Thursday, October 5, 2023, 7:30 p.m.  
16,933rd Concert

Friday, October 6, 2023, 8:00 p.m.  
16,934th Concert

Saturday, October 7, 2023, 8:00 p.m.  
16,935th Concert

Jaap van Zweden, Conductor  
Leif Ove Andsnes, Piano  
Synergy Vocals, Ensemble

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

Lead support for these concerts is provided by Klara and Larry A. Silverstein.

Generous support for Leif Ove Andsnes’s appearances is provided by The Donna and Marvin Schwartz Virtuoso Piano Performance Series.

This program will last approximately one and three-quarters hours, which includes one intermission.
Jaap van Zweden, Conductor
Leif Ove Andsnes, Piano
Synergy Vocals, Ensemble

BEETHOVEN
(1770–1827)

Piano Concerto No. 5 in E-flat major,
Op. 73, Emperor (1809)
Allegro
Adagio un poco mosso
Rondo: Allegro
LEIF OVE ANDSNES

Intermission

Steve REICH
(b. 1936)

Jacob’s Ladder for vocal ensemble
and chamber group (2023; World
Premiere—New York Philharmonic
Co-Commission with BBC Radio 3,
Fundação Casa da Música, Istanbul
Music Festival and Borusan Istanbul
Philharmonic Orchestra, Queen Silvia
Concert Hall and O/Modernt, Radio
France, and Vancouver Symphony
Orchestra)

SYNERGY VOCALS
Tara Bungard, Micaela Haslam
Benedict Hymas, Will Wright
SCHUBERT
(1797–1828) Symphony in B minor, D.759,
*Unfinished* (1822)
Allegro moderato
Andante con moto

These performances of Steve Reich’s *Jacob’s Ladder* are made possible with generous support from the Francis Goelet Charitable Lead Trusts.

Guest artist appearances are made possible through the Hedwig van Ameringen Guest Artists Endowment Fund.

Stream New York Philharmonic recordings on Apple Music Classical, the new app designed to deliver classical music lovers the optimal listening experience. Select New York Philharmonic performances are syndicated on The New York Philharmonic This Week (nyphil.org/thisweek), the award-winning weekly radio series.

Follow the NY Phil on Facebook, Twitter, Instagram, TikTok, and YouTube, and at nyphil.org.

PLEASE SILENCE YOUR ELECTRONIC DEVICES.
PHOTOGRAPHY AND VIDEO RECORDING ARE PERMITTED ONLY DURING APPLAUSE.
Ludwig van Beethoven's Piano Concerto No. 5 was born into troubled times, with the Napoleonic Wars coursing to full tide across Europe. When the composer's Leonore (the opera that would eventually morph into Fidelio) was premiered, on November 20, 1805, French armies were closing in on Vienna, and by the time the first 15,000 of Napoleon's troops entered the city, on November 13, most of the town's noble and otherwise upper-class citizens had fled.

The aftermath was not good for Austria or its allies — Great Britain, Russia, Sweden, and some German states. Prussia grew nervous, and within a year it joined the alliance. Napoleon captured the Prussian capital of Berlin, and in late 1806 made his move toward Russia. In 1807 he also decided to subjugate Portugal and Spain to cut off British supply routes. In the spring of 1809, in alliance with Britain, Austria took advantage of Napoleon's distraction with the Peninsular War to launch an attack on French strongholds in Bavaria. Napoleon's armies descended on Vienna again; ferocious and costly fighting ensued between April and July until the Battle of Wagram swung the balance of victory to Napoleon, who appeared yet again to be invincible.

Monetary inflation swerved out of control, and people were fleeing Vienna in droves. That July, Beethoven wrote to his publisher in Leipzig:

We have been suffering misery in a most concentrated form. What a destructive and disorderly life I see and hear around me, nothing but drums, cannons, human misery in every form.

Through it all he had been writing a piano concerto, and it is marvelous to think that anything so uplifting and inspiring could emerge from such dismal surroundings. When it finally received its Vienna premiere two years later, a French officer in the audience had the audacity to shout out “C'est l'Empereur!” — at least so the tale is told. The name stuck, with the ironic result that throughout history this transcendent concerto, Beethoven's last, has been shackled with a nickname relating to Napoleon, in whom Beethoven had once placed so much humanitarian hope but who later disappointed him (see sidebar, page 25).

In Short

Born: December 16, 1770 (probably, since he was baptized on the 17th), in Bonn, Germany
Died: March 26, 1827, in Vienna
Work composed: 1809

World premiere: November 28, 1811, in Leipzig, by the Gewandhaus Orchestra, Johann Philipp Christian Schulz, conductor, Friedrich Schneider, soloist


Most recent New York Philharmonic performance: July 20, 2022, Jaap van Zweden, conductor, Seong-Jin Cho, soloist, at the Bravo! Vail Music Festival

Estimated duration: ca. 39 minutes
Uniquely among Beethoven’s five piano concertos, this one was not premiered by its composer. By the time it was introduced, in 1811, he was substantially deaf and no longer felt comfortable performing publicly at the keyboard (although he would still do so, very occasionally, until 1815). The world premiere, which took place in Leipzig, was accordingly entrusted to Friedrich Schneider, of whom little is known, other than that he had a friendly visit with Beethoven in

A Career Move Not Taken

As Napoleon’s power increased throughout Europe, he began to ensconce his relatives at the helm of regional governments: his brother was given the Kingdom of Spain, his brother-in-law the Kingdom of Naples, his stepson the Viceroyalty of the Kingdom of Italy. Various German principalities were assembled together to create the Kingdom of Westphalia, centered in Kassel, and that went to Napoleon’s youngest brother, Jérôme Bonaparte.

Jérôme began to set up a governing structure that reflected his brother’s somewhat utopian vision for Westphalia, which was to be a land devoid of social rank in which cultural achievements were officially and enthusiastically appreciated. In the autumn of 1808 Jérôme reached out to Beethoven, to whom he offered the position of Kapellmeister (music director) at the substantial salary of 400 gold ducats, and by the beginning of 1809 it seemed that Beethoven had decided to accept the job.

This was the specific impetus for the extraordinary counteroffer he received from his Viennese patrons Prince Lobkowitz and Prince Kinsky, along with Archduke Rudolph, who didn’t want to lose their favorite composer to Kassel. On March 1, 1809, they and Beethoven agreed to a contract whereby the composer would receive an annuity of 4,000 florins for life so long as he remained in Vienna or “another city in the hereditary lands of his Austrian-Imperial Majesty.” The agreement allowed that Beethoven could move only if he received a job that paid more than what the Princes were promising; since that never happened, Beethoven remained in Vienna for the rest of his years.
Anton Schindler (1795–1864) was a sometime law clerk, sometime violinist, and, beginning in 1820, the untiring volunteer amanuensis of Vienna’s most irascible composer. Beethoven’s biographer Alexander Wheelock Thayer wrote, “Schindler was called upon to write, fetch, and carry as steadily and industriously as if he were, in fact, what he described himself to be — a private secretary.”

After Beethoven’s death Schindler continued to promote the composer’s music zealously. In 1840 he published a biography of Beethoven, which during its author’s lifetime grew through three greatly evolving German-language editions and appeared in English and French translations.

For all Schindler’s good intentions, he was not very credible; much of his information is baldly contradicted by documentary facts. Still, he was close to the source, even if he was drawn to embellishing. Here’s an item from his account of the Vienna premiere of the Fifth Piano Concerto:

The very brief review of the E-flat Concerto by the critic of the Allgemeine musikalische Zeitung will be sufficient to give the reader the idea of the public reception of the work. Here is the review in its entirety: “The immense length of the composition robs it of the impact that this product of a gigantic intellect would otherwise practice upon its hearers.” Who would today [i.e., 1860] find this concerto excessively long? This critical remark shows us once more that it was then, as later, the external form of Beethoven’s works that gave the most offence.
1819 when he passed through Vienna giving organ recitals. The Vienna premiere — the one at which the piece apparently got its nickname — took place on February 12, 1812, on which occasion the soloist was Beethoven’s pupil Carl Czerny, remembered chiefly for the unavoidable finger exercises he penned to bedevil piano students into eternity.

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

**Cadenzas:** written into the score by Beethoven

— 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)

---

**The Emperor**

It is ironic that Beethoven’s transcendent final piano concerto has been shackled with a nickname relating to the Emperor Napoleon Bonaparte. Beethoven was a partisan of noble humanitarian principles who saw the democratic ideals of ancient Greece reflected in the aspirations of the Jacobins of post-revolutionary France. At the head of the Jacobins was Napoleon Bonaparte, and Beethoven viewed him as a repository of hope for the social enlightenment of humankind. However, in the spring of 1804 Napoleon had crowned himself Emperor, which reportedly threw Beethoven into a rage and led him to scratch Napoleon’s name from the title page of his *Sinfonia eroica*. We can therefore bet that, wherever he is spending his afterlife, Beethoven is not referring to the piece heard tonight as his Emperor Concerto.

Jean-Auguste-Dominique Ingres’s Napoleon I on His Imperial Throne, 1806
A half-century has elapsed since Steve Reich’s music provoked a riotous uproar in a concert hall. In January 1973 Michael Tilson Thomas led the Boston Symphony Orchestra in his 1970 piece *Four Organs* at Carnegie Hall. The outrage voiced by some in the audience epitomized the divide between status quo and avant-garde that had come to circumscribe contemporary classical music in the public mind.

Yet with its cycle of gradual rhythmic elongations of a single chord, *Four Organs*, for four Farfisa rock organs and maracas, was rooted in a radical simplicity reflecting Reich’s own dissatisfaction with contemporary music’s prevailing trends toward overwrought abstraction. Mid-1960s experiments with manipulated samples from prerecorded speech opened the composer’s path toward a distinctive language that closely heeded how we perceive gradual and subtle alterations in sonic patterns.

The practice of stripping away conventional assumptions to reconsider how the fundamental elements of melody, harmony, and rhythm should interact to form a composition was being pursued by a wide gamut of colleagues, from Terry Riley and Philip Glass to Arvo Pärt and Henryk Górecki. What set Reich apart early on was his focus on the energy of rhythmic repetitions that pulsate and drive music forward. His legacy has exerted a profound influence on several generations of composers and performers — including popular artists, among them Brian Eno, David Bowie, Björk, and Radiohead. Choreographers have likewise been attracted to the combined theatricality and physicality of his music.

Reich’s own influences when he first emerged as a composer drew together the rhythmic energy of Stravinsky’s *The Rite of Spring*, J.S. Bach’s counterpoint, and the jazz innovations of Miles Davis and John Coltrane. Bolstered by an undergraduate concentration in philosophy, Reich studied composition at The Juilliard School and, later, at Mills College in the Bay Area, where Luciano Berio and Darius Milhaud were mentors.

Although he studied piano as a child, Reich’s musical identity is grounded in his training as a percussionist. As a teenager, he studied drumming with Roland Kohloff (who became the New York Philharmonic’s longtime Principal Timpani). A 1970 excursion to Ghana to learn about African drumming traditions left a deep imprint on his understanding of musical patterns. The inspiration found in another non-Western source, Balinese gamelan, is apparent in the shimmering textures of tuned...
percussion that are characteristic of his sound world.

Now well into his ninth decade, Reich not only remains creatively active but continues to seek new solutions to questions posed in each composition. While creating Traveler’s Prayer (2020), he was surprised to realize that he should omit his signature driving pulse: it sounded out of place, because the piece’s primarily melodic impetus incorporates preexisting Jewish chant melodies that are traditionally sung without pulse.

That led Reich to ponder whether his ensuing project, Jacob’s Ladder, should continue in this direction, since both works set biblical texts in their original Hebrew. (Both are also scored for similar combinations of voices and instruments, except that woodwinds expand the sonic palette of Jacob’s Ladder.) The composer wryly notes that he had to ask: “To pulse or not to pulse?” Unsure at first, he initially tried writing the new piece without a defining pulse but was not satisfied with the result.

Yet while restoring the pulse, Reich chose to soften its prominence, confining it to vibraphones doubled by strings, resulting in an almost subliminal presence when juxtaposed with long sustained notes. The pulse is also significantly decelerated in the long final section — initially, to half the speed that had prevailed, and then to half of that when the voices converge with the instruments. Reich here emulates a technique from his admired predecessor Pérotin, a foundational figure in Western music who flourished in the late 12th and early 13th centuries. Reich explains:

One of the main things I learned from Pérotin is that if you elongate something, you change its very nature. To

---

**In the Composer’s Words**

In the score to Jacob’s Ladder, Steve Reich includes the following note:

At first thought, a musical equivalent to a ladder might well be a scale or mode. The messengers (the Hebrew word also means angels) ascending and descending then become notes on that scale or mode. Of course, one sometimes only goes up a few rungs to reach something and then descends, or perhaps climbs higher, pauses, and then descends, pausing at each rung on the way down. Finally, it becomes clear that metaphorically any melodic musical movement on a scale or mode is included in this dream of ascending and descending a ladder between heaven and earth.

Jacob’s Ladder is in four sections as suggested by the division of the text. At first these four sections are presented briefly and then each is expanded and developed. Probably as a result of thinking of the “notes as messengers” I ended up with a little more than half the music purely instrumental. The voices return at length, however, in the final section, ascending and descending and, at the end, again, ascending.
me this has a very powerful emotional quality. We often slow down to give an emphasis. It’s a natural human tendency.

**Instrumentation:** two flutes, two oboes, two clarinets, vibraphones, piano, and strings (four violins, two violas, two cellos), plus two soprano voices and two tenor voices.

— Thomas May, whose work appears in the program books of such organizations as Lucerne Festival, Ojai Festival, the Metropolitan Opera, and San Francisco Symphony.

Steve Reich’s *Jacob’s Ladder* is presented under license from Boosey & Hawkes Inc., copyright owners.

### Sources and Inspirations

After setting biblical excerpts in *A Traveler’s Prayer*, Steve Reich found himself drawn to another text from the Bible. *Jacob’s Ladder* sets a verse (Genesis 28:12) from a passage describing the Israelite patriarch Jacob’s dream of a direct message from God while traveling. The dream envisions a ladder connecting the Earth with heaven on which angels appear ascending and descending.

Reich was inspired by the imagery’s provocative ambiguity. “It cries out for interpretation,” he says, referring to the responses by visual artists, from Bruegel the Elder’s *Tower of Babel* and William Blake to the “mysterious ladders” that appear in late Philip Guston paintings. “And it seemed to invite musical interpretation without words. That may also be tied into the fact that there’s a lot of instrumental music without the singers in my piece.”

Reich was especially intrigued by an interpretation from the Midrash that relates the message Jacob receives to our everyday lives (the word for “angels” and “messengers” being the same in Hebrew): “It’s saying, ‘Hey, wake up! Don’t you realize your feet are on the Earth and your head reaches heaven? You are the connection!’”

Brought up with little understanding of his Jewish heritage, Reich began exploring it in earnest in *Tehillim* (1981), a setting of Psalm verses in which he returned to writing for voice following a long hiatus. He has continued that exploration in such landmark works as *Different Trains* (1988), his multimedia opera *The Cave* (1993), and *WTC 9/11* (2010). Reich explains his recent more overt emphasis on spiritual matters: “I think great religious literature has an ability to ignite your emotional side and make you open to possibilities in your life and in the life of the people around you that will have practical and hopefully beneficial consequences.”

*Jacob’s Ladder* by William Blake, ca. 1799–1806
Text and Translation

Va yachalohm

And he dreamed,

Va heenay, sulahm mutzav artzah

And behold, a ladder set up on the Earth

Va rosho mahgeeah ha shamymah

and its top reached heaven

Va heenay, malachim Elokim ohlim v’yordim bo

and behold, messengers of G-d ascending and descending on it.

Genesis 28:12
Translated by the composer
Franz Schubert

Is Franz Schubert’s Symphony in B minor really “unfinished”? If so, why? Uncertainties have long surrounded the beloved work, composed just over 200 years ago. Schubert wrote out a neat, fully orchestrated score of the symphony’s first two movements in a manuscript dated “Vienna, 30 October 1822.” The music heralds a new Romantic sound in its orchestration, provides a supreme example of Schubert’s lyrical gifts, displays his bold harmonic daring, and projects an extraordinary range of emotions.

On the reverse side of the final page of the second movement Schubert began a scherzo, but after nine measures the manuscript ends. Was the rest of the symphony lost, or did he not complete it for some reason? Sketches and the fragment of the third movement refute the idea that he always intended this work to comprise only two movements, perhaps along the lines of some of Beethoven’s piano sonatas. It also seems unlikely that the rest of the piece was lost. For one thing, while there are detailed sketches for the first two movements, those for the third are fragmentary, and there are none for a finale. (Some have suggested that the “Entr’acte” in B minor of Schubert’s drama Rosamunde, written around the same time and using the same somewhat unusual orchestration and key, might have originally been the final movement — but that is also pure speculation.) In the 1970s, moreover, the next partially orchestrated page of the third movement was discovered — that is, the second page of the scherzo — which shows that Schubert did indeed break off the composition at that point.

The question remains: why did Schubert not complete this magnificent composition? There is a range of conjectures, including fictitious ones, posed in novels and movies, that he died while writing it, although that happened six years later. A more sensible speculation is that once Schubert got “off track” with a piece, he rarely got back on; his many unfinished works often break off at the point when he reached a compositional impasse of some kind (see sidebar, page 31). In the case of the Unfinished Symphony, Schubert was particularly busy at the time with other projects, including large-scale operas and finishing his brilliant Wanderer Fantasy for publication. Moreover, he might have been displeased with the third movement, which, like the first two, is in triple meter, as the surviving section seems rather ordinary relative to the innovations that preceded it.

Why the symphony is unfinished will probably never be resolved definitively. It

In Short

Born: January 31, 1797, in Vienna, Austria
Died: November 19, 1828, in Vienna
Work composed: 1822, in Vienna; work ended on October 30 of that year, with orchestration carried out the following month
World premiere: December 17, 1865, by the Gesellschaft der Musikfreunde, Johann von Herbeck, conductor, at the large Redoutensaal in Vienna
New York Philharmonic premiere: February 6, 1869, Carl Bergmann, conductor
Most recent New York Philharmonic performance: April 18, 2023, Sir András Schiff, conductor
Estimated duration: ca. 26 minutes
An Unfinished Life?

It seems poetically fitting that Schubert’s most famous orchestral composition is the Unfinished Symphony, as its nickname registers what many view to be his unfinished life and career. One inevitably wonders what more he might have accomplished had he lived past the age of 31. The thought is reflected in the epitaph that the celebrated poet Franz Grillparzer wrote to adorn his grave: “The Art of Music Here Entombs a Rich Possession, But Even Far Fairer Hopes.”

More Schubert works would be discovered that were not known at the time of his death. Not only was the Unfinished Symphony premiered almost 40 years later, but most of his greatest chamber and keyboard compositions, as well as all his symphonies and operas, were published posthumously.

It turned out that there was not just one “unfinished” symphony, but several, including an extraordinary one he was writing on his deathbed (Luciano Berio used its sketches as the basis for his marvelous Rendering), as well as unfinished chamber and keyboard pieces, dramatic projects, and a daring oratorio, Lazarus. Some are among Schubert’s masterpieces; they often point to the future, not only his own, but that of Romantic music.

The unusual fate of the symphony played out over the decades to come. The manuscript was long in the possession of Anselm Hüttenbrenner, a former classmate of Schubert’s and also a composer. This may have been in connection with the Graz Music Society bestowing an honorary membership on Schubert, but that organization never performed the symphony and, so far as we know, he never mentioned it again. The work languished in Hüttenbrenner’s home in Graz until the mid-1860s, when the conductor...
Johann von Herbeck learned of its existence and diplomatically secured it for performance. (The diplomacy involved performing an overture by Hüttenbrenner to open the concert.)

The Unfinished Symphony’s belated premiere, in December 1865, astonished and delighted the audience in Vienna. Eduard Hanslick, the city’s leading critic who had previously warned of “overzealous Schubert worship and adulation of Schubert relics,” hailed the work and its performance, which “excited extraordinary enthusiasm” and “brought new life into our concert halls.” According to Hanslick, after hearing only a few measures,

every child recognized the composer, and a muffled “Schubert” was whispered in the audience ... every heart rejoiced, as if, after a long separation, the composer himself were among us in person. The whole movement is a melodic stream so crystal clear, despite its force and genius, that one can see every pebble on the bottom.

And everywhere the same warmth, the same bright, life-giving sunshine.

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


---

**Listen for ... the Big Tune**

It isn’t long into Schubert’s Unfinished Symphony before you’ll hear the cellos introduce a melody that may be very familiar:

**Allegro moderato**

Words may come to you, thanks to generations of teachers in music-appreciation classes, who set the following text to it: “This is the symphony that Schubert wrote but never finished.” What the composer does with that tune, honoring it while passing it around the orchestra and transforming it, is where genius lies.

— The Editors
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

Hannah Choi
The Sue and Eugene Mercy, Jr. Chair

Sheryl Staples
Principal Associate Concertmaster
The Elizabeth G. Beinecke Chair

I-Jung Huang
Dasol Jeong
Alina Kobialka
Hyunju Lee
Kyung Ji Min
Marié Schwalbach
Na Sun
The Gary W. Parr Chair
Audrey Wright
Jin Suk Yu
Andi Zhang

CELLOS
Carter Brey
Principal
The Fan Fox and Leslie R. Samuels Chair

Patrick Lee
The Paul and Diane Gruenther Chair

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

Alexei Yuranqui
Gonzales

FLUTES
Robert Langevin
Principal
The Lila Acheson Wallace Chair

Alison Fierst
Yoobin Son
Mindy Kaufman

OBOES
Liang Wang
Principal
The Alice Tully Chair

Sherry Sylar
Robert Botti

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

BASSES
Timothy Cobb
Principal
The Herbert M. Citrin Chair

Max Zeugner
The Freda and W. Van Alan Clark Chair

Benjamin Adler

ENGLISH HORN
Ryan Roberts

CLARINETS
Anthony McGill
Principal
The Edna and W. Van Alan Clark Chair

Benjamin Adler

E-FLAT CLARINET
Benjamin Adler

(Continued)
NEW YORK PHILHARMONIC

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

**BASSOONS**

**CONTRABASSOON**

**HORNS**

**TRUMPETS**

**TROMBONE**

**PERCUSSION**

**ORGAN**

**PERCUSSION**

**HARP**

**HARP**

**ORCHESTRA PERSONNEL**

**STAGE REPRESENTATIVE**

**AUDIO DIRECTOR**

**LIBRARIANS**

**HONORARY MEMBERS OF THE SOCIETY**

---

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

Programs are supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, the National Endowment for the Arts, the National Endowment for the Humanities, and the New York State Council on the Arts, with the support of the Office of the Governor and the New York State Legislature.
Jaap van Zweden 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 his commanding technique and searching interpretations, Norwegian pianist Leif Ove Andsnes has won acclaim worldwide, playing concertos and recitals in the world’s leading concert halls and with its foremost orchestras. In the 2023–24 season Andsnes performs Beethoven’s Emperor Concerto with orchestras including the New York Philharmonic, New World Symphony, and London Symphony Orchestra, and on a Japanese tour with the NHK Symphony, as well as Rachmaninoff’s Third Concerto with The Philadelphia Orchestra, Pittsburgh Symphony Orchestra, Danish National Symphony, and Orchestre de Paris. He embarks on solo recital tours of Japan and Europe before joining the Dover Quartet for Brahms’s and Dohnányi’s Piano Quintets on a five–city North American tour, including appearances at the Kennedy Center and Carnegie’s Zankel Hall. Leif Ove Andsnes: The Complete Warner Classics Edition 1990–2010, a 36-CD retrospective, is due for release in October.

Andsnes’s extensive discography comprises more than 50 titles, many of them bestsellers. Spanning repertoire from the Baroque to today, they have been recognized with 11 Grammy nominations, seven Gramophone Awards, and many other international prizes. His accolades include the Royal Philharmonic Society’s Instrumentalist Award, Gilmore Artist Award, Norway’s Peer Gynt Prize, and Commander of the Royal Norwegian Order of St. Olav. The first Scandinavian to curate Carnegie Hall’s Perspectives series, he has been pianist–in–residence of the Berlin Philharmonic, artist–in–residence of the New York Philharmonic, and the subject of a London Symphony Orchestra Artist Portrait Series. Born in Karmøy, Norway, in 1970, Leif Ove Andsnes studied at the Bergen Music Conservatory. He is currently an artistic adviser for the Prof. Jirí Hlinka Piano Academy in Bergen.

Specializing in close–microphone singing, Synergy Vocals has given concerts all over the world with orchestras and ensembles including the Boston, Chicago, St. Louis, New World, and San Francisco symphony orchestras, the Los Angeles and Brooklyn philharmonics, Remix, Nexus, Steve Reich and Musicians, Shanghai Symphony Orchestra, Sydney Symphony Orchestra, Asko | Schönberg, Ensemble Intercontemporain, Ictus, London Sinfonietta, London Symphony Orchestra, and all five of the UK’s BBC orchestras. They have also collaborated with dance companies including the Royal Ballet (London) and Rosas (Belgium).

World premieres include Steve Reich’s Three Tales, Daniel Variations, and Traveler’s Prayer, Steven Mackey’s Dreamhouse, Louis Andriessen’s La Commedia, David Lang’s writing on water, and James MacMillan’s Since it was the day of Preparation..., as well as the UK premiere of Nono’s Prometeo on London’s South Bank. Synergy Vocals provided the chorus for Ravi Shankar’s opera Sukanya at
the Royal Festival Hall in London, and for Satya Hinduja’s *Harmony of the Worlds* project with the Royal Philharmonic Orchestra.

Synergy Vocals is featured on a variety of film and TV soundtracks. Their commercial recordings include the Grammy-winning *Dreamhouse* by Steven Mackey, MacMillan’s *Since it was the day of Preparation....*, Andriessen’s *De Staat* and *La Commedia*, Reich’s *Three Tales*, and John Adams’s *Grand Pianola Music*, conducted by the composer. Recent releases include Berio’s *Sinfonia* with the BBC Symphony Orchestra, Reich’s *Proverb* with the Colin Currie Group, and Reich’s *The Desert Music* with Sydney Symphony Orchestra, co-mixed / edited by Micaela Haslam.

Director Micaela Haslam is also a renowned *Music for 18 Musicians* coach, working both with professional and student ensembles in the preparation of Reich’s iconic piece.
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 overlooked 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.
New Music at the NY Phil

Yefim Bronfman and Ligeti
Oct 19–21
LIGETI Mifiso la sodo
LIGETI Concert Românesc
Elena FIRSOVA Piano Concerto

Sound On: Zorn, Azmeh, Chaker, and Chin
Oct 27
John ZORN for your eyes only
Kinan AZMEH and Layale CHAKER Dawning
Unsuk CHIN Gougalón

Katia and Marielle Labèque Perform Bryce Dessner
Nov 30–Dec 2
Bryce DESSNER Concerto for Two Pianos

Generous support for Yefim Bronfman’s as well as Katia and Marielle Labèque’s appearances is provided by Michael P. N. A. Hormel and The Donna and Marvin Schwartz Virtuoso Piano Performance Series. Semyon Bychkov’s appearance is made possible through the Charles A. Dana Distinguished Conductors Endowment Fund. Conductors, soloists, programs, prices, and sale dates are correct at the date of printing and are subject to change. © 2023 New York Philharmonic. All rights reserved. Programs are made possible, in part, by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature. © 2023 New York Philharmonic. Photo Credits: John Zorn by Scott Irvine, Bryce Dessner by Shervin Lainez, Unsuk Chin by Priska Ketterer.
Leave a legacy that resonates.

Your love of music could last several lifetimes — and with planned giving at the NY Phil, it can!

By including our Orchestra in your estate plans, you can minimize the tax burden for your loved ones while uplifting our vital work on stage, in schools across New York City, and in the lives of millions worldwide. There are many ways to include the NY Phil in your legacy giving, including:

- Bequests
- Charitable Trusts
- Retirement Plan Assets
- Insurance Policies
- Tangible Personal Property
- Qualified Charitable Distributions

By supporting the NY Phil in your bequest today, you can enjoy exclusive member perks — and the satisfaction of knowing your impact will last generations.

To learn more about planned giving at the NY Phil — including our personalized, confidential, and complimentary legacy consulting — visit nyphil.org/planned-giving or contact plannedgiving@nyphil.org or (212) 875-5753.
Our donors helped create our legacy.
LET US HELP CREATE YOURS.

We’ve partnered with Thompson & Associates — a values-driven, national estate planning firm — to help NY Phil supporters leave a legacy that aligns with their personal and philanthropic goals.

Join us for a complimentary seminar with an expert from Thompson & Associates to learn more about how you can provide for your loved ones by minimizing federal and state taxes, while supporting your favorite charities for years to come. This informative session is confidential, casual, and comes with no costs or obligations to you.

To RSVP or learn more about planned giving at the NY Phil, visit nyphil.org/planned-giving or contact us at plannedgiving@nyphil.org or (212) 671-4781.

*The seminar will take place following our Donor Rehearsal featuring virtuoso Nikolaj Szeps-Znaider performing Beethoven’s Violin Concerto. Donor Rehearsal attendance is only available to current NY Phil members, and is not required to participate in the seminar. Reserve your spot by visiting the “My Benefits” webpage on your membership account at nyphil.org, or by calling (212) 875-5381. To learn more about Donor Rehearsals or becoming an NY Phil member, visit nyphil.org/membership or call the number above.
Star Pianists 2023/24 Season

WU TSAI THEATER, DAVID GEFFEN HALL

NYPHIL.ORG/PIANO | 212.875.5656

Generous support for Daniil Trifonov’s, Yefim Bronfman’s, and Katia and Marielle Labeque’s appearances is provided by The Donna and Marvin Schwartz Virtuoso Piano Performance Series. Generous support for Daniil Trifonov’s appearances is provided by Anne and Chris Flowers. Generous support for Yefim Bronfman’s appearances is provided by Michael P. N. A. Hormel.

Conductors, soloists, programs, prices, and sale dates are correct at the date of printing and are subject to change. © 2023 New York Philharmonic. All rights reserved. Programs are made possible, in part, by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.