Wednesday, October 11, 2023, 7:30 p.m.
16,936th Concert

Thursday, October 12, 2023, 7:30 p.m.
16,937th Concert

Friday, October 13, 2023, 11:00 a.m.
16,938th Concert

Saturday, October 14, 2023, 8:00 p.m.
16,939th Concert

Mirga Gražinytė-Tyla, Conductor
(New York Philharmonic debut)
Daniil Trifonov, Piano

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

Major support for these concerts is provided by Joan and Joel I. Picket.

Generous support for Daniil Trifonov’s appearances is provided by Anne and Chris Flowers and The Donna and Marvin Schwartz Virtuoso Piano Performance Series.

This program will last approximately one and three-quarters hours, which includes one intermission.
Mirga Gražinytė-Tyla, Conductor  
(New York Philharmonic debut)  
Daniil Trifonov, Piano

Raminta ŠERKŠNYTĖ  
(b. 1975)

De profundis for string orchestra (1998)

R. SCHUMANN  
(1810–56)

Piano Concerto in A minor, Op. 54  
(1841–45)  
Allegro affettuoso  
Intermezzo: Andante grazioso  
Allegro vivace  
DANIIL TRIFONOV

Intermission

SIBELIUS  
(1865–1957)

Selections from Lemminkäinen Suite, Op. 22  
Lemminkäinen and the Maidens of the Island (1895, rev. 1897, 1939)  
The Swan of Tuonela (1895, rev. 1897, 1900)  
RYAN ROBERTS, English Horn  
Lemminkäinen’s Return (1895, rev. 1897, 1900)

Mirga Gražinytė-Tyla’s debut with the New York Philharmonic is made possible by the Kurt Masur Fund for the Philharmonic, an endowment fund created to honor the accomplishments of the Philharmonic’s Music Director Emeritus, the late Kurt Masur. Guest artist appearances are made possible through the Hedwig van Ameringen Guest Artists Endowment Fund.

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Notes on the Program

De profundis for string orchestra
Raminta Šerkšnytė

In 1998 Raminta Šerkšnytė was still a student when she made a stunning debut with *De profundis*, her first composition for orchestra — string orchestra, in this case. She was in her fourth year of studies at the Lithuanian Academy of Music and Theatre when this emotionally intense, technically assured piece was premiered at the Chamber Music Days for Youth (since renamed Druskomanija), an important showcase of contemporary works.

A quarter century later, Šerkšnytė is now an associate professor at the Lithuanian Academy and an award-winning composer whose accolades include the Lithuanian National Prize for Culture and Arts, her native country’s highest artistic honor. Her oeuvre ranges from chamber pieces to opera, multimedia projects to music for children. Yet *De profundis* remains Šerkšnytė’s most performed work, helping to introduce her music and that of other Lithuanian composers to international audiences. Her evocation of mood and mysticism has been championed by violinist Gidon Kremer, in performances by his chamber group Kremerata Baltica, as “the calling card for Baltic music.” Fellow Lithuanian Mirga Gražinytė-Tyla, who conducts these NY Phil concerts, has led a number of performances of *De profundis*; her recording with Kremerata Baltica was included on a disc of Šerkšnytė works that was named *Gramophone’s* 2020 Recording of the Year.

Šerkšnytė continues to compose at the piano. Sitting at the keys, she said, means that all the time I am looking for harmony between black and white, between light and dark, between major and minor in the broader sense. I don’t feel harmony when I see only one mood dominating. So for me it is very natural to put a dark episode after an episode

In Short

- **Born:** June 16, 1975, in Kaunas, Lithuania
- **Resides:** in Vilnius
- **Work composed:** 1998
- **World premiere:** May 16, 1998, at the Holy Virgin Mary Scapular Church in Druskininkai, Lithuania, by the St. Christopher Chamber Orchestra, Donatas Katkus, conductor
- **New York Philharmonic premiere:** these performances
- **Estimated duration:** ca. 13 minutes
which is light. Life consists of joyful and painful things, and actually our moods change many times during the day.

*De profundis* exemplifies such swings of emotion. The title is taken from the traditional Latin translation of Psalm 130 (“Out of the depths I cry to you, Lord”), a reference that has served as inspiration for numerous works of music and literature. However, Šerkšnytė has said that her *De profundis* reflects more on the intensity of youth, “the worldliness of a young man, when he searches for spiritual ideals and perceives life in a maximalist way, with rapid mood swings between hope and desperation.”

Šerkšnytė sets *De profundis* with divided strings, beginning with an anxious buzzing in the violins, like a swarm of insects, over insistent cello glissandos and pizzicato attacks. These alternate throughout with gentler moments of richly textured harmonic writing, building a taut, spellbinding intensity that eventually quiets even as it never entirely dissolves.

The search for balance remains a constant in Šerkšnytė’s work, which seeks out a balance between appreciation of beauty and melancholy, Western and Eastern cultures, rational and irrational ideas. She has developed her own compositional system based on this yin-yang philosophical approach, fusing light and dark sonorities, and emphasizing minor and major thirds. Mirga Gražinytė-Tyla has found a personal connection in Šerkšnytė’s “Ramin-tacism,” saying:

Probably what fascinates me most is the poetic quality and the mystery of this composer and her work. The “Ram-intacism,” the minor thirds. Her personal voice. This voice is also of the highest value in an international context, and her music deserves to reach the widest possible audience.

**Instrumentation:** strings.

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

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**In the Composer’s Words**

This dramatic music, full of contrasts, reflects a certain worldview of a young person (this is my first orchestral composition, which was written as the bachelor’s graduation work). At a young age life is perceived in an extreme, “severe” way, where euphoria quickly changes to disappointment. One searches for the extraordinary, transcendent experience both in life as well as in art, believing in the profound power of the art sacredness. Therefore the opus was named “from the depths” (Latin — “de profundis”), though making no reckoning of the historical “De profundis” tradition.

— Raminta Šerkšnytė
Robert Schumann and his music are so full of surprises that it seems unfair to codify his life and achievements in terms of rehashed truisms. Yet Schumann himself did characterize his musical personality as the duality of his sub-egos, the fiery Florestan and the dreamy Eusebius (with a mediating Master Raro), and his music’s emotions can often be broadly reduced to those extremes.

It is also true, as few commentators fail to mention, that Schumann dedicated himself almost exclusively to specific genres for extended periods, exploring their every facet before moving on to mine other lodes. He had already dedicated himself exhaustively to piano music during the 1830s, and had delved deeply into Lieder in 1840 before trying his hand at symphonies (in 1841) and embarking on an infatuation with chamber music, which occupied him from 1842 (starting with his three string quartets) until 1847 (when he produced his first two piano trios). Perhaps it was inevitable that, swept up in his chamber-music phase, Schumann should combine his earlier achievements in piano writing with his new discoveries about the art of the string ensemble. From this impetus grew two of chamber music’s greatest masterpieces: Schumann’s Piano Quintet (Op. 44) and Piano Quartet (Op. 47), both written in 1842.

Schumann’s Piano Concerto traces its roots to about the time when the composer’s interest in symphonies was yielding to experiments in chamber works for piano and strings. He himself viewed the genre of concerto as being at something of a crossroads. In 1839 he had written to his then-fiancée, Clara Wieck: “Concerning concertos, I’ve already said to you that I can’t write a concerto for virtuosi and have to think of something else.” At that time, piano concertos were nearly always what one would consider lightweight vehicles for showmanship, and most of their authors — Kalkbrenner, Thalberg, Herz, Pixis, and so on — have slipped to the fringe of the repertoire. Chopin’s two piano concertos (1829 and 1830) and Mendelssohn’s two (1831 and 1837) were exceptions to the rule, to the extent that they managed to combine more serious musical content with audience expectations for dazzling virtuosity.

Between 1827 and 1839 Schumann made four stabs at piano concertos, but he left all of them in fragmentary form. His quest to find how his musical ideals might work in a piano concerto began in earnest in May 1841, when he composed a one-movement Phantasie for Piano and Orchestra.

**In Short**

**Born:** June 8, 1810, in Zwickau, Saxony

**Died:** July 29, 1856, in Endenich, Prussia

**Work composed:** late May–July 31, 1845, drawing partly on material composed in 1841

**World premiere:** December 4, 1845, in Dresden, by the Orchester der Abonnementskonzerte (Orchestra of the Subscription Concerts), Ferdinand Hiller (the work’s dedicatee), conductor, Clara Schumann, soloist

**New York Philharmonic premiere:** March 26, 1859, Carl Bergmann, conductor, S.B. Mills, soloist

**Most recent New York Philharmonic performance:** October 16, 2021, Jaap van Zweden, conductor, Alessio Bax, soloist

**Estimated duration:** ca. 31 minutes
It received two private run-throughs that August, with Clara Schumann (née Wieck, by then his wife) as soloist and with their friend Felix Mendelssohn conducting the Leipzig Gewandhaus Orchestra. That was the last the Phantasie was heard in Schumann’s lifetime, and his attempts to publish it came to naught.

There was enough good in the Phantasie to inspire still greater things. In the summer of 1845 Schumann set about revising the piece into the first movement of his full-scale concerto. What he produced was not, in fact, a highly virtuosic piece—which is to say that, although great interpreters find much to explore in it, its demands are not overwhelmingly situated in the fingers themselves. Early listeners were struck by the extent to which the piano and the orchestra interacted, as opposed to the more standard turn-taking of the forces in virtuoso concertos of the day. This is a supremely “symphonic” concerto in the democratic way in which the soloist and the orchestra pursue their unified intent. Nonetheless, its rather transparent scoring stands in striking contrast to that of Schumann’s symphonies themselves, which can tend toward density in their textures.

There is more of Eusebius than of Florestan in this concerto. But despite its lack of superficial razzle-dazzle, Schumann’s only full-fledged piano concerto quickly became one of his most popular pieces, applauded not only at its Dresden premiere but also, in short order, at concerts in Leipzig, Prague, Vienna, and (before long) everywhere else.

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

— 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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**In the Composer’s Words**

In 1839, before he embarked on composing his only Piano Concerto, Schumann published an essay on the subject of piano concertos in the *Neue Zeitschrift für Musik*, which he had founded five years earlier:

[The] separation of the piano from the orchestra is something we have seen coming for some time. Defying the symphony, contemporary piano-playing seeks to dominate by its own means and on its own terms…. This periodical has, from its beginning, reported on just about every new piano concerto that has come along. There can hardly have been more than 16 or 17, a small number in comparison with former days. Thus do times change. What once was regarded as an enrichment of instrumental forms, as an important discovery, is now voluntarily abandoned.…. And so we must await the genius who will show us in a newer and more brilliant way how orchestra and piano may be combined, how the soloist, dominant at the keyboard, may unfold the wealth of his instrument and his art, while the orchestra, no longer a mere spectator, may interweave its manifold facets into the scene.

Robert Schumann with his wife, Clara, in 1847, two years after she gave the premiere of his Piano Concerto
In the 1890s Jean Sibelius emerged as the leading composer of Finnish nationalism, the figure who would most persuasively capture in sound the substance and spirit of his nation’s history and mythology and transmit them to the world outside. Finland’s folk heritage had been largely codified during the 19th century, especially through the publication of the Kalevala (Land of the Heroes), the Finnish national epic that Elias Lönnrot compiled from ancient myths; he published his collection in 1835 and expanded it for a new edition in 1849. Finns inspired by these writings turned their attention to the remote expanses of Karelia, in eastern Finland near the White Sea, where traditional poetic forms were still surviving. These discoveries gave rise to the 19th-century Finnish spin on Romanticism known as Karelianism.

Sibelius was much swept up in the Karelian excitement, and in 1891 he traveled there to transcribe pieces performed by a renowned folk singer. Several concert works grew out of his encounters during that trip, including the Karelia Suite and the Kullervo Symphony, and in 1893 he embarked on a Kalevala-inspired opera, Veenen luominen (The Building of the Boat). He didn’t get far with that project, but the exercise at least gave him the basic material for an orchestral suite tracing the adventures of Lemminkäinen, a cheerful, rather comical figure from the Kalevala who needs to accomplish several heroic deeds before he can marry Pohjola’s daughter Kyllikki, the Mistress of the North.

The Lemminkäinen Suite is a collection of four tone poems that reflect the composer’s interest in the music of Liszt, who had invented the genre some decades before. The suite was worked out in fits and starts, and considerable revision occurred before the 1896 premiere of its four movements. Lemminkäinen and the Maidens of the Island was placed at the beginning of the set; it was followed by The Swan of Tuonela, Lemminkäinen in Tuonela, and Lemminkäinen’s Return. Revisions and re-orderings ensued in 1897 and later, with Lemminkäinen and the Maidens of the Island not reaching its final form until 1939.

Of the four movements, The Swan of Tuonela and Lemminkäinen’s Return

In Short

Born: December 8, 1865, in Tavastehus (Hämeenlinna), Finland
Died: September 20, 1957, in Järvenpää
Work composed: 1895, with revisions following in 1897 and again in 1900 and 1939
World premiere: April 13, 1896, in Helsinki, with the composer conducting the Helsinki Philharmonic
New York Philharmonic premiere and most recent performance: Lemminkäinen and the Maidens of the Island first performed (as part of the complete suite) March 31, 2007, Colin Davis, conductor; most recently on January 5, 2019, Paavo Järvi, conductor. The Swan of Tuonela first performed January 8, 1915, with Walter Damrosch conducting the New York Symphony (which would merge with the New York Philharmonic in 1928); most recently January 2, 2016, Alan Gilbert, conductor. Lemminkäinen’s Return first performed February 1, 1902, Emil Paur, conductor; most recently January 22, 2016, Joshua Gersen, conductor.
Estimated duration: ca. 34 minutes
are the most frequently programmed. A negative review from one critic at the suite's unveiling made the composer very touchy about these tone poems, and he did not allow the other two movements to be played again until 1935. Cecil Gray, in his 1931 Sibelius biography, was among those left wondering what they sounded like:

The other two remain in manuscript and appear to be in the possession of a Finnish society called Kalevalaseura. Something should be done about it if, as one has no reason to doubt, these movements are of similar caliber to that of the two published ones, which probably mark the highest point to which Sibelius attains in his early period.

Eventually something was done about it, although the complete four-movement suite was not published until 1954 — a seeming miracle at the time, since it had been feared that the composer's manuscripts had been lost in the mail during World War II, which broke out just after Sibelius posted his manuscript to his publisher in Germany.

The Lemminkäinen Suite certainly displays an easily recognizable "Sibelius

Sources and Inspirations

The general consensus is that the opening tone poem, Lemminkäinen and the Maidens of the Island, was inspired by Runo 29 of the Kalevala, in which the title character sails to an island where the men are away, makes love to the women, and then flees when the men return.

Night by night he went a-playing,
Having fun in secret darkness.
On the island were ten hamlets,
In each hamlet were ten houses,
In each house at least ten daughters,
Nor was there a single daughter,
Not a single mother's child
By whose side he did not lie,
In whose arms he did not nestle. …
Thus the wayward Lemminkäinen
Passed the time so pleasantly
For the whole of three sweet summers …

In 1948 Nils-Eric Ringbom published a biography that drew on his interviews with Sibelius. He felt that some musical content might point instead to details from the 11th Runo, which places the escapades in a marginally different context:

When I questioned the Master regarding this, he … only went so far as to state that it is correct to view the island episode as the background of the work, adding that he merely wished to portray the wanton life of the hero and not any specific action in detail. As such, it is a fascinating orchestral work depicting the lively pranks and capers of a carefree young lover, with a touch of glowing passion and youthful bravado.
sound,” and its first principal theme, two minutes in, sounds quite like a Finnish folk dance. Still, it does not stand entirely apart from the musical mainstream of its time. The critic Karl Flodin, writing in the newspaper *Nya Pressen*, observed:

the composer builds entirely on modern, cosmopolitan groundwork. His thematic structures are more closely related to the Lisztian style while the influence of both Wagner and Tchaikovsky can be discerned.

**Instrumentation:** two flutes (both doubling piccolo), two oboes, two clarinets (one doubling bass clarinet), two bassoons, four horns, three trumpets, three trombones, tuba, timpani, triangle, bass drum, cymbals, orchestra bells, tambourine, harp, and strings, plus, in *The Swan of Tuonela*, featured English horn.

— J.M.K.

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**Roots**

Nineteenth-century Finns seeking a national identity turned to the remote expanses of Karelia, in eastern Finland near the White Sea, where ancient culture could still be found. Their discoveries gave rise to the Finnish brand of Romanticism known as Karelianism. The *Kalevala* — the national epic compiled by Elias Lönnrot from the region’s myths — was a result of this search; it in turn served as a source of nationalist inspiration for works such as Sibelius’s *Lemminkäinen Suite*.

Other Finnish artists acknowledged Karelianism’s influence. The visual artist Akseli Gallen-Kallela won a competition to illustrate an edition of the *Kalevala* of 1891: his depictions of its mythic figures are fixed in the Finnish consciousness. In his poetry, Eino Leino turned to Karelia’s rune poems. Architects such as Yrjö Blomstedt and Victor Sucksdorff erected log structures decorated with intricate carved-wood decorations also reflecting ancient Finnish heritage. The sculptor Emil Wikström produced portraits of figures from Finnish mythology, including Aino, also from the *Kalevala*. Karelianism’s influence continued through the 20th century, through textile and jewelry designs reflecting Finnish identity that have pervaded that country’s craft arts and fashion.

— The Editors

*From top: Emil Wikström’s Aino Fountain in Helsinki, 1912; Lemminkäinen’s Mother by Akseli Gallen-Kallela, 1897*
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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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Mirga Gražinytė-Tyla was named music director of the City of Birming-
ham Symphony Orchestra (CBSO) in February 2016; in the 2022–23 season she became the
CBSO’s principal guest conductor. Winner of the 2012 Salzburg Festival Young Con-
ductors Award, she subsequently made her debut with the Gustav Mahler Youth
Orchestra at the Salzburg Festival.

Recent highlights include a tour of the United States and numerous European
tours with the CBSO; a highly acclaimed performance of Britten’s War Requiem at
the Salzburg Festival; her return to opera with a new production of Janáček’s The
Cunning Little Vixen, staged by Barrie Kosky, at Munich’s Bavarian Staatsoper,
and performances with the London Symphony Orchestra, Hamburg’s NDR Elb-
philharmonie, Swedish Radio Orchestra, Milan’s Filarmonica della Scala, and the
Los Angeles Philharmonic.

Gražinytė-Tyla has electrified audiences as a guest conductor all over the world. In Europe, she has collaborated with the Lithuanian National Symphony Orches-
tra, Munich Philharmonic, Royal Stock-
holm Philharmonic, Beethoven Orchestra
Bonn, Deutsche Radio Philharmonic, Bavarian Radio Symphony Orchestra, MDR Leipzig, Orchestre philharmonique
de Radio France, Orchestre national de
France, Orchestre national de Lyon, Cham-
ber Orchestra of Vienna, Danish National
Symphony Orchestra, Mozarteum Orches-
tra, Camerata Salzburg, and Berlin’s
Orchestra of the Komische Oper. With the Kremerata Baltica, she has enjoyed a
dynamic collaboration with Gidon Kremer on numerous European tours. She has led operas in Munich, Heidelberg, Salzburg, Komische Oper Berlin, and Bern, where she served as Kapellmeister. In North America, she has worked with the orches-
tras of Philadelphia, Seattle, and San Diego
and led The Metropolitan Opera Orchestra
in her Carnegie Hall debut. With the Los Angeles Philharmonic, Gražinytė-Tyla was a Dudamel Fellow in the 2012–13 season, assistant conductor (2014–16), and asso-
ciate conductor (2016–17). She was music
director of the Salzburg Landestheater,

An exclusive Deutsche Grammophon
artist since 2018, her first album, featur-
ing works by Weinberg, was the result of a cooperation among the CBSO, Kremer-
ata Baltica, and Gidon Kremer. Her second features works by Raminta Šerkšnytė, and the latest is The British Project.

A native of Vilnius, Lithuania, Mirga Gražinytė-Tyla studied at Leipzig’s Music Conservatory Felix Mendelssohn-
Bartholdy, Bologna’s Music Conserva-
tory, and Zurich’s Music Conservatory. She graduated with a bachelor’s degree in cho-
ral and orchestral conducting from the Uni-
versity of Music and Fine Arts, Graz, Austria.

Grammy-winning
pianist Daniil Trifonov is a solo artist, champion of the concerto repertoire, chamber collabora-
tor, and composer. Combining consum-
mate technique with rare sensitivity and depth, his perfor-
mances are a perpetual source of wonder. In the 2023–24 season Trifonov performs
Mason Bates’s Concerto, composed for him, with the Chicago Symphony Orchestra, Orchestra dell’Accademia nazionale di Santa Cecilia, and Deutsches Symphonie-Orchester Berlin; returns to The Cleveland Orchestra, Los Angeles Philharmonic, Orchestre de Paris, and Israel Philharmonic Orchestra, as well as the New York Philharmonic; and tours the United States and Europe with the Rotterdam Philharmonic and The Philadelphia Orchestra, respectively. In recital, he tours Europe with cellist Gautier Capuçon and embarks on a transatlantic tour with a new solo program of works by Rameau, Mozart, Mendelssohn, and Beethoven.

Trifonov won the Grammy Award for Best Instrumental Solo Album of 2018 with the Liszt collection Transcendental. His discography also includes the Grammy-nominated live recording of his Carnegie recital debut, Chopin Evocations, Silver Age (for which he received Opus Klassik’s Instrumentalist of the Year / Piano award), the bestselling and Grammy-nominated double album Bach: The Art of Life, and three volumes of Rachmaninoff with The Philadelphia Orchestra, two of which received Grammy nominations and the third won BBC Music’s 2019 Concerto Recording of the Year.

Named Gramophone’s 2016 Artist of the Year and Musical America’s 2019 Artist of the Year, Trifonov was made a Chevalier de l’Ordre des Arts et des Lettres by the French government in 2021. During the 2010–11 season, he won Third Prize in Warsaw’s Chopin Competition, First Prize in Tel Aviv’s Rubinstein Competition, and both First Prize and Grand Prix in Moscow’s Tchaikovsky Competition. Trifonov studied with Sergei Babayan at the Cleveland Institute of Music.
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 he has championed at the Philharmonic, from Steve Reich and Joel Thompson to Mozart and Mahler. He is also Music Director of the Hong Kong Philharmonic, since 2012, and becomes Music Director of the Seoul Philharmonic in 2024. He has appeared as guest with the Orchestre de Paris; Amsterdam’s Royal Concertgebouw and Leipzig Gewandhaus Orchestras; Vienna, Berlin, and Los Angeles philharmonic orchestras; and London Symphony, Chicago Symphony, and Cleveland orchestras.

Jaap van Zweden’s NY Phil recordings include David Lang’s prisoner of the state and Julia Wolfe’s Grammy-nominated Fire in my mouth (Decca Gold). He conducted the first performances in Hong Kong of Wagner’s Ring Cycle, the Naxos recording of which led the Hong Kong Philharmonic to be named the 2019 Gramophone Orchestra of the year. His performance of Wagner’s Parsifal received the Edison Award for Best Opera Recording in 2012.

Born in Amsterdam, Jaap van Zweden became the youngest-ever concertmaster of the Royal Concertgebouw Orchestra at age 19 and began his conducting career almost 20 years later. He was named Musical America’s 2012 Conductor of the Year, was profiled by CBS 60 Minutes on arriving at the NY Phil, and in the spring of 2023 received the prestigious Concertgebouw Prize. In 1997 he and his wife, Aaltje, established the Papageno Foundation to support families of children with autism.

The New York Philharmonic connects with millions of music lovers each season through live concerts in New York and around the world, broadcasts, streaming, education programs, and more. In the 2023–24 season — which builds on the Orchestra’s transformation reflected in the new David Geffen Hall — the NY Phil honors Jaap van Zweden in his farewell season as Music Director, premieres 14 works by a wide range of composers including some whom van Zweden has championed, marks György Ligeti’s centennial, and celebrates the 100th 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 León’s Pulitzer Prize–winning Stride. The NY Phil has released more than 2,000 recordings since 1917, and in 2023 announced a partnership with Apple Music Classical, the new streaming app designed to deliver classical music lovers the optimal listening experience. 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, following titans including Bernstein, Toscanini, and Mahler. Gustavo Dudamel will become Music and Artistic Director beginning in 2026 after serving as Music Director Designate in 2025–26.
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JAAP VAN ZWEDEN

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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.

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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.

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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.