This program will last approximately one and one quarter hours, which includes one intermission.

Thursday, November 2, 2023, 7:30 p.m.
16,946th Concert

Friday, November 3, 2023, 2:00 p.m.
16,947th Concert

Saturday, November 4, 2023, 8:00 p.m.
16,948th Concert

Susanna Mälkki, Conductor
Pierre-Laurent Aimard, Piano
Jenő Lisztes, Cimbalom
   (New York Philharmonic debut)

Lead support for these concerts is provided by The Edward John and Patricia Rosenwald Foundation.

Major support for these concerts is provided by Daisy M. Soros.

Generous support for Pierre-Laurent Aimard’s appearances is provided by The Donna and Marvin Schwartz Virtuoso Piano Performance Series.
### PROGRAM

**November 2–4, 2023**

**Susanna Mälkki,** Conductor  
**Pierre-Laurent Aimard,** Piano  
**Jenő Lisztes,** Cimbalom  
(New York Philharmonic debut)

| LISCZT  | Hungarian Rhapsody No. 2 in C-sharp minor, S.244 / 2 H (1847; arr. 2017)  
|  | arr. Jenő LISZTES  
| (b. 1986)  | JENŐ LISZTES  

| BARTÓK  | Romanian Folk Dances, BB 76 (1915; orch. 1917)  
| (1881–1945)  | I. Stick Dance (Allegro moderato)  
|  | II. Sash Dance (Allegro)  
|  | III. In One Spot (Andante)  
|  | IV. Horn Dance (Moderato)  
|  | V. Romanian Polka (Allegro)  
|  | VI. Fast Dance (L’istesso tempo)  
|  | VII. Fast Dance (Allegro vivace)  

| LIGETI  | Concerto for Piano and Orchestra  
|  | Vivace molto ritmico e preciso  
|  | Lento e deserto  
|  | Vivace cantabile  
|  | Allegro risoluto, molto ritmico  
|  | Presto luminoso  
|  | PIERRE-LAURENT AIMARD  

**Intermission**
MUSORGSKY
(1839–81)
arr. RAVEL
(1875–1937)

Pictures at an Exhibition (1874; arr. 1922)
Promenade
Gnomus (Gnome)
Promenade
Il Vecchio Castello (The Old Castle)
Promenade
Tuileries
Bydlo (Polish Ox-Cart)
Promenade
Ballet des poussins dans leurs coques
(Ballet of the Unhatched Chicks)
Samuel Goldenberg und Schmuyle
(Samuel Goldenberg and Schmuyle)
Limoges: Le Marché (The Marketplace at Limoges)
Catacombae: Sepulcrum Romanum
(Catacombs: Roman Burial Place)
Con mortuis in lingua mortua (With the Dead in a Dead Language)
La Cabane sur des pattes de poules
(Baba-Yaga) (The Hut on Chicken Feet: Baba-Yaga)
La Grande porte de Kiev (The Great Gate of Kiev)

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The cliché that Franz Liszt was the rock star of 19th-century music captures something of what was known, as early as 1841, as “Lisztomania.” (Ken Russell shrewdly cast a real rock star, The Who’s Roger Daltrey, in his 1975 film Lisztomania.) The arc of Liszt’s life was of someone constantly on the move, starting at age 11, when he left the small Hungarian village where he was raised to study in Vienna with Antonio Salieri (who also taught Beethoven and Schubert) and Carl Czerny (whose keyboard exercises have terrorized generations of aspiring pianists). By the age of 12 Liszt was in Paris, which would be his base for many years. The core rock-star years were 1838 to 1847, when he gave hundreds of concerts across Europe. Wearying travel and loneliness eventually took a toll on his health, as did the abuse of alcohol and tobacco. He retired from touring at age 35, although he lived until 74.

Central to Liszt’s nomadic life is his relationship to his native Hungary. The village of Raiding, where he was born, was in the German-speaking, Western part of the country, today in Austria. He never mastered the Hungarian language — he spoke and wrote in German and French — but he was an ardent Hungarian patriot. He launched his touring years with a benefit concert to raise money for the victims of a devastating flood of the Danube River in Pest. After a 16-year absence he started visiting Hungary regularly and reconnecting with the music he had heard as a child. He sought out “gypsy” (Romani) musicians and started a collection called Hungarian National Melodies, which later became a basis of his Hungarian Rhapsodies.

Liszt’s Hungarian connections added to his allure. Exoticism — then as now — sells, and he cultivated the public’s interest in his origins while continually wanting to explore his own musical roots. What he came up with yielded marvelous compositions as well as controversial pronouncements, most notably in Of the Gypsies and Their Music in Hungary, a book initially intended as an introduction to the Hungarian Rhapsodies, which date from the late 1840s and early ’50s.

It would take Béla Bartók and others in the 20th century to figure out in a far more scholarly way what the authentic folk music of the region was. Haydn, Schubert, and others before Liszt

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**In Short**

**Born:** October 22, 1811, in Raiding, Hungary  
**Died:** July 31, 1886, in Bayreuth, Germany  
**Work composed:** 1847; the arrangement, 2017  
**World premiere:** unknown  
**New York Philharmonic premiere:** May 4, 1881, in an orchestral arrangement performed by members of the New York Symphony and New York Philharmonic (which would merge in 1928), Leopold Damrosch, conductor, at the New York Music Festival at the Seventh Regiment Armory  
**Most recent New York Philharmonic performance:** May 18, 2019, in Bugs Bunny at the Symphony II, as the basis of Rhapsody Rabbit  
**Estimated duration:** ca. 7 minutes
had shared a fascination with the style *hongrois* (Hungarian Style). Listening to Romani musicians, Liszt was drawn to their virtuosity and their often improvisatory style, and he may also have identified in some way with a marginalized and nomadic people. While some of what he used in the rhapsodies came from rural folk traditions, much of it was actually drawn from music by Hungarian composers written for the coffee houses of Pest, a confusion of cultural sources that remains difficult to disentangle.

Liszt composed the Hungarian Rhapsodies for piano; some he (or others) orchestrated. The most famous of them is the Second, in C-sharp minor, heard here in an arrangement for cimbalom prepared by Jenő Lisztes (in D minor). This is a nice conceit, as Liszt at various points of the piece imitates that instrument. Most of Liszt’s rhapsodies comprise two parts: a slower section (*lassú*) followed by a fast one (*friss*). In the Rhapsody No. 2, after a short introduction (*Lento*) the first part (*Andante mesto*) begins majestically before becoming faster and increasingly improvisatory. After a long pause, the second part (*Vivace*) begins in a very high register of the instrument. Liszt did not use a Hungarian theme but one by the contemporary German pianist Heinrich Ehrlich, as he later acknowledged in a letter to him, writing that “in all good faith, I was justified in taking my material everywhere I could find it, firstly in my childhood memories” of the Romani musicians he heard, then what he collected on his travels and from musician friends. The piece picks up speed and excitement, projecting a can-can gaiety. Rather unusually, Liszt marks that the performer can insert a cadenza at the end if desired, which Lisztes does in his performance.

**Instrumentation:** solo cimbalom.

— Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College and the co-editor of Franz Liszt and His World (Princeton University Press, 2006).

### Rhapsodic Reception

It may seem odd for a composer to complain about success, but sometimes a piece receives such enormous attention that it leads to frustration. Beethoven resented that the popularity of his Septet, Op. 20, overshadowed much greater later pieces, and Prokofiev became annoyed that he was constantly asked to play the march from his opera *The Love for Three Oranges*. Liszt’s Second Hungarian Rhapsody falls into this category; the composer is said to have discouraged his students from playing it due to overexposure.

That exposure expanded in the 20th century, especially in popular culture. Famous cartoons featuring it began with Mickey Mouse in *The Opry House* (1929) and include Woody Woodpecker in *The Convict Concerto* (1954) and others featuring Daffy Duck, Donald Duck, and Bugs Bunny. The Tom and Jerry version, *The Cat Concerto*, won the Academy Award for Best Animated Short Film in 1946. This lighter side of adapting Liszt’s virtuoso finger-breaker continued with *The Muppet Show*, *Sesame Street*, and *Who Framed Roger Rabbit*?
Béla Bartók had recently graduated from the Budapest Academy of Music when he became fascinated by the folk music of his region. While spending six months of 1904 in the resort village of Gerlics Puszta in northern Hungary (now Ratkó, Slovakia), he was entranced by the songs that he overheard being sung by a Transylvanian maid. He notated some of them and several months later, in December 1904, wrote to his sister, “Now I have a new plan: to collect the finest Hungarian folk songs and to raise them, adding the best possible piano accompaniment, to the level of art-song.”

Within a couple of months Bartók published his first such effort, a group of Transylvanian and Hungarian pieces: after that there was no turning back. In 1905 he met Zoltán Kodály, who at that time was working on a doctoral dissertation about stanzaic structures in Hungarian folk song, and the two composers became ardent colleagues in championing the study of traditional music. Kodály’s interests would remain mostly centered on Hungarian music, but over time Bartók’s would range farther afield, doubtless reflecting his early contact with the various ethnic minorities inhabiting the Hungarian Empire. By 1906 he began to collect Slovak folk music, and two years later plunged into Romanian repertoire. Later research trips would bring him into direct contact with the folk musics of Ruthenia, Serbia, Croatia, and Bulgaria, even taking him as far away as Turkey and North Africa. Beginning in 1909 he was assisted by his Romanian friend Ion Busitía in the logistics of planning these trips, and it is to Busitía that Bartók dedicated his Romanian Folk Songs of 1915 — the original piano version of the work on this program.

Most of these excursions left their mark on Bartók’s own compositions, sometimes in an obvious way — as in those of his pieces that consist of harmonizations of preexisting melodies — sometimes more profoundly integrated into his distinctive brand of modernism. The Romanian Folk Dances qualify as the first sort, in the spirit of the method the composer had mentioned a decade earlier in the letter to his sister. In 1915 Bartók was particularly obsessed with Romanian music; during that year he produced three piano works that employ Romanian tunes: the Romanian

In Short

Born: March 25, 1881, in Nagyszentmiklós, Hungary (which later became Sînnicolau Mare, Romania)
Died: September 26, 1945, in New York City
Work composed: 1915, in its original version for solo piano; Bartók transcribed the work for orchestra in 1917, incorporating some revisions at that time
World premiere: in its orchestral version, on February 11, 1918, in Budapest, with Emil Lichtenberg conducting the Budapest Orchestral Society
Most recent New York Philharmonic performance: February 17, 2021, recorded for a virtual concert during the COVID-19 pandemic at St. Bartholomew’s Church, Thomas Wilkins, conductor
Estimated duration: ca. 7 minutes
Christmas Songs (BB 67), his Sonatina (BB 69), and the Romanian Folk Dances.

Bartók would orchestrate two of these: the Romanian Folk Dances in 1917, and the Sonatina in 1931 (when it reemerged under the title Transylvanian Dances). One of his most popular and frequently performed works, Romanian Folk Dances is also heard sometimes in versions for violin and piano (arranged, with the composer’s approval, by Zoltán Székely), for cello and piano (arranged by Luigi Silva), and for violin and cello (by whom I know not). In addition, competing symphonic versions have been put forward by Arnold Wilke (for small orchestra) and Arthur Willner (for string orchestra).

Bartók initially titled this suite Romanian Folk Dances from Hungary, reflecting that when he collected the pieces in Transylvania, that region was within Hungarian borders. After the 1920 Treaty of Trianon (signed by Hungary on one side and the Allied Powers on the other to conclude World War I) redrew the map, he renamed the set simply Romanian Folk Dances. (Occasionally one finds it purveyed as “Romanian Dances.”)

The work consists of six or seven short movements, all of which are to be played attacca, without a break; the entire set runs only about seven minutes. The question about the number of movements lies in the fact that the last two sections are both the same dance type, so they may be considered either as two separate movements or as a single dance with two parts. I like to think of them as separate because Bartók cranks up the tempo a notch for the final one. (The composer did actually draft a further Romanian Dance for this set, but decided not to include it.) Apart from the concluding pair, each movement uses a melody from a different region of Transylvania, and together they display quite an array of melodic-harmonic modes: Dorian, Lydian, Mixolydian, and Aeolian, as well as more exotic modes of seemingly Arabic descent.

**Instrumentation:** two flutes (one doubling piccolo), two clarinets, two bassoons, two horns, 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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**Listen for …**

Bartók said of the first of his Romanian Folk Dances, Stick Dance, that it was a “young men’s solo dance — consists of kicking the room’s ceiling!”

![Allegro moderato](image)

When Bartók heard the melody in Transylvania it was played by two violins. In his orchestral setting, violins (first violins, that is) keep the melody, but the tune is doubled by a pair of clarinets, which convey the flavor of the tárógató, a single-reed woodwind instrument that is a somewhat primitive Hungarian relative of today’s standard orchestral clarinet.
This year marks the centennial of the Hungarian-Austrian composer György Ligeti, one of the most important and influential avant-garde composers of the late 20th century and an exemplar of the creative artist in exile.

Ligeti first achieved recognition in the 1960s for works in which eerie, swarming masses of sound coalesce and disperse. In the decades that followed, his tireless exploration of world traditions, jazz, and popular music, his experimentation with microtonal tuning systems, and his borrowing of techniques and forms from the Medieval, Renaissance, and Baroque periods encouraged younger composers — like his students Unsuk Chin, Roberto Sierra, Hans Abrahamsen, and Martin Bresnick — to think more playfully about the boundaries and possibilities of concert music. Ligeti’s works have found a home both in the standard concert repertoire and in dozens of films, including several by Stanley Kubrick. This concert continues the New York Philharmonic’s honoring of his legacy this season with performances of music from across his oeuvre.

Growing up Jewish in a Hungary that was by turns dominated by Hitler or Stalin, Ligeti endured a perilous upbringing. Nonetheless, he was able to cobble together a firm musical education, and he spent the years immediately following World War II studying at the Academy of Music in Budapest. He produced the stream of folk-based choral music that was de rigueur in Hungary at the time, but he also worked at blatantly experimental pieces, building on the models of Bartók and the few other avant-garde composers of whose music he was aware.

Ligeti became part of the great Hungarian exodus of 1956 and settled in Germany, where he avidly soaked up the thriving culture of contemporary music. In 1960 his Apparitions for Orchestra — a work with dense, cloudlike textures woven in “micropolyphony” (his word) — boosted him to a prominent position among experimental composers. In the course of the 1960s he grew increasingly fascinated by the possibility of music with a harmonic center — an idea that was not at all orthodox at the time — and this interest led him in the direction of his groundbreaking Lontano, which he composed in 1967 (the same year in which he assumed Austrian citizenship, having settled in Vienna several years earlier).

**In Short**

*Born:* May 28, 1923, in Dicsőszentmárton, Transylvania (now Tîrnaveni, Romania)

*Died:* June 12, 2006, in Vienna, Austria

*Work composed:* The first three movements were composed in 1985–86; the work was expanded with two further movements from 1987 through mid-January 1988.

*World premiere:* in its original three-movement form, October 23, 1986, in Graz, Austria, by pianist Anthony di Bonaventura, with Mario di Bonaventura (the work’s dedicatee) conducting the Vienna Philharmonic; in its final five-movement form, February 29, 1988, in Vienna, again with the brothers di Bonaventura, but with the Austrian Radio Symphony Orchestra

*New York Philharmonic premiere and most recent performances:* March 10–12 and 15, 2011, Esa-Pekka Salonen, conductor, Marino Formenti, soloist

*Estimated duration:* ca. 22 minutes
The new-music community was watching Ligeti closely well before he was thrust into popular fame in 1968. That is when, without the composer’s knowledge or permission, director Stanley Kubrick incorporated three of his compositions—Atmosphères, Lux Aeterna, and Requiem—into the soundtrack of 2001: A Space Odyssey. Kubrick would make further use of Ligeti’s works: in 1980 he used Lontano to help create the creepy background in The Shining (along with excerpts of works by Bartók, Penderecki, and Berlioz), and in 1999 employed Musica ricercata II in the film Eyes Wide Shut.

Ligeti was being widely lauded when he wrote his Piano Concerto. In 1984 alone he received the Prix Ravel from France, the Béla Bartók–Ditta Pásztory Prize from Hungary (Pásztory was Bartók’s second wife, and a champion of his piano works), membership in the American Academy and Institute of Arts and Letters, and honorary membership in the ISCM (International Society of Contemporary Music). In 1986 he was given the prestigious Grawemeyer Award in honor of the First Book of his études for piano. That year he also unveiled his Piano Concerto as a three-movement piece, but after hearing it performed he declared that it called for “an extension and completion of the large formal design.” Over the next 18 months he added what now stand as the fourth and fifth movements, bringing the work to completion.

Sources and Inspirations

Ligeti’s music is often informed by rhythmic verve, but his Piano Concerto benefited from an infusion of rhythmic inspiration delivered via the American composer Roberto Sierra, who studied with him in Hamburg from 1979–82. Sierra drew Ligeti’s attention to the polyrhythmic complexity of Caribbean and Latin American music, and also shared with him recorded examples of intricate music from the Central African Republic, as collected by the Israeli musicologist Simha Arom. In 1985 Arom published a book on this African repertoire, and it was graced by a preface from Ligeti, who wrote:

> the proximity I feel exists between [Central African polyphonic music] and my own way of thinking with regards to composition: that is, the creation of structures which are both remarkably simple and highly complex.

He continued with an observation that is entirely applicable to his Piano Concerto, observing that in this African polyphony:

> the patterns performed by the individual musicians are quite different from those which result from their combination. In fact, the ensemble’s super-pattern is in itself not played and exists only as an illusory outline. ... What we can witness in this music is a wonderful combination of order and disorder which in turn merges together, producing a sense of order at a higher level.
The concerto’s first movement is rich in polyrhythms that are laid out in superimposed meters. The second movement, though slow, is not solemn: here, low instruments sometimes play unusually high, and high instruments low, and the sounds of an ocarina and a slide whistle obviate the possibility of unbroken gravity. The third movement is a scherzo, and the fourth — the first of the work’s expansion — is exceptionally complex. “Its formal process,” Ligeti explained, is fractal in time: reiterating the same formula, the same succession always in different shapes, using simultaneous augmentation and diminution of the same models … focusing on smaller and smaller details.

The movement builds up to quite an uproar, after which the concluding Presto luminoso seems more a coda than an emphatic sort of finale.

**Instrumentation**: flute (doubling piccolo), oboe, clarinet (doubling alto ocarina), bassoon, horn, trumpet, trombone, triangle, crotales, suspended cymbals, sleigh bells, small and medium tambourines, snare drum, roto-toms, tom-toms, bass drum, wood blocks, temple blocks, guiro, castanets, whip, slapstick, mouth siren, bird whistle, slide whistle, flexatone, Hohner harmonica, orchestra bells, xylophone, and strings, in addition to the solo piano.

— Adapted from a note by James M. Keller

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**Views and Reviews**

A *San Francisco Chronicle* review of a 2019 Aimard performance of Ligeti’s Piano Concerto noted:

There are several interlocking keys to this piece … . One is the sparsely acerbic instrumentation, a chamber orchestra in which percussion and woodwinds figure prominently. That in turn emphasizes the mechanistic aspect of much of Ligeti’s writing, with fleet, complex rhythms overlaid on one another like a large, exposed clockwork (the influence of Caribbean and African music is unmistakable). There are angular, abrasive harmonies, but with the edges rounded off — he’s like a Stravinsky without the attitude.

Ligeti was also an unparalleled virtuoso at hitting the listener’s heart and funny bone simultaneously. In the concerto’s slow second movement, a lone double bass sustains a hushed, almost subterranean note at great length, while various novelty instruments — a slide whistle, an ocarina, a chromatic harmonica — amble their way across the musical landscape like lost puppies. It’s a gorgeous stretch of tenderly observed absurdity.

And although the music’s effect can sometimes be disorienting to a first-time listener, it doesn’t take long to hear how firmly this piece aligns itself with the concerto tradition — even if Ligeti, as always, is both respectful and skeptical of the 19th century musical legacy. The pianist is called on to play technically demanding scales and trills (the third movement begins with a coiled hubbub at the center of the keyboard that then expands like a pianistic Big Bang), and there are cadenzas scattered throughout for show-off purposes.

Aimard rose superbly to the technical challenges of the piece, but more impressive still was his command of Ligeti’s ironies and ambiguities of tone — now sweetly inviting, now dry and sardonic.
Pictures at an Exhibition

Modest Musorgsky; arr. Maurice Ravel

Modest Musorgsky committed himself rather late to the profession of music, but he came to it with considerable background. As a child, he had gained enough keyboard skill to perform a piano concerto by John Field when he was only nine. Before he finished preparatory school and embarked on a brief career in the military, he was familiar with a considerable range of mainstream European piano repertoire.

An important strand of 19th-century piano music involved groups of miniatures gathered together into suites. Many of these collections were simply a succession of pieces that were musically unrelated, but in some cases composers went to lengths to integrate their assemblages by recalling musical motifs as the piece progressed. Schumann’s Carnaval is a famous example of the genre, and Musorgsky’s Pictures at an Exhibition takes a place in the same tradition, in its case employing a “Promenade” theme to provide continuity among the disparate movements.

The piano suite Pictures at an Exhibition was inspired by a group of images by Viktor Hartmann, an architect and designer who, beginning in 1870, became one of Musorgsky’s closest friends. Musorgsky had dedicated to him the song In the Corner from his song cycle The Nursery, and he welcomed Hartmann’s input about his compositions; one result was his heeding of Hartmann’s advice to restore the Fountain Scene he had intended to cut from his opera Boris Godunov.

Hartmann died in 1873, at the age of 39. In 1874 a memorial exhibit was mounted at the Academy of Arts in St. Petersburg; it included Hartmann’s architectural drawings as well as designs for craft pieces, jewelry, and so on — some 400 works. Among the items on display, according to the critic Vladimir Stasov, were lively, elegant sketches by a genre-painter, the majority depicting scenes, characters, and figures out of everyday life, captured in the middle of everything going on around them: on streets, and in churches, in Parisian catacombs and Polish monasteries, in Roman alleys and in villages around Limoges.

It is not known when Musorgsky visited the exhibit or when he settled on the concept of creating musical equivalents to a number of the pictures. In 1903 Stasov claimed in a letter that it had actually been his idea, and that he had even suggested the topics of the movements, but there is no further evidence to corroborate his claim. Only six of the

In Short

Born: March 21, 1839, in Karevo, in the Pskov district of Russia
Died: March 28, 1881, in St. Petersburg
Work composed: June 1874, as a set of piano pieces; orchestrated by Ravel between May and autumn 1922
World premiere: Ravel’s orchestration, October 19, 1922, at the Paris Opéra, Serge Koussevitzky, conductor
New York Philharmonic premiere: March 13, 1930, Arturo Toscanini, conductor
Most recent New York Philharmonic performance: December 30, 2017, Bramwell Tovey, conductor
Estimated duration: ca. 32 minutes
relevant Hartmann drawings have been ascertained beyond a doubt. Musorgsky’s other movements seem to be of specific images that have since strayed, or they may be composites of various pictures. The subjects range from the eeriness of a medieval Italian castle to the liveliness of children playing in the Tuileries gardens; they culminate in a diptych of Russian scenes — the macabre witch Baba Yaga of folk legend and the glowing depiction of the Great Gate at Kiev, an architectural extravaganza designed to honor Tsar Alexander II but never constructed. The recurring Promenade theme suggests the viewer strolling from one picture to the next. Musorgsky produced his score in a sprint of inspiration, apparently in the course of about 20 days. The final page of his manuscript is dated June 22, 1874, and on June 27 he signed off on all of the score’s details and inscribed a dedication to Stasov.

Maurice Ravel encountered Musorgsky’s piano suite in a cleaned-up version by Nicolai Rimsky-Korsakov, the only edition that was available at the time. He shared his enthusiasm with the conductor Serge Koussevitzky, who, ironically, was not familiar with this masterpiece of his Russian compatriot. Koussevitzky commissioned Ravel to create an orchestral

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**Pictures from the Exhibition**

The Viktor Hartmann memorial exhibit that so inspired Musorgsky is known to have included more than 400 works, most of which have been lost over time. Hartmann had been a student at the Academy of Arts in St. Petersburg, where the show was mounted, and he had worked as a book illustrator early on, and also as an architect. Remaining works from the exhibition reflect both of those interests in their style and subject matter. They include Hartmann’s costume designs from the ballet *Trilby, or The Demon of the Heath*, produced by the Bolshoi Theater in 1871, with choreography by Marius Petipa — rendered by Musorgsky as “Ballet of the Unhatched Chicks”; a clock design in the form of a hut on chicken legs, meant to evoke the dwelling of the witch Baba Yaga, from Russian folklore, and reflected by Musorsky in motifs that evokes the tolling of bells; and Hartmann’s award-winning design for a city gate in Kiev, commissioned by Tsar Alexander II but never constructed.

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*Clockwise from top, Hartmann’s costumes for the ballet *Trilby*; his Russian folkloric clock design; and his Kiev gate design; Hartmann in an undated photo*

— The Editors
transcription of the suite, reserving exclusive performance rights for himself for some years, during which he conducted it often and ushered it into a niche of honor in the symphonic repertoire. A number of other orchestral versions have been produced over the years, including some that arguably capture a more authentically “Russian” sound, but it is Ravel’s against which all others are measured.

**Instrumentation:** three flutes (two doubling piccolo), three oboes (one doubling English horn), two clarinets and bass clarinet, alto saxophone, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, snare drum, whip, ratchet, cymbals, bass drum, gong, orchestra bells, xylophone, chime, two harps, celesta, and strings.

— J.M.K.

Musorgsky’s *Pictures at an Exhibition* (arr. Ravel) is presented under license from Boosey & Hawkes Inc., copyright owners.

### Ravel Makes Do

When Maurice Ravel became acquainted with Musorgsky’s piano suite *Pictures at an Exhibition*, it was through the edition that Rimsky-Korsakov had published under the imprint of the Bessel Publishing Company in 1886, the only edition then in print. Ravel realized that it veered from Musorgsky’s original — to what extent he could not be sure — and he made efforts to lay his hands on something closer to the source. On February 3, 1922, he wrote to his friend M.D. Calvocoressi, a critic who was deeply involved in Russian musical circles:

> I was expecting a copy of *Pictures at an Exhibition*, in Musorgsky’s original edition. Now, this minute I received a notice that it cannot be procured. Do you have one, and could you lend it to me for a while? Or do you know anyone who could do me this favor?

Calvocoressi regretted that he was unable to help. It remained impossible to gain an accurate assessment of how much alteration Rimsky-Korsakov had effected until 1975, when the Soviet Union allowed a facsimile of Musorgsky’s manuscript to be published. It became apparent that Rimsky-Korsakov’s emendations were relatively minor, and that if Ravel had been successful in his quest for a “purer” edition, the musical text wouldn’t have been much different from what he already had.

*Musorgsky, in an 1881 portrait by Ilya Repin*
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Timothy Cobb
Principal
Max Zeugner*
The Herbert M. Citrin Chair
Blake Hisnon**
Satoshi Okamoto

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

PIECOLO
Mindy Kaufman

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

ENGLISH HORN
Ryan Roberts

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

E-FLAT CLARINET
Benjamin Adler

The Digital Organ is made possible by Ronnie P. Ackman and Lawrence D. Ackman.
Steinway is the Official Piano of the New York Philharmonic and David Geffen Hall.
BASS CLARINET
Barret Ham

BASSOONS
Judith LeClair
Principal
The Pels Family Chair
Julian Gonzalez*
Roger Nye
The Rosalind Miranda Chair
in memory of Shirley and Bill Cohen

CONTRABASSOON

HORNS
Nathan Cloeter++
Guest Principal
Richard Deane*
R. Allen Spanjer
The Rosalind Miranda Chair
Leelanee Sterrett
Tanner West
The Ruth F. and Alan J. Broder Chair

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

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

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

TROMPANI
Markus Rhoten
Principal
The Carlos Moseley Chair
Kyle Zerna**

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

HARP
Nancy Allen
Principal

KEYBOARD
In Memory of Paul Jacobs

HARPSICHORD
Paolo Bordignon

PIANO
Eric Huebner
The Anna-Maria and Stephen Kellen Piano Chair

ORGAN
Kent Tritle

LIBRARIANS
Lawrence Tarlow
Principal
Sara Griffin*

ORCHESTRA PERSONNEL
DeAnne Eisch
Orchestra Personnel Manager

STAGE REPRESENTATIVE
Joseph Faretta

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

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

HONORARY MEMBERS OF THE SOCIETY
Emanuel Ax
Deborah Borda
Zubin Mehta

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.
Susanna Mälkki is sought after by symphony orchestras and in opera houses at the highest level worldwide. She appears regularly with top orchestras throughout Europe and North America, including the Helsinki Philharmonic (where she is chief conductor emeritus and served as chief conductor from 2016 until 2023), the Los Angeles Philharmonic (where she was principal guest conductor from 2017 until 2022), The Philadelphia Orchestra, The Cleveland Orchestra, New York Philharmonic, Chicago Symphony Orchestra, Boston Symphony Orchestra, London Symphony Orchestra, Munich Philharmonic, Vienna Symphony, Bavarian Radio Symphony Orchestra, and Berlin Philharmonic. At the invitation of Pierre Boulez, Mälkki served as music director of the Ensemble intercontemporain from 2006 to 2013.

Equally in demand with major opera houses, her past notable engagements have included the Opéra national de Paris, Milan’s Teatro alla Scala, Vienna Staatsoper, The Metropolitan Opera, Barcelona’s Gran Teatre del Liceu, and London’s Royal Opera House, Covent Garden. Operatic titles this season and beyond show Mälkki’s versatility in the art form; they include Janáček’s The Makropulos Case, Debussy’s Pelléas et Mélisande, Stravinsky’s The Rake’s Progress, Mozart’s The Marriage of Figaro, Beethoven’s Fidelio, Fauré’s Penelope, and Wagner’s Tristan und Isolde.

Recognized for her significant contribution to the art form, Susanna Mälkki was awarded the Pro Finlandia Medal of the Order of the Lion of Finland — one of Finland’s highest honors — in 2011. In France she has been named an Officier (2014) and Commandeur (2022) de l’Ordre des Arts et des Lettres, and in January 2016 she was made a Chevalier of the Légion d’honneur. She is a fellow of the Royal Academy of Music in London and a member of the Kungliga Musikaliska Akademien in Stockholm. She was named Musical America’s 2017 Conductor of the Year, and in November 2017 she was awarded the Nordic Council Music Prize.

Widely acclaimed as a key figure in the music of our time, pianist Pierre-Laurent Aimard has enjoyed close collaborations with many leading composers, including György Ligeti, Helmut Lachenmann, Elliott Carter, Harrison Birtwistle, György Kurtág, Karlheinz Stockhausen, Marco Stroppa, Pierre Boulez, and Olivier Messiaen. Aimard gave the world premieres of piano works by Kurtág (at Milan’s Teatro alla Scala), Carter’s last piece, Epigrams (which was written for him), and Harrison Birtwistle’s Responses, Sweet disorder, and Keyboard Engine for two pianos.

Aimard works closely with leading orchestras and conductors worldwide. Recent collaborators include the Antwerp Symphony and Philippe Herreweghe, Radio Filharmonisch Orkest (of the Netherlands) and Stéphane Denève, Deutsche Symphony Orchester Berlin and Elim Chan, Orchestre national de Lille and Alexandre Bloc, and l’Orchestre philharmonique de Radio France, Seoul.
Philharmonic, San Francisco Symphony, and Los Angeles Philharmonic.

In celebration of Ligeti’s 100th anniversary in 2023, Aimard performs that composer’s works throughout the season, including in several events with and at the New York Philharmonic and in improvisatory explorations of the Études with acclaimed jazz pianists. Other notable highlights include the upcoming world premiere of Clara Iannotta’s Piano Concerto and the Portuguese premiere of Klaus Ospald’s Se da contra las piedras la libertad.

In September 2023 Aimard released a new recording of the complete Bartók Piano Concertos with Esa-Pekka Salonen and the San Francisco Symphony. His recent albums that have met with universal critical acclaim include Visions de l’Amen with Tamara Stefanovich (2022), Beethoven’s Hammerklavier Sonata and Eroica Variations for Pentatone (2021), and Messiaen’s Catalogue d’oiseaux (2018), which was honored with multiple awards including the prestigious German music critics’ award Preis der Deutschen Schallplattenkritik.

Budapest-born Jenő Lisztes started to play the cimbalom — Hungary’s most famous instrument — at the age of four, continuing a tradition he inherited from his father and grandfather. After beginning studies with Ágnes Szakály, Lisztes enrolled in the Franz Liszt Music Academy, where he worked with Ilona Szeverényi Gerencsérné and from which he graduated in 2010 as a cimbalom teacher and artist. Lisztes has been a member of the Roby Lakatos Ensemble since 2006, and he performed as part of his own jazz trio, the Jenő Lisztes Cimbalom Project.

He performs on a traditional Hungarian Bohák-style cimbalom made by Ákos Nagy. For these concerts, the instrument has been transported from Hungary with the support of the Tulipán Foundation (tulipanfoundationnyc.org).

He often performs as a soloist with major symphony orchestras, including many concerts with Iván Fischer and the Budapest Festival Orchestra and at the BBC Proms in 2018. He has appeared at major international venues, including New York’s Carnegie Hall, the Vienna Musikverein, Amsterdam’s Concertgebouw, Brussels’s Bozar, and Budapest’s Palace of Arts.

In 2012 Lisztes was invited to create the cimbalom part for Hans Zimmer’s score for the film Sherlock Holmes 2, Game of Shadows. He is the solo cimbalom player in the acclaimed 100-member Budapest Gypsy Symphony Orchestra. In 2023, he was invited to play on International Holocaust Day in the European Parliament in Brussels.
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.
Major support for the November 30–December 2 concerts is provided by Sharon and Larry Hite. Lead support for the February 22–24 concerts is provided by Misook Doolittle in memory of Harry C. Doolittle. Generous support for Katia and Marielle Labèque’s and Emanuel Ax’s appearances is provided by The Donna and Marvin Schwartz Virtuoso Piano Performance Series. Lead support for Émigré is provided by Tian Ling and Diana Wang. 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 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.
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E.T. the Extra-Terrestrial, part of Programs for Families at the New York Philharmonic is presented by Daria and Eric Wallach. 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.

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