The McKnight Center for the Performing Arts Presents the

**NEW YORK PHILHARMONIC**

**Saturday, September 23, 2023, 7:30 p.m.**

**New York Philharmonic**
Jaap van Zweden, Conductor
Jeff Tyzik, Conductor
Christopher Martin, Trumpet (The Paula Levin Chair)

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<tr>
<th>Composer</th>
<th>Piece</th>
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<tr>
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<td>Superman March from <em>Superman</em></td>
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<tr>
<td>STEINER</td>
<td>Casablanca Suite</td>
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<tr>
<td>John WILLIAMS</td>
<td>Theme from <em>Jaws</em></td>
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<td>Jeff TYZIK</td>
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<td>John WILLIAMS</td>
<td>With Malice Toward None from <em>Lincoln</em></td>
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<td>BERNSTEIN / ARR. PERESS</td>
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<tr>
<td>John WILLIAMS</td>
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<td></td>
<td>Imperial March</td>
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<td>ROSSINI</td>
<td>Overture to <em>William Tell</em></td>
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<td>J. STRAUSS II</td>
<td>Overture to <em>Die Fledermaus (The Bat)</em>, Op. 362</td>
<td>(1873–74)</td>
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<tr>
<td>J. STRAUSS II</td>
<td><em>An der schönen blauen Donau (On the Beautiful Blue Danube)</em>, Op. 314</td>
<td>(1866–67)</td>
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<tr>
<td>RAVEL</td>
<td>Boléro</td>
<td>(1928)</td>
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**Sunday, September 24, 2023, 2:00 p.m.**

**New York Philharmonic**
Jaap van Zweden, Conductor
Anne-Marie McDermott, Piano

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<td>MOZART</td>
<td>Piano Concerto No. 20 in D minor, K.466</td>
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<td>DVOŘÁK</td>
<td>Symphony No. 9 in E minor, Op. 95, <em>From the New World</em></td>
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<td>Adagio — Allegro molto</td>
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<td>Largo</td>
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<td>Molto vivace</td>
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<td></td>
<td>Allegro con fuoco</td>
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INTERMISSION

**New York Philharmonic**
Jaap van Zweden, Conductor
Anne-Marie McDermott, Piano

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NOTES ON THE PROGRAM

September 23 Concert

FIRST HALF: FILM MUSIC

It is a great pleasure to perform some of the greatest film music of the 20th century with the New York Philharmonic. Tonight we perform cinematic themes by John Williams, Max Steiner, and Leonard Bernstein along with music from Westerns by Elmer Bernstein (The Magnificent Seven), Alfred Newman (How the West Was Won), Bruce Broughton (Silverado), and John Barry (Dances With Wolves).

A masterful film composer captures the essence of the film by composing melodic themes that portray the essential qualities of the main characters. The composer also writes music that supports the various emotional threads that connect the film. Whether it’s an action sequence, a stampede of buffalo on the great plains, a romantic scene, or an ominous threat — from a shark or a science fiction villain — the music creates an emotional connection between the film and the viewer that makes the experience transcendent.

In the movie experience, the film score shares the sonic space of the film with the dialogue and sound effects. Sometimes this means that the music might play second or even third fiddle to the other sound elements. The music you will hear this evening is front and center, without any competition. This glorious music stands on its own without the film and delivers melodic themes and beautiful tapestries of sound that stand the test of time.

— Jeff Tyzik

OVERTURE TO WILLIAM TELL
GIOACHINO ROSSINI

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
Estimated duration: ca. 12 minutes

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. The complete Overture 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 and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, bass drum, triangle, cymbals, and strings.

— 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)

OVERTURE TO DIE FLEDERMAUS (THE BAT)
AN DER SCHÖNEN BLAUVEN DONAU (ON THE BEAUTIFUL BLUE DANUBE), OP. 314
JOHANN STRAUSS II

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.
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 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 moments as oboe d’amore and three sizes of saxophones. Ravel wrote, in a letter to a friend:

It is … a piece lasting seventeen minutes and consisting wholly of orchestral tissue without music — of one very long, very gradual crescendo. The themes are impersonal — folk tunes of the usual Spanish-Italian kind. 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 (one doubling 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.
Ludwig van Beethoven endured a tortured relationship with the stage. He aspired relentlessly to conquer the genre of opera: his career was littered with fervent expressions of desire, and even a few fragmentary attempts, to compose an opera worthy of his genius. But in the end, he managed to complete only one — *Fidelio*. As if to underscore his unease with the genre, he actually “completed” *Fidelio* three times (the first two under the title *Leonore*) before it reached the state in which it is usually performed today.

But there was more to the stage than opera, and in other theatrical genres Beethoven fared better. He wrote music for ballets (*Ritterballet and The Creatures of Prometheus*) and incidental music for a half-dozen stage plays: *Egmont*, *Coriolan*, *King Stephen*, *The Ruins of Athens*, *Turpeja*, and *Leonore Prohaska*. Except for Goethe’s *Egmont*, all of these plays would be profoundly forgotten in most quarters today but for Beethoven’s contributions to their productions. Even that has not been enough to keep most of them alive, with the result that these scores contain many of Beethoven’s least known pages.

Beethoven fairly idolized Goethe, whom he referred to as “the foremost German poet,” and when the Hoftheater commissioned the composer to write incidental music for a revival of Goethe’s 1786 tragedy *Egmont*, scheduled to open in June 1810, he leapt at the opportunity. The commission offered him a good excuse to meet the poet, and he lost little time writing to Goethe, adopting a tone of uncharacteristic humility:

> You will soon receive my music for *Egmont* — this wonderful *Egmont* which I read and felt and set to music thinking warmly of you. I am eager to know what you think of it. Even censure will be beneficial to me and my art and will be just as welcome as unmitigated praise.

Goethe did respond with unmitigated praise, expressing particular delight at a passage the composer crafted to accompany the hero’s slumber, the eighth of the nine numbers in Beethoven’s score, not counting the Overture.

The play’s subject appealed greatly to Beethoven’s political taste, derived as it was from a historical incident of the 16th century in which Count Egmont, a Flemish nobleman — let us not forget that Beethoven was of Flemish ancestry — defies the occupying Spanish forces and seals his own doomed fate to afford his people a vision of freedom. Ideals of political liberation were dear to Beethoven, and they informed a number of his compositions, including *Fidelio*, the plot of which sports many parallels with that of *Egmont*. In *Fidelio* the opponent of oppression is locked away in a prison and is rescued at the 11th hour by his steadfast and courageous wife. In Goethe’s *Egmont* things don’t work out as happily, and the hero’s girlfriend is unable to prevent his execution. Nonetheless, personal sacrifice leads to a greater good, in this case inspiring the oppressed Flemish people to rebel against the occupying forces. “I too go forth from this prison to meet an honorable death,” proclaims Count Egmont in a monologue after his girlfriend appears in a dream to explain the victory that lies ahead. “I die for the freedom for which I lived and fought and to which I now sacrifice myself as a suffering victim.”

Beethoven’s Overture, which is by far the most frequently performed piece of his *Egmont* music, seems crafted to set the scene very specifically. According to the traditional lore about the work, a slow introduction (*Sotto tenuto ma non troppo*) depicts the Flemish populace suffering under the yoke of the Spanish oppressors. This eventually yields to a rapid section (*Allegro*) meant to suggest the optimistic spirit of revolt harbored by the Flemish. At the end, a celebratory climax (*Allegro con brio*) symbolizes the inevitable victory over oppression and, in the production of the play, returns at the end under the title *Siegesfestino*, or “Symphony of Victory.”

**PIANO CONCERTO NO. 20 IN D MINOR, K.466**

**WOLFGANG AMADEUS MOZART**

**Born:** January 27, 1756, in Salzburg, Austria  
**Died:** December 5, 1791, in Vienna  
**Work composed:** 1785, probably completed on February 10 of that year  
**World premiere:** February 11, 1785, at Vienna’s Mehlgrube Casino, with the composer at the keyboard  
**Estimated duration:** ca. 32 minutes

Wolfgang Amadeus Mozart was terribly busy on February 11, 1785, and would have been busier still if he hadn’t managed to finish his D-minor Piano Concerto the day before. Some bureaucratic red tape at the Vienna Composers Society needed to be tended to, and there was a concert to play that evening to launch a series of six that represented an important income opportunity. The evening’s program would include the premiere of the new concerto, assuming the music copyist could get the parts to the orchestra’s stands in time. In the midst of it all, at one o’clock in the afternoon, Mozart’s father, Leopold, arrived (with a friend) for a ten-week visit with Wolfgang and his wife.

Leopold wrote several days later to his daughter, Nannerl, in Salzburg:

> That same Friday we drove at six o’clock to his first subscription concert, where there was a vast concourse of people of rank. Each person pays one sovereign d’or (or three ducats) for the six Lenten concerts. It is in the Mehlgrube: for the use of the room he pays only one-half a sovereign d’or. The concert was incomparable, the orchestra was excellent. Apart from the symphonies, there was a singer from the Italian theater who sang two arias. Then came a new, superb piano concerto by Wolfgang, which the copyist was still writing out when we arrived, and your brother had not even found time to play through the Rondeau because he had to supervise the copying.

Unfortunately, the concert precluded Mozart’s being on hand when his dear friend and mentor Joseph Haydn was sworn in as an apprentice Freemason. A few days later Haydn visited the Mozarts (father and son) and uttered the pronouncement that Leopold would proudly quote to Nannerl in the same letter:
I tell you before God, and as an honest man, that your son is the greatest composer I know, either personally or by reputation; he has taste and moreover the greatest possible knowledge of the science of composing.

The D-minor Concerto that Leopold found so superb is a brooding, disturbing work, displaying a completely different character from the verdant F-major Concerto (K.459) that directly preceded it and the sublime C-major Concerto (K.467) that would follow a month later. The D-minor is one of only two Mozart piano concertos written in the minor mode, the other being the later C-minor Concerto (K.491).

It has often been remarked that Mozart linked certain keys with specific emotions. The key of D minor surfaces rarely in his oeuvre, but when it does — as in the String Quartet (K.421), the opera Don Giovanni, and the unfinished Requiem — it tends to impart the same uneasy, even dangerous, atmosphere that the D-minor Concerto does. The orchestra boasts unusual, unsettling timbres — or would have in Mozart’s day, when the horn players were instructed to intone muted timbres by inserting their fists deep into their instruments’ bells. But even in this tense concerto Mozart allowed certain Classical norms to prevail. Just as he would in Don Giovanni, Mozart concluded this concerto in the major key, modulating at the very end into sunny D major and paying obeisance to the 18th-century aesthetic of the positive moral resolution or — simply put — the happy ending.

All told, the concerto resembles what listeners expect from Beethoven rather than from Mozart: unremitting intensity, violent outbursts, segregation of the soloist from the orchestra, a wide-ranging keyboard part. In fact, Beethoven, his contemporaries, and his followers would admire this piece immensely. As a young pianist, Beethoven kept Mozart’s D-minor Concerto in his active repertoire, and in 1809 he composed cadenzas for the first and third movements. Mozart would have improvised his own cadenzas. Beethoven probably improvised them in performance, too, and seems only to have written them down as an aid for his student Ferdinand Ries. The first is especially impressive, though in an idiom that is far more Beethovenian than Mozartian — but, in a sense, that’s in line with the work as a whole.

**Instrumentation:** flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings, in addition to the solo piano.

**Cadenzas:** No original cadenzas by Mozart survive for this concerto. In this performance, Anne-Marie McDermott plays Beethoven’s cadenzas.

— J.M.K.

**SYMPHONY NO. 9 IN E MINOR, OP. 95, FROM THE NEW WORLD**

**ANTONÍN DVOŘÁK**

**Born:** September 8, 1841, in Nelahozeves, near Kralupy, Bohemia

**Died:** May 1, 1904, in Prague

**Work composed:** December 1892—spring 1893

**World premiere:** December 15, 1893, with Anton Seidl conducting the New York Philharmonic in a “public rehearsal”; the official premiere took place the following evening at Carnegie Hall

**Estimated duration:** ca. 42 minutes

In June 1891 the American philanthropist Jeannette Thurber asked Antonín Dvořák to consider directing the National Conservatory of Music in New York, which she had been nurturing into existence over the preceding several years. Dvořák was persuaded. He served as the conservatory’s director from 1892 through 1895, building the school’s curriculum and faculty, appearing as a guest conductor, and composing such masterworks as his String Quartet in F major (Op. 96, the American), String Quintet in E-flat major (Op. 97), and Symphony No. 9, From the New World, which occupied him during the winter and spring of 1893. Its premiere that December, with Anton Seidl conducting the New York Philharmonic, was a huge success, a peak of the composer’s career, and the critic for the New York Evening Post proclaimed it “the greatest symphonic work ever composed in this country.”

The title came to Dvořák as an afterthought, and he added it just before delivering the score to the Philharmonic, later explaining that it signified nothing more than “impressions and greetings from the New World.” But for that subtitle, a listener encountering the piece for the first time might not consider it less demonstrative of the “Czech spirit” than any of the composer’s other symphonies. Syncopated rhythms and modal melodies are emblematic of many folk and popular musical traditions, those of Bohemia and the United States included. Still, the work’s title invites one to recall how interested Dvořák was in African American and Native American music, and musicologists have found in its melodies echoes of such undeniably American tunes as Swing Low, Sweet Chariot.

The African American presence in the musical scene was immense during Dvořák’s American years. Ragtime left him cold, but he was fascinated by the repertory of Negro spirituals. So far as Native American music is concerned, it’s known that he attended one of Buffalo Bill Cody’s Wild West shows in New York in the spring of 1893, which would have included more-or-less authentic singing and dancing from a group of Oglala Sioux who belonged to Cody’s troupe. Since Dvořák was just then completing this symphony, it is impossible that the music he heard on that occasion could have inspired the work’s material in any direct way; the same must be said of the Iroquois performers Dvořák encountered a few months later at a performance given by the Kickapoo Medicine Company during his summer in the Czech community of Spillville, Iowa.

The ethnic influences on the Symphony From the New World become interesting in light of the composer’s own assertions about the subject. The principal theme of the Largo movement sounds for all the world like a spiritual, but its melody is an original creation of Dvořák’s, as are all the melodies in the New World Symphony. Sung by the English horn, it combines tenderness, nostalgia, and a sense of resolute hopefulness. The title Goin’ Home became attached to it three decades after the premiere when, in 1922, William Arms Fisher (1861–1948, who had studied with Dvořák at the National Conservatory and became a notable music historian, editor, and author) crafted “dialiect words” to fit Dvořák’s tune.

The final movement (Allegro con fuoco) evolves out of a march-theme that seems perfectly appropriate to a mitteleuropäische symphony. One tends to think of Dvořák as broadly resembling Brahms in his musical inclinations, and although there is plenty here that is Brahms-like (particularly the Brahms of the Hungarian Dances), Dvořák’s finale is also a reminder of his composer’s early infatuation with Wagner. The musical world of Dvořák’s day had become polarized between what was viewed as Brahmsian conservatism and Wagnerian experimentalism. One of the great achievements of Dvořák’s late music, and certainly of the Symphony From the New World, is the extent to which it bridges even that politically charged divide.

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

— J.M.K.
NEW YORK PHILHARMONIC
2023–2024 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 Bacot Shamal Chair
Sharon Yamada
Elizabeth Zeltser
The William and Elfriede
Ulrich Chair
Yulia Ziskel
The Friends and Patrons Chair
Qianqian Li
Principal
Lisa Eunsoo Kim*
In Memory of Laura Mitchell
Soohyun Kwon*
The Joan and Joel I. Picket Chair
Duoming Ba
Hannah Choi

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
Sofia Basile
Leah Ferguson
Katherine Greene
The Mr. and Mrs. William J.
McDonough Chair
Vivek Kamath
Peter Kenote
Kenneth Mirkin
Tabitha Rhee
Robert Rinehart
The Mr. and Mrs. G. Chris
Andersen Chair
En-Chi Cheng++
Nicholas Gallitano++

CELLOS
Carter Brey
Principal
The Fan Fox and Leslie R.
Samuels Chair
Matthew Christakos++
Guest Associate Principal
Patrick Lee***
The Paul and Diane Guenther Chair
Elizabeth Dyson
The Mr. and Mrs. James E.
Buckman Chair
Alexei Yumanqui Gonzales
Maria Kitsopoulou
The Secular Society Chair
Sumire Kudo
Qiang Tu
Nathan Vickery
Ru-Pei Yeh
The Credit Suisse Chair in honor of
Paul Calello
Caitlin Sullivan++
Wendy Sutter++

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
Alex Bickard++
Ha Young Jung++

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

PICCOLO
Mindy Kaufman

OBOES
Liang Wang+
Principal
The Alice Tully Chair
Sherry Sylar*
Robert Botti
The Lizabeth and Frank
Newman Chair
Ryan Roberts
John Upton++

ENGLISH HORN
Ryan Roberts

CLARINETS
Anthony McGill
Principal
The Edna and W. Van Alan Clark
Chair
Benjamin Adler*
Pascual Martinez Forteza
The Honey M. Kurtz Family Chair
Barret Ham+++
BASS CLARINET
Barret Ham++

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

CONTRABASSOON
Billy Hestand++

HORNS

Principal
Richard Deane*
R. Allen Spanjer
The Rosalind Miranda Chair
Leelanee Sterrett
Tanner West
The Ruth F. and Alan J. Broder Chair
David Peel++

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

TUBA
Alan Baer
Principal

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
David Stevens++
Marcelina Suchocka++
Joseph Tompkins++

HARP
Nancy Allen
Principal
Stacey Shames++

KEYBOARD
In Memory of Paul Jacobs

HARPSCICHORD
Paolo Bordignon+

PIANO
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ABOUT THE ARTISTS

Jaap van Zweden became Music Director of the New York Philharmonic in 2018. In 2023–24, his farewell season celebrates his connection with the Orchestra’s musicians as he leads performances in which six Principal players appear as concerto soloists. He also revisits composers whom he has championed at the Philharmonic, ranging from Steve Reich and Joel Thompson to Mozart and Mahler. By the conclusion of his Philharmonic tenure he will have led the Orchestra in World, US, and New York Premieres of 31 works. 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 Hong Kong Philharmonic in first-ever 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.

GRAMMY Award winner Jeff Tyzik is one of America’s most innovative and sought-after pops conductors. Tyzik is recognized for his brilliant arrangements, original programming, and engaging rapport with audiences of all ages. Tyzik holds The Dot and Paul Mason Principal Pops Conductor’s Podium at the Dallas Symphony Orchestra and serves as Principal Pops Conductor of the Seattle, Detroit, and Oregon symphonies and The Florida Orchestra. This season Tyzik celebrates his 23rd season as Principal Pops Conductor of the Rochester Philharmonic Orchestra. Frequently invited as a guest conductor, Tyzik has appeared with the Boston Pops, Cincinnati Pops, Milwaukee Symphony, Pittsburgh Symphony, Toronto Symphony, Indianapolis Symphony, The Philadelphia Orchestra, Los Angeles Philharmonic, and the Royal Scottish National Orchestra.

In May 2007 the Harmonia Mundi label released his recording of works by Gershwin with pianist Jon Nakamatsu and the RPO, which stayed in the Top 10 on the Billboard classical chart for over three months and received critical acclaim. Committed to performing music of all genres, Tyzik has collaborated with such diverse artists as Megan Hilty, Chris Botti, Matthew Morrison, Wynnona Judd, Tony Bennett, Art Garfunkel, Dawn Upshaw, Marilyn Horne, Arturo Sandoval, The Chieftains, Mark O’Connor, Doc Severinsen, and John Pizzarelli. He has created numerous original programs that include the greatest music from jazz and classical to Motown, Broadway, film, dance, Latin, and swing. Tyzik holds Bachelor of Music and Master of Music degrees from the Eastman School of Music.

Christopher Martin joined the New York Philharmonic as Principal Trumpet, The Paula Levin Chair, in September 2016. He served as principal trumpet of the Chicago Symphony Orchestra (CSO) for 11 seasons, and also served as principal trumpet of the Atlanta Symphony Orchestra and associate principal trumpet of The Philadelphia Orchestra. He made his New York Philharmonic solo debut in October 2016, performing Ligeti’s The Mysteries of the Musabre, led by then Music Director Alan Gilbert. Martin has appeared as soloist multiple times nationally and internationally with the CSO and music director Riccardo Muti. Highlights of Martin’s solo appearances include the 2012 World Premiere of Christopher Rouse’s concerto Heimdall’s Trumpet; Panufnik’s Concerto in modo antico, with Muti; a program of 20th-century French concertos by André Jolivet and Henri Tomasi; and more than a dozen performances of J.S. Bach’s Brandenburg Concerto No. 2. Other solo engagements have included Martin with the Australian Chamber Orchestra, Seiji Ozawa’s Saito Kinen Festival, Atlanta and Alabama Symphony Orchestras, and the National Symphony Orchestra of Mexico.

Christopher Martin’s discography includes a solo performance in John Williams’ score to Steven Spielberg’s Lincoln (2012) and two recordings of a concerto Martin co-commissioned: John Mackey’s Antique Violences. Dedicated to music education, Martin is a professor of trumpet at The Juilliard School and has given master classes and seminars around the world. He has served on the faculty of Northwestern University and coached the Civic Orchestra of Chicago for 11 years. In 2010 he co-founded the National Brass Symposium with his brother Michael Martin, a trumpeter in the Boston Symphony Orchestra, and in 2016 he received the Edwin Franko Goldman Memorial Citation from the American Bandmasters Association for outstanding contributions to the wind band genre.

Pianist Anne-Marie McDermott has played concertos, recitals, and chamber music in hundreds of cities throughout the world. In addition to performing, she also serves as Artistic Director of the Bravo! Vail Music and Ocean Reef music festivals, and Curator for Chamber Music for San Diego’s Mainly Mozart Festival. McDermott’s repertoire ranges from Bach, Haydn, and Beethoven to Rachmaninoff, Prokofiev, and Scriabin, to works by today’s most influential composers. She has performed with many leading orchestras and is a longterm member of The Chamber Music Society of Lincoln Center. In recent years, McDermott premiered and recorded a new concerto by Poul Ruders with the Vancouver Symphony, alongside Rachmaninoff’s Paganini Variations, and returned to play Gershwin with the New York Philharmonic at Bravo! Vail. She has also performed the Mozart Concerto, K. 595, with The Philadelphia Orchestra led by Sir Donald Runnicles, the Bach D-minor concerto with members of The Philadelphia Orchestra, and Bach’s Brandenburg Concerto No. 5 with Le Trémplin Bélu. Other highlights include touring with violinist Nadja Salerno-Sonnenberg and to the New Century Chamber Orchestra; the complete Beethoven piano trios with Ida Kavafian and Peter Wiley; and the complete Beethoven cello sonatas with Lynn Harrell. Recent international highlights include a performance of R. Schumann’s Piano Concerto with the São Paulo Symphony at the Cartagena Festival and an all-Haydn recital tour of China. McDermott gave performances of works by Charles Wuorinen in New York and Washington, DC, in celebration of the composer’s 75th birthday. His last piano sonata was written for her and premiered at New York’s Town Hall. McDermott studied at the Manhattan School of Music and is the recipient of an Avery Fisher Career Grant.

The New York Philharmonic connects with millions of music lovers each season through live concerts, broadcasts, streaming, education programs, and more. In 2023–24 — which builds on the Orchestra’s transformation reflected in the new David Geffen Hall — the Orchestra honors Jaap van Zweden in his farewell season as Music Director, premieres 14 works by a wide range of composers, marks György Ligeti’s centennial, and celebrates the one-hundredth birthday of the beloved Young People’s Concerts. The Philharmonic has commissioned and/or premiered important works, from Dvořák’s New World Symphony to Tania Leon’s Pulitzer Prize–winning Stride, and offers concert streaming through a new partnership with Apple Music Classical. The Orchestra builds on a longstanding commitment to serving its communities — which has led to annual free concerts across New York City and the free online New York Philharmonic Shelby White & Leon Levy Digital Archives — through a new ticket access program.

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; Gustavo Dudamel will become Music and Artistic Director in 2026 after serving as Music Director Designate in 2025–26.