Mrs. A. Slade Mills, Jr.; and the Billy Rose Foundation.

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During World War II, Aaron Copland produced several works that were specifically and obviously related to the war effort. His *A Lincoln Portrait*, in which a narrator recites the 16th president’s pleas about democratic principles and the responsibilities of citizenship, was unveiled in May 1942. It had been commissioned by the conductor Andre Kostelanetz as one of three works that would add up to, as Kostelanetz put it, a “musical portrait gallery of great Americans.” (The other pieces were Jerome Kern’s *Mark Twain Suite* and Virgil Thomson’s *Canons for Dorothy Thompson* and *The Mayor La Guardia Waltzes.*)

*A Lincoln Portrait* was premiered by the Cincinnati Symphony Orchestra, conducted by Kostelanetz. The orchestra’s music director at that time was the British conductor Eugene Goossens, and it was he who, several months later, instigated a commissioning project to generate patriotic fervor. He asked 18 composers to write fanfares for brass and percussion. “It is my idea,” he said, “to make these fanfares stirring and significant contributions to the war effort.” In addition to Copland, the roster of participants included such eminent names as Henry Cowell, Paul Creston, Morton Gould, Howard Hanson, Darius Milhaud, Walter Piston, William Grant Still, Deems Taylor, and Virgil Thomson. Since the pieces were supposed to be short, and since they were to address an immediate need for morale boosting, all of the composers turned their attention to the project immediately. The new works were all ready so that the Cincinnati Symphony Orchestra could include one as the opening item on each of its concerts during the 1942–43 season.

Most of the pieces explicitly celebrated a single ally nation or military unit, and for a while it seemed that Copland’s would be no exception, as he weighed the possibility of writing a *Fanfare for the Rebirth of Lidice* to honor the Czech town that the Nazis had annihilated in 1942. He also considered naming his piece *Fanfare for the Spirit of Democracy, Fanfare for a Solemn Ceremony, Fanfare for the Day of Victory, Fanfare for our Heroes, Fanfare for the Paratroops,* or *Fanfare for Four Freedoms.* In the end he settled on a title that was at once general and specific. “It all ready so that the Cincinnati Symphony Orchestra could include one as the opening item on each of its concerts during the 1942–43 season.

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was the common man, after all, who was doing all the dirty work in the war and the army,” he would later explain. “He deserved a fanfare.”

Goossens led the work’s premiere in Cincinnati on March 12, 1942. Its memorable contours became instantly popular: stark trumpets proclaiming a proud, unhurried theme born of optimistically rising intervals, leisurely expanding from a unison statement to two-part harmony divided between the trumpet and horn sections, and then to the fully harmonized texture of the entire brass section. The composer Arthur Berger, who published the first book-length analytical study of Copland’s music, noted (with overtones of disapproval) the piece’s resemblance to grand symphonic phrases by Tchaikovsky and, by extension, Shostakovich.

Other explicitly “American” works by Copland followed in short order, most famously the ballets Rodeo (1942) and Appalachian Spring (1944), but also the score for the Office of War Information propaganda film The Cummington Story (1945). Of all these, Fanfare for the Common Man would become the most famous, and it continues to be heard regularly either in its stand-alone form or in its adaptation in the finale of Copland’s Third Symphony. Arrangers have found it irresistible, and over the years the piece has been repurposed in many ways: as the theme song for the Omnibus television series, as a jazz number for Woody Herman’s Thundering Herd, as entrance music for a Rolling Stones show, and as a fantasy for the rock group Emerson, Lake & Palmer. The New York Philharmonic has performed it at august occasions as well, including the 1959 Lincoln Center groundbreaking ceremony and the 2022 free performance for the hard-hat workers who built the new David Geffen Hall.

**Instrumentation:** four horns, four trumpets, three trombones, tuba, timpani, bass drum, and tam-tam.

— James M. Keller, former New York Philharmonic Program Annotator; San Francisco Symphony program annotator; and author of Chamber Music: A Listener’s Guide (Oxford University Press)

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**More Bang for the Buck**

Copland initially viewed his *Fanfare for the Common Man* as nothing more than a bit of occasional music that would be forgotten once its occasion was past. However, in the summer of 1946 he found himself revisiting the piece as he put together his Third Symphony, in which we find this same music “in an expanded and reshaped form in the final movement” (as he explained).
Let us be silent about this work! No matter how frequently heard, whether at home or in the concert hall, this symphony invariably wields its power over people of every age like those great phenomena of nature that fill us with fear and admiration at all times, no matter how frequently we may experience them.

So said Robert Schumann of Ludwig van Beethoven’s Symphony No. 5. One is truly tempted to heed Schumann’s advice and say nothing about this work, which everyone knows and of which everything has already been said. Probably no work in the orchestral canon has been analyzed and discussed as exhaustively as has the first movement of Beethoven’s Fifth Symphony.

Here one may imagine catching a glimpse of Beethoven’s state of mind during the period in which he wrote this piece, or at least some facet of the complicated prism of his being. He had tasted more than his fair share of disarray and anguish. As early as October 1802, when he penned his heart-rending Heiligenstadt Testament, he was losing his hearing — an adversity for anyone, but a catastrophe for a musician. In the ensuing six years, his deafness had increased dramatically. What’s more, in March 1808 a raging infection threatened the loss of a finger, which would have spelled further disaster for a composer who was greatly attached to the keyboard. He was surrounded by a nervous political climate: Vienna had been occupied by Napoleon’s troops since November 1805, and the civic uneasiness would erupt into violence within months of the Fifth Symphony’s premiere. On the home front, Beethoven’s brother Caspar, who had essentially served as his secretary, had gotten married on May 25, 1806, leaving the composer a bit at sea in his affairs. At the end of 1807 he found himself rejected in love, and not for the first time. Whatever confusion these circumstances engendered in Beethoven’s personal life could only have been exacerbated by his habit of constantly moving from one lodging to another. In the course of 1808 alone — the year when the Fifth Symphony was completed and premiered — he hung his hat at no fewer than four addresses.

This biographical turmoil did not, however, represent the totality of Beethoven’s life at the time, any more than the Fifth Symphony represents the totality of his music. He frequently escaped the hustle and bustle of Vienna to spend time in Short

Born: probably December 16, 1770, since he was baptized on the 17th, in Bonn, Germany
Died: March 26, 1827, in Vienna, Austria
Work composed: sketches begun in early 1804, score completed in early 1808; dedicated to Prince Franz Joseph Maximilian von Lobkowitz and Count Andreas Kirillovich Razumovsky
World premiere: December 22, 1808, at the Theater an der Wien, Vienna
New York Philharmonic premiere: December 7, 1842, Ureli Corelli Hill, conductor, at the New York Philharmonic’s inaugural concert
Most recent New York Philharmonic performance: March 5, 2022, Herbert Blomstedt, conductor
Estimated duration: ca. 31 minutes

Symphony No. 5 in C minor, Op. 67
Ludwig van Beethoven
in the suburban parks and countryside. That’s where one imagines the composer when listening to his Sixth Symphony, the Pastoral, which was roughly coeval to the Fifth. For that matter, Beethoven wrote his entire Fourth Symphony while he was engaged in his Fifth, and there is little in that score to suggest the troubled soul glimpsed in the Fifth. It’s not necessarily wrong to imagine that biographical overtones reside in Beethoven’s Fifth Symphony, but when all is said and done, this is a unique work, just as all of Beethoven’s masterpieces are, a vehicle in which the composer explores and works out strictly aesthetic challenges that he has set for himself.

The all-Beethoven marathon concert at which Beethoven’s Fifth and Sixth Symphonies were premiered was a disaster. (Also on the program: his concert scena “Ah! perfido,” the Gloria and Sanctus from the C-major Mass, the Piano Concerto No. 4, a piano fantasy improvised by Beethoven, and the Choral Fantasy.) Vienna was experiencing a particularly unpleasant cold spell just then, and after expenses for the hall and the musicians, there was not enough money to apply to such niceties as heat. Sitting through the four-hour concert was more than most audience members could endure. The composer Johann Friedrich Reichardt, installed next to Beethoven’s patron Prince Lobkowitz in the aristocrat’s box, regretfully reported:

There we held out in the bitterest cold from half-past six until half-past ten, and experienced the fact that one can easily have too much of a good — and even more of a strong — thing.

Instrumentation: two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, two horns, two trumpets, three trombones, timpani and strings.

— J.M.K.

Listen for … Silence Before the Thunder

Beethoven’s Fifth Symphony opens with what must be the most famous four notes in history:

\[ \text{\image} \]

In fact, three of them are identical: eighth notes on the pitch of G. Even if those three notes were heard alone, out of context, 99 out of 100 listeners — no, probably the whole 100 — would chime in to punctuate them with the half-note E-flat extended by a fermata.

Of course, music is made up of more than just notes. It’s also composed of silences, which in their way are every bit as important as the sounds themselves. Beethoven’s Fifth actually opens with a silence, an eighth note rest that, in retrospect, is as palpable as the eighth-note Gs that follow it.

Anton Schindler, Beethoven’s sometime amanuensis, whose reminiscences, however welcome, were often highly embroidered, claimed that the composer once pointed to this motif in his score and proclaimed, “Thus Destiny knocks at the door!” Whether it happened or not, it has become so thoroughly entrenched in Beethovenian lore that most people choose to hear it that way.
Gioachino Rossini’s *William Tell* Overture is so familiar that does anyone actually remember it is from an opera? In 1824 Rossini left his native Italy — where he’d gained fame as the composer of *The Barber of Seville*, *Othello*, and *La Cenerentola* (the Cinderella story), among others — to take up residence in France. At that time he contracted with the French Government to compose a *grand opéra* for the Paris Opéra. After considering and rejecting a number of possible texts, he settled on Friedrich von Schiller’s famous play *Wilhelm Tell* (1804), which dealt with the revolt of the Swiss forest districts against the oppressive rule of the Habsburg dynasty. A Paris newspaper reported in September 1828, when Rossini had started work on the piece:

> *Tell* is the first *grand* opéra that Rossini has written expressly for the French stage, and perhaps it will be the last of his compositions, he having manifested the intention of discarding his pen and retiring ... to enjoy in peace his glory and his well-earned fortune.

*William Tell* is rarely produced, due to its inordinate length, but its music includes some knock-your-socks-off arias, dramatically gripping ensembles, and a deeply involving featured role for the humble Swiss citizen who leads his countrymen to independence — and, of course, shoots an apple off his son’s head in the process. The Overture quickly became a standard concert item. It was a radical piece for Rossini; whereas most of his overtures were written last and had at most a slight connection to the action of their operas, this one is structured as four self-contained episodes specifically prefiguring the action — and some of the musical content — that would follow.

The Overture opens with a pastoral depiction of the Swiss countryside (with five solo cellos). There follows a storm on the lake, a bucolic *ranz des vaches* (herdsman’s melody) played by solo English horn with flute warbling above, and a spirited final section that would itself become one of classical music’s most famous melodies after it was co-opted as the theme to *The Lone Ranger* radio and television programs. It was immensely popular from the start, however, as evidenced in the fact that it was performed by the New York Philharmonic in February 1843, in its inaugural season.

**Instrumentation:** flute and piccolo, two oboes (one doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, bass drum, triangle, cymbals, and strings.

— J.M.K.

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**In Short**

**Born:** February 29, 1792, in Pesaro, Italy  
**Died:** November 13, 1868, in Paris, France  
**Work composed:** 1829  
**World premiere:** August 3, 1829, at the Paris Opéra, François-Antoine Habeneck, conductor  
**New York Philharmonic premiere:** February 18, 1843, William Alpers, conductor  
**Most recent New York Philharmonic performance:** October 7, 2022, Jaap van Zweden, conductor  
**Estimated duration:** ca. 12 minutes
C
reated by Director Jon Deak, a composer and former New York Philharmonic Associate Principal Bass, the New York Philharmonic Very Young Composers Program (VYC) is an after-school initiative that provides children ages 8–15 with the opportunity to transform their ideas into finished compositions to be performed by professional musicians. Participants hone their creations by collaborating with NY Phil Teaching Artists in workshops and rehearsals, culminating in astonishing works of art that reveal the power of children’s imaginations. From its origins in New York City more than 25 years ago, VYC has inspired programs across the United States and around the world. For more information, visit nyphil.org/vyc.

About These Very Young Composers and Their Works

**Raft Dino Spies**

*Mia Mićić*

- **Born:** May 13, 2002, in Bronx, New York
- **Resides:** in the Bronx
- **Work composed:** 2013
- **World Premiere:** May 23, 2013, by the New York Philharmonic, Case Scaglione, conductor

*Raft Dino Spies* — an unconventional piece Mia Mićić composed when they were an 11-year-old student at PS 24 in New York City and a VYC participant — was the fourth-grader’s best effort to depict a rollercoaster ride in the most audibly realistic way possible. Ten years later, the piece maintains its childlike elements of experimentalism, which Mia has grown to appreciate. The title, she adds, hasn’t seemed to age as well and is harder to appreciate.

*Raft Dino Spies* “is based on a rollercoaster-in-the-water type of ride,” Mia wrote when the piece was new. They continued:

There are a lot of surprises — from a calm river ride to a velociraptor chewing a blood-stained shirt, to a huge T-Rex, to a nine-story drop, to a big splash. It’s a really fun piece.
Michael Rodriguez is a composer / violinist from New York. He attends high school in Queens at Frank Sinatra School of the Arts. He has studied violin at Manhattan School of Music’s Precollege program as well as composition with the New York Youth Symphony and the New York Philharmonic Very Young Composers Program.

Michael composed *Trip to the Moon!* when he was a 12-year-old student at PS 171 Patrick Henry Preparatory School and a participant in VYC. Following its premiere by the NY Phil it has been performed by other world-class orchestras such as the New World Symphony in Miami. When the piece was being premiered Michael said:

> What I love about this piece is that it takes you for a ride and gives you a perspective of such an amazing feat. The moon landing of the *Apollo II* spacecraft on July 20, 1969, inspired me to write it, and I think you’ll see why. I started this piece a few months ago after watching footage from the actual event. Comparing them to musical concepts, I was able to write this piece from the countdown to the landing over a few months. From the suspense of the countdown to the dramatic ending, this piece allows you to join an eventful *Trip to the Moon!* 

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**Trip to the Moon!**

**Michael Rodriguez**

*Born:* September 14, 2007, in Brooklyn, New York  
*Resides:* in Manhattan  
*Work composed:* 2019  
*World Premiere:* November 9, 2019, by the New York Philharmonic, Francesco Lecce-Chong, conductor

Michael composed *Trip to the Moon!* when he was a 12-year-old student at PS 171 Patrick Henry Preparatory School and a participant in VYC. Following its premiere by the NY Phil it has been performed by other world-class orchestras such as the New World Symphony in Miami. When the piece was being premiered Michael said:

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**Instrumentation:** Mia Mićić’s *Raft Dino Spies* calls for two flutes and piccolo, one oboe and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, suspended cymbal, tambourine, tam-tam, snare drum, bass drum, harp, and strings. This performance of Michael Rodriguez’s *Trip to the Moon!* uses the same instrumentation, with these exceptions: an additional oboe, clarinet, bassoon, and trumpet, and the percussion section comprises crotales, triangle, cymbals, snare drum, and bass drum.
Johann Strauss II began achieving success as an orchestra leader at the age of 19 and quickly gained such popularity as to rival his more established father, Johann Strauss, Sr. Uneasiness over this situation was overcome, and when the elder Strauss died, in 1848, the son merged his late father’s orchestra with his own. From 1863 to 1871 he served as director of Viennese court balls, just as his father had, and when he relinquished the position he merely handed the reins to his brother Eduard.

In addition to the almost 500 pieces of dance music he published, Johann Strauss II scored important successes as a composer of operetta and light opera, of which *Die Fledermaus (The Bat)* has proved the most enduring. It was successful from the outset. Yes, it was withdrawn after only 16 performances, but only to make way for a troupe that had previously been booked in the same theater. After that, the work returned to the boards quickly, picking up where it left off, charming audiences with its story of extramarital flirtation, spousal disguise, and clever revenge, all washed down in a river of champagne. The Overture to *Die Fledermaus* provides a potpourri of several of the operetta’s principal tunes. The whole is dominated by a duple-time dance number and an infectious waltz with a bustling melody that’s announced initially by the strings playing staccato and with violins low in their range, before it is taken up by the entire orchestra. Other tunes intercede, but these two indelible themes return to bring this overture to its buoyant end.

No Strauss waltz is more popular than *An der schönen blauen Donau (On the Beautiful Blue Danube)*, a near-universal anthem of carefree elegance. He wrote it for the prestigious Wiener Männergesangverein (Vienna Men’s Choral Society) Carnival concert of February 1867. Strauss pulled together ideas for a waltz-suite during the final months of 1866 and delivered most of his new piece to the Society in January. By the time of the concert, a month later, he had expanded the work from four waltz sections to five, surrounded by an introduction and a coda. A text for

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**In Short**

*Born:* October 25, 1825, in Vienna, Austria  
*Died:* June 3, 1899, in Vienna  
*Works composed and premiered:* Overture to *Die Fledermaus*, composed in 1874; premiered on April 5, 1874, at the Theater an der Wien in Vienna, with the composer conducting. *An der schönen blauen Donau*, composed 1866–67; premiered on February 18, 1867, in Vienna, by the Vienna Men’s Choral Society.  
*New York Philharmonic premieres and most recent performances:* Overture to *Die Fledermaus* premiered June 12, 1901, with Walter Damrosch conducting the New York Symphony (which merged with the New York Philharmonic in 1928); most recent performance, December 31, 2018, Jaap van Zweden, conductor. *An der schönen blauen Donau*, premiered June 29, 1901, in Philadelphia, with Walter Damrosch conducting the New York Symphony; most recently performed December 2, 2021, Jaap van Zweden, conductor.  
*Estimated durations:* Overture to *Die Fledermaus*, ca. 9 minutes; *An der schönen blauen Donau*, ca. 9 minutes
the waltz was provided by Josef Weyl, a police official who wrote “special-material” poetry for the Society. His words have often been dismissed as cliché-ridden doggerel — “Wiener seid froh! / Oho, wie so?” (Rejoice, Viennese! / Oh, yeah? How so?) — but a closer reading suggests that their frolicsome inanities are rich in ironic content that would not have been lost on Viennese listeners in the throes of societal and economic upheaval. During the preceding year, the Austrian army suffered a defeat from Prussia, and the mood of the formerly buoyant Habsburg Empire turned grim. Filled as it is with barbs aimed at Vienna’s politicians, landlords, and dancing citizenry, Weyl’s text nowhere makes mention of the Danube — which, in any case, no Viennese of that time, and few today, would likely describe as being a color that resembled blue. An der schönen blauen Donau is occasionally heard in its choral setting, but it is usually encountered as an orchestral piece. Both are entirely authentic readings: Strauss basically wrote this as a string of orchestral waltzes and seems to have had no particular involvement in selecting the text.

**Instrumentation:** The Overture to Die Fledermaus employs two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, snare drum, bass drum, triangle, chime, and strings. An der schönen blauen Donau calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, bass trombone, tuba, timpani, triangle, snare drum, bass drum, cymbals, harp, and strings.

— J.M.K.

### Views and Reviews

Viennese music critic Ludwig Speidel described the electricity in the theater on the night Die Fledermaus opened, writing that Strauss’s music

invades the ear and streams through the blood into the legs, and even the most lethargic man in the theatre unknowingly begins to nod his head, rock his body, tap his feet. Looking down from a box, one could get seasick watching the audience weaving to the fascinating tones that Strauss elicits with his baton from the orchestra. … Triumph, victory on all fronts. Oh, how the Viennese applauded Strauss. As was to be expected, the house shook with raging applause.

![Johann Strauss II (top), soprano Marie Geistinger, and tenor Jani Szika depicted in an 1874 newspaper illustration for the premiere of Die Fledermaus](image-url)
New York Philharmonic

2022–2023 SEASON

JAAP VAN ZWEDEN, Music Director
Leonard Bernstein, Laureate Conductor, 1943–1990
Kurt Masur, Music Director Emeritus, 1991–2015

VIOLINS
Frank Huang
Concertmaster
The Charles E. Culpeper Chair
Sheryl Staples
Principal Associate Concertmaster
The Elizabeth G. Beinecke Chair
Michelle Kim
Assistant Concertmaster
The William Petschek Family Chair
Quan Ge
Hae-Young Ham
The Mr. and Mrs. Timothy M. George Chair
Lisa GiHae Kim
Kuan Cheng Lu
Kerry McDermott
Su Hyun Park
Anna Rabinova
Fiona Simon
The Shirley Baco
Shamel Chair
Sharon Yamada
Elizabeth Zeltser
The William and Elfríða Ulrich Chair
Yulia Ziskel
The Friends and Patrons Chair
Qianqian Li
Principal
Lisa Eunsoo Kim*
In Memory of Laura Mitchell
Soohyun Kwon
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Alina Kobialka
Hyunju Lee
Kyung Ji Min
Marié Schwalbach
Na Sun
The Gary W. Parr Chair
Audrey Wright
Jin Suk Yu
Andi Zhang

VIOLAS
Cynthia Phelps
Principal
The Mr. and Mrs. Frederick P. Rose Chair
Rebecca Young*
The Joan and Joel Smilow Chair
Cong Wu**
The Norma and Lloyd Chazen Chair
Dorian Rence
Leah Ferguson
Katherine Greene
The Mr. and Mrs. William J. McDonough Chair
Vivek Kamath
Peter Kenote
Kenneth Mirkin
Robert Rinehart
The Mr. and Mrs. G. Chris Andersen Chair

CELLOS
Carter Brey
Principal
The Fan Fox and Leslie R. Samuels Chair
Patrick Jee***
The Paul and Diane Guenther Chair
Elizabeth Dyson
The Mr. and Mrs. James E. Buckman Chair
Alexei Yulanqu
Gonzales
Maria Kitsopoulos
The Secular Society Chair
Sumire Kudo
Qiang Tu
Nathan Vickery
Ru-Pei Yeh
The Credit Suisse Chair in honor of Paul Calello

BASSES
Timothy Cobb
Principal
Max Zeugner*
The Herbert M. Citrin Chair
Blake Hinson**
Satoshi Okamoto
Randall Butler
The Ludmila S. and Carl B. Hess Chair
David J. Grossman
Isaac Trapkus+
Rion Wentworth

FLUTES
Robert Langevin
Principal
The Lila Acheson Wallace Chair
Alison Fierst*
Yoobin Son
Mindy Kaufman
The Edward and Priscilla Pilcher Chair

PIECOLO
Mindy Kaufman

OBOES
Liang Wang
Principal
The Alice Tully Chair
Sherry Sylar*
Robert Botti
The Elizabeth and Frank Newman Chair
Ryan Roberts

ENGLISH HORN
Ryan Roberts

CLARINETS
Anthony McGill
Principal
The Edna and W. Van Alan Clark Chair
Pascual Martinez
Fortezza***
The Honey M. Kurtz Family Chair

E-FLAT CLARINET
Pascual Martinez
Fortezza

(Continued)


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.
### BASS CLARINET

Judith LeClair
   Principal
   The Pels Family Chair
Kim Laskowski*
Roger Nye
   The Rosalind Miranda Chair
   in memory of Shirley and Bill Cohen

### CONTRABASSOON

James Ferree++
   Guest Principal
Richard Deane*
R. Allen Spanjer
   The Rosalind Miranda Chair
Leelanee Sterrett
Tanner West
   The Ruth F. and Alan J. Broder Chair
Alana Vegter++

### TRUMPETS

Christopher Martin
   Principal
   The Paula Levin Chair
Matthew Muckey*
Ethan Bensdorf
Thomas Smith

### TROMBONES

Joseph Alessi
   Principal
   The Gurnee F. and Marjorie L. Hart Chair
Colin Williams*
David Finlayson
   The Donna and Benjamin M. Rosen Chair

### BASS TROMBONE

George Curran
   The Daria L. and William C. Foster Chair

### TIMPANI

Markus Rhoten
   Principal
   The Carlos Moseley Chair
Kyle Zerna**

### PERCUSSION

Christopher S. Lamb
   Principal
   The Constance R. Hoguet
   Friends of the Philharmonic Chair
Daniel Druckman*
   The Mr. and Mrs. Ronald J. Ulrich Chair
Kyle Zerna

### HARP

Nancy Allen
   Principal

### KEYBOARD

In Memory of Paul Jacobs
Paolo Bordignon

### PIANO

Eric Huebner
   The Anna-Maria and Stephen Kellen Piano Chair

### ORGAN

Kent Tritle

### LIBRARIANS

Lawrence Tarlow
   Principal
Sara Griffin*

### ORCHESTRA PERSONNEL

DeAnne Eisch
   Orchestra Personnel Manager

### STAGE REPRESENTATIVE

Joseph Faretta

### AUDIO DIRECTOR

Lawrence Rock
   * Associate Principal
   ** Assistant Principal
   *** Acting Associate Principal
   + On Leave
   ++ Replacement / Extra

The New York Philharmonic uses the revolving seating method for section string players who are listed alphabetically in the roster.

### HONORARY MEMBERS OF THE SOCIETY

Emanuel Ax
the late Stanley Drucker
Zubin Mehta

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Jaap van Zweden became Music Director of the New York Philharmonic in September 2018. Also Music Director of the Hong Kong Philharmonic, he will become Music Director of the Seoul Philharmonic in 2024. He has appeared as guest with the Orchestre de Paris and Amsterdam’s Royal Concertgebouw, Leipzig Gewandhaus, Vienna Philharmonic, Berlin Philharmonic, London Symphony, Cleveland, Los Angeles Philharmonic orchestras, and other distinguished ensembles.

In October 2022 Jaap van Zweden and the NY Phil reopened the renovated David Geffen Hall with HOME, a monthlong housewarming for the Orchestra and its audiences. Season highlights include musical explorations of SPIRIT, featuring Messiaen’s Turangalîla-symphonie and J.S. Bach’s St. Matthew Passion, and EARTH, featuring Julia Wolfe’s unEarth and John Luther Adams’s Become Desert. He conducts repertoire ranging from Beethoven and Bruckner to premieres by Marcos Balter, Etienne Charles, Caroline Shaw, and Carlos Simon.

In February 2020 van Zweden premiered the first three works commissioned through Project 19 — which marks the centennial of the 19th Amendment with new works by 19 women composers, including Tania León’s Pulitzer Prize–winning Stride. In the 2021–22 season, during the David Geffen Hall renovation, the Music Director led the Orchestra at venues across New York City, including his first–ever Philharmonic appearances at Carnegie Hall.

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). Other recordings include first–ever performances in Hong Kong of Wagner’s Ring Cycle (Naxos) and Wagner’s Parsifal, which received the 2012 Edison Award for Best Opera Recording.

Born in Amsterdam, Jaap van Zweden was appointed the youngest–ever concertmaster of the Royal Concertgebouw Orchestra at age 19. He began his conducting career almost 20 years later, in 1996. Recently named Conductor Emeritus of the Antwerp Symphony Orchestra, he is Honorary Chief Conductor of the Netherlands Radio Philharmonic, where he was Chief Conductor (2005–13); served as Chief Conductor of the Royal Flanders Orchestra (2008–11); and was Music Director of the Dallas Symphony Orchestra (2008–18), where he is now Conductor Laureate. He was named Musical America’s 2012 Conductor of the Year and in 2018 was the subject of a CBS 60 Minutes profile. Under his leadership the Hong Kong Philharmonic was named Gramophone’s 2019 Orchestra of the Year, and in 2020 he was awarded the prestigious Concertgebouw Prize.

In 1997 Jaap van Zweden and his wife, Aaltje, established the Papageno Foundation to support families of children with autism. In 1995 the Foundation opened the Papageno House — with Her Majesty Queen Maxima in attendance — where young adults with autism live, work, and participate in the community. Today, the Foundation focuses on the development of children and young adults with autism by providing in–home music therapy; cultivating funding opportunities to support autism programs; and creating a research center for early diagnosis and treatment of autism and analyzing the benefits of music therapy. The Foundation app TEAMPapageno allows children with autism to communicate with each other through music composition.
The New York Philharmonic plays a leading cultural role in New York City, the United States, and the world. Each season the Orchestra connects with millions of music lovers 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. The NY Phil explores its newly renovated home’s potential through repertoire that activates the new Wu Tsai Theater, and by launching new presentations, including at the intimate Kenneth C. Griffin Sidewalk Studio. The season began with HOME, a monthlong festival introducing the hall and its new spaces. Later, the Philharmonic is examining LIBERATION, a response to cries for social justice; SPIRIT, a reflection on humanity’s relationship with the cosmos; and EARTH, which reflects on the climate crisis. Over the season the Orchestra gives World, US, and New York Premieres of 16 works and builds on impactful partnerships forged over the course of the COVID-19 pandemic through the launch of NY Phil Bandwagon — free, outdoor, “pull-up” concerts that brought live music back to New York City.

In the 2021–22 season the NY Phil presented concerts at Alice Tully Hall and the Rose Theater at Jazz at Lincoln Center’s Frederick P. Rose Hall, and gave World, US, and New York premieres of ten commissions. Programming highlights included Authentic Selves: The Beauty Within, featuring then Mary and James G. Wallach Artist-in-Residence Anthony Roth Costanzo, and The Schumann Connection, conducted by Gustavo Dudamel.

The New York Philharmonic has commissioned and/or premiered works by leading composers from every era since its founding in 1842, from Dvořák’s New World Symphony and Gershwin’s Concerto in F to two Pulitzer Prize winners: John Adams’s On the Transmigration of Souls and Tania León’s Stride, commissioned through Project 19, which marks the centennial of the 19th Amendment with commissions by 19 women composers. The NY Phil, 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 Orchestra’s extensive history is available free online through the New York Philharmonic Shelby White & Leon Levy Digital Archives.

A resource for its community and the world, the Orchestra complements annual free concerts across the city with education projects, including the famed Young People’s Concerts and Very Young Composers Program. The Orchestra has appeared in 436 cities in 63 countries, including Pyongyang, DPRK, in 2008, the first visit there by an American orchestra.

Founded in 1842 by local musicians, the New York Philharmonic is one of the oldest orchestras in the world. Notable figures who have conducted the Philharmonic include Tchaikovsky, Richard Strauss, Stravinsky, and Copland. Jaap van Zweden became Music Director in 2018–19, succeeding musical leaders 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).