Lead support for these concerts is provided by Harold Mitchell AC.

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

‡ Donor Rehearsals are available to Philharmonic supporters; learn more at nyphil.org/memberevents.
Jaap van Zweden, Conductor
Joshua Bell, Violin

VARIOUS

Kevin PUTS (b. 1972)
Edgar MEYER (b. 1960)
Jake HEGGIE (b. 1961)
Jennifer HIGDON (b. 1962)
Jessie MONTGOMERY (b. 1981)
Kevin PUTS (b. 1972)

The Elements (2023; US Premiere–Commissioned by Joshua Bell)

Earth
Water
Fire
Air
Space
Earth (reprise and finale)

Intermission

COPLAND (1900–90)

Third Symphony (1944–46)
Molto moderato: with simple expression
Allegro molto
Andantino quasi allegretto
Molto deliberato (Fanfare); Allegro risoluto

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Notes on the Program

The Elements

Kevin Puts, Edgar Meyer, Jake Heggie, Jennifer Higdon, and Jessie Montgomery

An unusual suite for violin and orchestra has resulted from an unusual commission. Violinist Joshua Bell has brought together five of today’s most celebrated composers for *The Elements*. Each contributes a section based on one of the classical concepts derived to describe all matter: *Earth, Water, Fire, Air,* and *Space* (standing in for the ancient notion of Ether).

Bell, who has commissioned some previous works, had been toying with the idea of a themed piece with movements that could each stand on their own, à la Vivaldi’s *The Four Seasons* or Holst’s *The Planets*. The concept began forming around 2018, but took a back seat until the quieter period of the pandemic, when Bell began making a list of composers he hoped to work with, and landed on the idea of commissioning several for a combined piece.

Distribution of the different elements fell into place based on the composers’ preferences, with Bell weighing in on certain individual strengths. He knew, for example, that he wanted *Earth* to go to Kevin Puts. *Earth* acts as a grounding force for *The Elements*, opening the piece and returning as a reprise and finale. Puts has written numerous concertos and orchestral works; *Contact*, his triple concerto for two violins, bass, and orchestra, won the 2023 Grammy for Best Contemporary Classical Composition. He has also become known for operatic works such as *The Hours*, premiered at The Metropolitan Opera in November 2022, and *Silent Night*, winner of the 2012 Pulitzer Prize for Music.

Bell and Edgar Meyer, a composer and acclaimed bass player who works in multiple genres, have collaborated on a number of projects over the years. Those have included the premiere of Meyer’s Double Concerto for Double Bass and Violin with the Boston Symphony Orchestra at Tanglewood, and the Overture for Violin and Orchestra, written for the Academy of St Martin in the Fields, where Bell is music director. Perhaps it’s a reason that Meyer felt comfortable challenging the violinist

In Short

**Work composed:** 2023, by Kevin Puts, Edgar Meyer, Jake Heggie, Jennifer Higdon, and Jessie Montgomery; originated and commissioned by Joshua Bell; generously sponsored by David and Judith Anderson, Antonia Gordon, Kenneth and Susan Greathouse, Joseph and Bette Hirsch, Carol Kaganov, and Elizabeth and Justus Schlichting

**World premiere:** September 1, 2023, in Hamburg, Germany, by the NDR Elbphilharmonie Orchester, Alan Gilbert, conductor, Joshua Bell, soloist; this followed working sessions at the Colorado Music Festival, with the movements performed over two nights, August 3 and 6, 2023, Peter Oundjian, conductor, Joshua Bell, soloist

**New York Philharmonic premiere:** these performances, which mark the work’s US Premiere

**Estimated durations:** *Earth*, ca. 9 minutes; *Water*, ca. 7 minutes; *Fire*, ca. 6 minutes; *Air*, ca. 6 minutes; *Space*, ca. 7 minutes; *Earth* (Reprise and Finale), ca. 3 minutes
to try some passages in *Water* that even Bell thought would be too difficult. After a serene opening, the taps are opened, the latter says, as Meyer masterfully orchestrates the torrential flow of water in woodwinds and strings, ending on a single note in the solo violin.

Jake Heggie’s *Fire* injects an unexpected playfulness into the element through the idea of it sparking action and invention. Heggie is best known for his operas and art songs. *Dead Man Walking* has become the most performed new opera of the past two decades, and *Intelligence* will be premiered in October as Houston Grand Opera’s season opener. As he is not a string player, Heggie relied on Bell’s expertise for technical aspects of

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**Earth / Earth (reprise and finale)**

Kevin Puts

Born: January 3, 1972, in St. Louis, Missouri

Resides: New York City

Kevin Puts’s *Earth* and *Earth* (reprise and finale) bookend *The Elements*. The piece begins on solid ground, with a repeating four-note ostinato over which the solo violin and the orchestral violins trade lyrical phrases. Puts says:

This opening idea was drawn from my Violin Concerto (2006) but takes a different journey here, eventually “taking flight” for a brief period. The reprise and finale flows seamlessly from the end of Jessie Montgomery’s *Space*, resuming the development of ideas begun at the suite’s opening and reaching grander heights here. Beyond the fundamental sense of stability and endurance the element *Earth* suggested to me, I hope the music also conveys a more spiritual reverence for the planet Earth itself and, in some minute way, might inspire its protection.

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**Water**

Edgar Meyer

Born: November 24, 1960, in Tulsa, Oklahoma

Resides: Nashville, Tennessee

Edgar Meyer says that this movement deals with both a gentler side of water and a more forceful side:

Music early in the movement is non-specific and maybe evocative of a gentle rain. The music later in the movement comes from a specific vision. I thought of being a particle of water in a high South American waterfall, hurled in seconds down into the swirling silt and sludge at the bottom, and onward from there. I’m not sure if it’s what I would see if I heard this music for the first time, but it certainly is what I saw when I wrote it.
Fire, making its creation the most collaborative among The Elements’ movements.

Jennifer Higdon has been commissioned by numerous orchestras, with some of her most notable works falling in the concerto genre: she was awarded the Pulitzer Prize in 2010 for her Violin Concerto (composed for Hilary Hahn), and she has won Grammy Awards for Best Contemporary Classical Composition for her Percussion Concerto (2010), Viola Concerto (2018), and Harp Concerto (2020). In Air Higdon calls upon strings, plus bowed vibraphone, to conjure qualities of that element. Bell finds something of the form of a musical air, a lyrical interlude, in the movement.

Jessie Montgomery — who describes herself as a violinist as well as a composer and educator — draws upon her intimate knowledge of the instrument for Space. Her music has become an increasingly frequent presence on chamber and orchestra programs in the past few years,

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**Fire**  
**Jake Heggie**

*Born:* March 31, 1961, in West Palm Beach, Florida  
*Resides:* San Francisco, California

“My score for Fire begins with a spark,” says Jake Heggie, adding:

Something possibly beautiful and essential emerges, fascinating and elusive. We cannot hold fire, but it can consume us. It is essential for life but can also be the cause of immense destruction. And then, miraculously, for rebirth. We need it. We fear it. We try to tame and contain it, but it can quickly run out of control. I wanted to explore both physical and metaphysical fire: the passion, the flame that is essential to our spirits — to all spirituality. Where will that initial spark lead? We may never know. And that is part of a beautiful, inexplicable chaos.

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**Air**  
**Jennifer Higdon**

*Born:* December 31, 1962, in Brooklyn, New York  
*Resides:* Philadelphia, Pennsylvania

Of her element, Jennifer Higdon says:

Air feeds our bodies (in our first breath as we enter the world) and the plants and the oceans; we feel it with every change of season. It is also the sigh that we make when listening to the beautiful tone of Joshua Bell. Knowing that this movement would likely be in the middle of all these other dramatic elements with high energy and swirling notes, this moment is a calm spot, a space for breathing and quiet reflection.
and she was selected as one of 19 women composers for the New York Philharmonic’s Project 19 commissioning initiative. She serves as composer-in-residence with the Chicago Symphony Orchestra.

The Elements was not intended to make a particular statement. However, Bell acknowledges that listeners can’t help but consider the work in terms of current conversations around climate change, the planet, and humanity’s future in space. “These five works celebrate the beauty of our natural world, and I believe this music can help us appreciate the incredible gifts that the ‘elements’ give us every day of our lives,” he says.

Audiences will have multiple opportunities to think about The Elements this season. These performances follow the World Premiere by the NDR Elbphilharmonie Orchester and a performance by the Hong Kong Philharmonic, the latter led by Jaap van Zweden; in the future Bell is slated to perform the work with the National Symphony, Seattle Symphony, and Chicago Symphony orchestras.

**Instrumentation:** over the course of the five movements, 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, vibraphone, triangle (with and without bow), rain stick, a variety of cymbals, crotales, triangle, bass drum, waterphone, woodblock, chimes, orchestra bells, xylophone, tambourine, tam-tam, snare drum, tomtoms, harp, piano (doubling celesta), and strings, in addition to the solo violin.

— Rebecca Winzenried, former Program and Publications Editor at the New York Philharmonic

Kevin Puts’s *Earth* and Edgar Meyer’s *Water* are presented under license from Boosey & Hawkes Inc., copyright owners.

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**Space**

Jessie Montgomery

**Born:** December 8, 1981, in New York City  
**Resides:** New York City

Jessie Montgomery was tasked with musically conveying the element “which encompasses all of the elements, all of the planets, and all the matter of the universe.” She adds:

It’s no small feat to try to encapsulate such immense kinetic energy by portraying all of these elements together. In my composition, the solo violin takes on a melodic journey, pulling the listener both inward, into their own imagination of the universe, and outward, into the very depths of outer space. There are some subtle references to the other elements throughout the piece, particularly in its motivic language and its feeling, while being expansive in its transformative nature.
Aaron Copland had already produced two symphonies, in 1924 / 28 and 1934, when in March 1944 the conductor Serge Koussevitzky extended a commission for another major orchestral work, which he hoped to introduce at the outset of the Boston Symphony Orchestra’s 1946 season. In Copland: Since 1943, the second volume of the impressive oral history prepared by Vivian Perlis with the composer, Copland discussed the genesis and early history of this work. “While in Bernardsville [New Jersey] in the summer of 1945,” he said:

I felt my Third Symphony finally taking shape. I had been working on various sections whenever I could find time during the past few years. My colleagues had been urging me to compose a major orchestral work. ... Elliott Carter, David Diamond, and Arthur Berger reminded me about it whenever they had the opportunity. ... They had no way of knowing that I had been working on such a composition for some time. I did not want to announce my intentions until it was clear in my own mind what the piece would become (at one time it looked more like a piano concerto than a symphony). The commission from Koussevitzky stimulated me to focus my ideas and arrange the material I had collected into some semblance of order.

(Copland employed the locution Third Symphony as a specific title for this work, preferring it to the more generic implication of “Symphony No. 3.”)

In the summer of 1944, he retreated to the remote village of Tepoztlan, Mexico, to work on the symphony’s first movement in relatively uninterrupted isolation. The second movement waited until the following summer, which he spent in Bernardsville. He recalled:

By September, I was able to announce to [the composer] Irving Fine, “I’m the proud father — or mother — or both — of a second movement. Lots of notes — and only eight minutes of music — such are scherzi! It’s not very original — mais ça marche du commencement jusque’au

In Short

Born: November 14, 1900, in Brooklyn, New York
Died: December 2, 1990, in North Tarrytown, New York
Work composed: the roots of the Third Symphony reach as far back as 1942, when Copland wrote his Fanfare for the Common Man, which would be incorporated into the symphony’s finale. Work on the symphony per se began (on commission from the Koussevitzky Music Foundation) in the summer of 1944, and the piece was completed on September 29, 1946; dedicated “To the memory of my dear friend Natalie Koussevitzky,” the wife of the conductor Serge Koussevitzky.
World premiere: October 18, 1946, at Boston’s Symphony Hall, by the Boston Symphony Orchestra, Serge Koussevitzky, conductor
New York Philharmonic premiere: December 18, 1947, George Szell, conductor
Most recent New York Philharmonic performance: September 22, 2023, Jaap van Zweden, conductor, at the McKnight Center for the Performing Arts in Stillwater, Oklahoma
Estimated duration: ca. 43 minutes
In the Composer’s Words

Copland prepared an extensive program note for the Boston Symphony Orchestra’s premiere of his Third Symphony, some of which he condensed and revised to be included in the narrative of Vivian Perlis’s Copland: Since 1943:

In the program book for the first performance, I pointed out that the writing of a symphony inevitably brings with it the questions of what it is meant to express. As I wrote at the time, if I forced myself, I could invent an ideological basis for the Third Symphony. But if I did, I’d be bluffing — or at any rate, adding something ex post facto, something that might or might not be true but that played no role at the moment of creation.

The Third Symphony, my longest orchestral work (about 40 minutes in duration) is scored for a big orchestra. It was composed in the general form of an arch, in which the central portion, that is, the second-movement scherzo, is the most animated, and the final movement is an extended coda, presenting a broadened version of the opening material. Both the first and third themes in the first movement are referred to again in later movements. The second movement stays close to the normal symphonic procedure of a usual scherzo, while the third is freest of all in formal structure, built up sectionally with its various sections intended to emerge one from the other in continuous flow, somewhat in the manner of a closely knit series of variations. Some of the writing in the third movement is for very high strings and piccolo, with no brass except single horn and trumpet. It leads directly into the final and longest of the movements: the fourth is closest to a customary sonata-allegro form, although the recapitulation is replaced by an extended coda, presenting many ideas from the work, including the opening theme.

One aspect of the Third Symphony ought to be pointed out: it contains no folk or popular material. Any reference to either folk material or jazz in this work was purely unconscious. However, I do borrow from myself by using Fanfare for the Common Man in an expanded and reshaped form in the final movement. I used this opportunity to carry the Fanfare material further and to satisfy my desire to give the Third Symphony an affirmative tone. After all, it was a wartime piece — or more accurately, an end-of-war piece — intended to reflect the euphoric spirit of the country at the time. It is an ambitious score, often compared to Mahler and to Shostakovich and sometimes Prokofiev, particularly the second movement. As a long-time admirer of Mahler, some of my music may show his influence in a general way, but I was not aware of being directly influenced by other composers when writing the work.
“fin — which is a help.” Having two movements finished gave me the courage to continue, but the completion seemed years off.

In the fall of 1945 Copland rented a property in Ridgefield, Connecticut. He said:

Again, I told almost no one where I could be found. I felt in self-exile, but it was essential if I was to finish the symphony. By April I had a third movement to show for it. With Tanglewood reopening in the summer of 1946, and an October date set for the premiere, I headed to the MacDowell Colony for the month of June to work on the last movement.

Copland enjoyed a bit of a head start in that he had decided that the finale would incorporate the *Fanfare for the Common Man*, which he had written three years before. Here, however, it serves as little more than an introduction to the rest of the movement, although its general contours do seem to pervade a fair amount of the symphony’s material. Copland made progress at the MacDowell Colony but did not complete his work before again being distracted by his teaching obligations at Tanglewood. He said:

After Tanglewood, I stayed on in the Berkshires to work on the orchestration. It was a mad dash! The finishing touches were put on the score just before rehearsals were to start for the premiere, 18 October 1946. It was two years since I had started working on the piece in Mexico.

Copland’s Third Symphony was warmly received at its premiere, and it was awarded the New York Music Critics Circle Prize as the best orchestral work by an American composer played during the 1946–47 season. Koussevitzky, George Szell, and Leonard Bernstein all championed the work early on, although Copland’s feathers were considerably ruffled when Bernstein decided to cut eight measures from the finale without discussing the matter with the composer first. Copland eventually came around to Bernstein’s point of view on the cut and declared that “his conducting of the Third

Sources and Inspirations

During World War II, Copland produced several works that were specifically related to the war effort. In 1942, he signed on to a project instigated by the conductor Eugene Goossens and the Cincinnati Symphony Orchestra, who commissioned 18 composers to write fanfares for brass and percussion. “It is my idea,” Goossens said, “to make these fanfares stirring and significant contributions to the war effort.” Most of the pieces celebrated a single Allied nation or military unit, but Copland settled on a more general topic. “It was the common man, after all, who was doing all the dirty work in the war and the army,” he later explained. “He deserved a fanfare.”

So was born the *Fanfare for the Common Man*, whose 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 and then fully harmonized texture of the entire brass section. It continues to be heard regularly either in its stand-alone form or in its adaptation in the finale of Copland’s Third Symphony.
Symphony is closest to what I had in mind when composing the piece.”

**Instrumentation:** three flutes (one doubling piccolo) and piccolo, three oboes (one doubling English horn), two clarinets with E-flat clarinet and bass clarinet, two bassoons and contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, tenor drum, bass drum, chime, snare drum, tam-tam, cymbals, suspended cymbal, xylophone, orchestra bells, wood block, triangle, slapstick, ratchet, anvil, claves, two harps, celesta, piano, 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).

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**The NY Phil Connection**

The New York Philharmonic has had a deep connection with the oeuvre of Aaron Copland, who has been dubbed the dean of American composers. The concert on September 29, 2023, marks the 69th time the Orchestra has performed Copland’s Third Symphony alone.

While Copland himself led the work five times, in 1958 and 1968, the conductor most closely associated with both the composer and with the Philharmonic — first as Assistant Conductor, then as Music Director, and finally as Laureate Conductor — was Leonard Bernstein, who led the piece 33 times, including on a 1958 South American tour, a 1966 US tour, and a 1976 European tour. The last time was on December 10, 1985, a performance that was, according to the printed program book, in observance of the composer’s 85th birthday.

Bernstein’s association with Copland began when the two met when the former was a sophomore at Harvard, beginning a lifelong friendship and professional collaboration. In 1970 Bernstein wrote that Copland was “one of the most important composers of our century. ... Aaron’s music has always contained the basic values of art, not the least of which is communicativeness.”

But the NY Phil’s Copland connection extended beyond the friendship the two men shared. The composer was named an Honorary Member of the Philharmonic-Symphony Society in 1970, and was honored in 1999 with the Completely Copland Festival, when the Orchestra performed all of his orchestral works.

— The Editors

Copland and Bernstein during rehearsals of the former’s Connotations for the opening of Philharmonic Hall (now David Geffen Hall), 1962
New York Philharmonic

2023–2024 SEASON

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

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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
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Kerry McDermott
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The Shirley Bacot Shamel Chair

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Principal

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Hyunju Lee
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Andi Zhang

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Cynthia Phelps
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Sofia Basile
Leah Ferguson
Katherine Greene
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Kenneth Mirkin
Tabitha Rhee
Robert Rinehart
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CELLOS
Carter Brey
Principal
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Patrick Jee***
The Paul and Diane Guenther Chair

Elizabeth Dyson
The Mr. and Mrs. James E. Buckman Chair

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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
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Principal

Max Zeugner*
The Herbert M. Citrin Chair

Blake Hinson**
Satoshi Okamoto

Randall Butler
The Ludmila S. and Carl B. Hess Chair

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ENGLISH HORN
Ryan Roberts

CLARINETS
Anthony McGill
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Pascual Martinez
Fortezza
The Honey M. Kurtz Family Chair

E-FLAT CLARINET
Benjamin Adler

(Continued)
**BASS CLARINET**

Judith LeClair
Principal
The Pels Family Chair

Roger Nye
The Rosalind Miranda Chair
in memory of Shirley and Bill Cohen

**BASSOONS**

Christopher Martin
Principal
The Paula Levin Chair

Matthew Muckey*
Ethan Bensdorf
Thomas Smith

**CONTRABASSOON**

**HORNS**

Richard Deane*
R. Allen Spanjer
The Rosalind Miranda Chair
Leelanee Sterrett
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Christopher S. Lamb
Principal
The Constance R. Hoguet Friends of the Philharmonic Chair

Matthew Muckey*
Ethan Bensdorf

**TROMBONES**

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Principal
The Gunee F. and Marjorie L. Hart Chair

Colin Williams*
David Finlayson
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Nancy Allen
Principal

**TIMPANI**

Markus Rhoten
Principal
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Kyle Zerna

**BASS TROMBONE**

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

**TUBA**

Alan Baer
Principal

**Piano**

Eric Huebner
The Anna-Maria and Stephen Kellen Piano Chair

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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**

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Jaap van Zweden began his tenure as the 26th Music Director of the New York Philharmonic in September 2018. He has served as Music Director of the Hong Kong Philharmonic since 2012, and becomes Music Director of the Seoul Philharmonic in 2024. He has appeared as guest conductor with the Orchestre de Paris, Amsterdam’s Royal Concertgebouw Orchestra, Leipzig Gewandhaus Orchestra, Vienna Philharmonic, Berlin Philharmonic, London Symphony Orchestra, Chicago Symphony Orchestra, The Cleveland Orchestra, Los Angeles Philharmonic, and other distinguished ensembles.

In 2023–24, Jaap van Zweden’s New York Philharmonic 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. During the 2021–22 season, when David Geffen Hall was closed for renovation, he conducted the Orchestra at other New York City venues and in the residency at the Usedom Music Festival, where the NY Phil was the first American Orchestra to perform abroad since the start of the COVID-19 pandemic. In 2022–23 van Zweden and the Orchestra inaugurated the transformed David Geffen Hall with HOME, a monthlong housewarming, and examined SPIRIT, featuring Messiaen’s Turangalîla-symphonie and J.S. Bach’s St. Matthew Passion, and EARTH, a response to the climate crisis that included Julia Wolfe’s unEarth and John Luther Adams’s Become Desert.

Jaap van Zweden’s New York Philharmonic recordings include the World Premiere of David Lang’s prisoner of the state (2020) and Wolfe’s Grammy-nominated Fire in my mouth (2019). He conducted the Hong Kong Philharmonic in first-ever performances in Hong Kong of Wagner’s Ring Cycle. His acclaimed performances of Lohengrin, Die Meistersinger von Nürnberg, and Parsifal — the last of which earned him the prestigious Edison Award for Best Opera Recording in 2012 — are available on CD and DVD.

Born in Amsterdam, Jaap van Zweden, at age 19, was appointed the youngest-ever concertmaster of Amsterdam’s Royal Concertgebouw Orchestra and began his conducting career almost 20 years later. He is Conductor Emeritus of the Antwerp Symphony Orchestra and Honorary Chief Conductor of the Netherlands Radio Philharmonic (where he was Chief Conductor, 2005–13), having previously served as Chief Conductor of the Royal Flanders Orchestra (2008–11) and Music Director of the Dallas Symphony Orchestra (2008–18). Under his leadership, the Hong Kong Philharmonic was named Gramophone’s Orchestra of the Year in 2019. He was named Musical America’s 2012 Conductor of the Year and was the subject of an October 2018 CBS 60 Minutes profile on the occasion of his arrival at the New York Philharmonic. In 1997 Jaap van Zweden and his wife, Aaltje, established the Papageno Foundation to support families of children with autism.
With a career spanning almost four decades, Grammy Award–winning violinist Joshua Bell is one of the most celebrated artists of his era. Bell has performed with virtually every major orchestra in the world, and continues to maintain engagements as soloist, recitalist, chamber musician, and conductor, and serves as music director of the Academy of St Martin in the Fields.

Bell’s 2023–24 season highlights include an international tour of The Elements, his newly commissioned project that features works by five renowned living composers. Following its world premiere with the Elbphilharmonie Hamburg, he reprises it with the Hong Kong Philharmonic, New York Philharmonic, Chicago Symphony Orchestra, and Seattle Symphony Orchestra. Bell releases his new album on Sony Classical, Butterfly Lovers, in the summer of 2023. Bell also leads the Academy of St Martin in the Fields on tour in Australia and throughout the United States. He serves as artist-in-residence with the NDR Elbphilharmonie, and appears as guest with ensembles including the New Jersey Symphony Orchestra, National Symphony Orchestra, Atlanta Symphony Orchestra, Chamber Orchestra of Europe, and The Philadelphia Orchestra.

Joshua Bell has been nominated for six Grammy Awards, was named Instrumentalist of the Year by Musical America, deemed a Young Global Leader by the World Economic Forum, received the Avery Fisher Prize, and was named an Indiana Living Legend in 2000. He has performed for three American presidents and the justices of the Supreme Court of the United States. Bell participated in President Barack Obama’s Committee on the Arts and Humanities’s mission to Cuba on an Emmy-nominated PBS Live from Lincoln Center special, Joshua Bell: Seasons of Cuba, celebrating renewed cultural diplomacy between Cuba and the United States.
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 beyond, as well as broadcasts, recordings, and education programs.

The 2023–24 season builds on the Orchestra’s transformation reflected in the new David Geffen Hall, unveiled in October 2022. In his farewell season as Music Director, Jaap van Zweden spotlights composers he has championed, from Mahler and Mozart to Steve Reich and Joel Thompson, and leads programs featuring six NY Phil musicians as soloists. The Orchestra delves into over-looked history through the US Premiere of Émigré, composed by Aaron Zigman, with a libretto by Mark Campbell and additional lyrics by Brock Walsh; marks György Ligeti’s centennial; gives World, US, and New York Premieres of 14 works; and celebrates the 100th birthday of the beloved Young People’s Concerts.

The Phil for All: Ticket Access Program builds on the Orchestra’s commitment to serving New York City’s communities that lies behind the long-running Concerts in the Parks, Presented by Didi and Oscar Schafer, and the Free Memorial Day Concert, Presented by the Anna-Maria and Stephen Kellen Foundation. The Philharmonic engages with today’s cultural conversations through programming and initiatives such as EARTH (2023, an examination of the climate crisis centered on premieres of works by Julia Wolfe and John Luther Adams) and NY Phil Bandwagon (free, outdoor, “pull-up” concerts that brought live music back to New York City during the height of the COVID-19 pandemic).

The Philharmonic has commissioned and/or premiered works by leading composers 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*, the latter commissioned through Project 19, commissions of works by 19 women composers. The Orchestra has released more than 2,000 recordings since 1917, most recently the live recording of Julia Wolfe’s Grammy-nominated *Fire in my mouth* conducted by Jaap van Zweden. In 2023 the NY Phil 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 New York Philharmonic Very Young Composers Program and the Very Young People’s Concerts. 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. Gustavo Dudamel will become Music Director Designate in the 2025–26 season, before beginning his tenure as Music and Artistic Director in 2026.
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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.