New York Philharmonic Presents

Artist Spotlight

Tuesday, November 7, 2023, 7:30 p.m.

Pierre-Laurent Aimard, Piano

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

This program will last approximately two hours, which includes one intermission.
New York Philharmonic Presents

Artist Spotlight

Pierre-Laurent Aimard, Piano

LIGETI (1923–2006)

Poème symphonique (1962)

LIGETI

Musica ricercata (1951–53)
I. Sostenuto — Misurato — Prestissimo

BEETHOVEN (1770–1827)

Bagatelles, Op. 119 (1822)
IX. Vivace moderato

LIGETI

Musica ricercata
II. Mesto, rigido e cerimoniale

BEETHOVEN

Bagatelles, Op. 33 (1801–2)
II. Scherzo. Allegro

LIGETI

Musica ricercata
III. Allegro con spirito

BEETHOVEN

Bagatelles, Op. 119
II. Andante con moto

LIGETI

Musica ricercata
IV. Tempo di valse (poco vivace — “à l’orgue de Barbarie”)

BEETHOVEN

Bagatelles, Op. 119
III. A l’Allemande
LIGETI | Musica ricercata
V. Rubato. Lamentoso

BEETHOVEN | Bagatelles, Op. 119
X. Allegramente

LIGETI | Musica ricercata
VI. Allegro molto capriccioso

BEETHOVEN | Bagatelles, Op. 119
XI. Andante, ma non troppo

LIGETI | Musica ricercata
VII. Cantabile, molto legato

BEETHOVEN | Bagatelles, Op. 119
VI. Andante — Allegretto

LIGETI | Musica ricercata
VIII. Vivace. Energico

BEETHOVEN | Bagatelles, Op. 119
V. Risoluto

LIGETI | Musica ricercata
IX. (Béla Bartók in Memoriam) Adagio.
Mesto — Allegro maestoso

BEETHOVEN | Bagatelles, Op. 33
VII. Presto

LIGETI | Musica ricercata
X. Vivace. Capriccioso

BEETHOVEN | Bagatelles, Op. 119
VIII. Moderato cantabile

LIGETI | Musica ricercata
XI. (Omaggio a Girolamo Frescobaldi)
Andante misurato e tranquillo

Intermission
<table>
<thead>
<tr>
<th>Composer</th>
<th>Works</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Études, Book 1, No. 6, <em>Automne à Varsovie</em> (1985)</td>
</tr>
<tr>
<td></td>
<td>Études, No. 11, <em>pour les arpèges composés</em> (1915)</td>
</tr>
<tr>
<td></td>
<td>Études, Book 1, No. 2, <em>Cordes à vide</em> (1985)</td>
</tr>
<tr>
<td></td>
<td>Études, No. 7, <em>pour les degrés chromatiques</em> (1915)</td>
</tr>
<tr>
<td>CHOPIN</td>
<td>Études, Op. 25, No. 2 (1832–36)</td>
</tr>
<tr>
<td>DEBUSSY</td>
<td>Études, No. 3, <em>pour les quartes</em> (1915)</td>
</tr>
<tr>
<td></td>
<td>Études, No. 7, <em>pour les degrés chromatiques</em> (1915)</td>
</tr>
</tbody>
</table>

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.
This year marks the centennial of the Hungarian-Austrian composer György Ligeti, one of the 20th century’s most influential composers. He also was one of the more difficult to peg. Debussy was French; Shostakovich, Russian; Copland, American. One cannot identify Ligeti in this way. Similarly, he engaged with genres of previous eras with respect but also irreverence, and in a voice that was uniquely his own.

Tonight’s recital presents a pianist who shared a close friendship as well as professional collaboration with Ligeti. Pierre-Laurent Aimard has accordingly created a program that reflects his knowledge of the man and his oeuvre. He shared his thoughts:

Even in his early works, Ligeti is radical. He takes simple musical gestures and stages them in such an abrupt, original, and surprising way that his music quite astounds us. In Musica ricercata we’re frightened, we laugh, or we’re touched in new spaces — all inspired by material that is simple and fully comprehensible. Beethoven had somewhat the same strategy in some of his Bagatelles: an obvious theme, a surprising discourse, and terse, short forms.

When Ligeti reshaped the piano world 30 years later with his Études, he began by studying the prolific étude repertoire. His Études drew on the poetic textures of the revolutionary Chopin, and the spatial acoustic seductions of the alchemist Debussy. Ligeti enriched this heritage with the influence of jazz, to which he listened extensively, and Central African polyrhythms, which he considered first-rate music.

The resulting compositions are tremendously rich in expression, texture, and sound. The power of their gestures and impeccability of their form make them impossible to resist.

Playing such music is a very powerful experience to share — Ligeti’s works are at once so wildly energetic, so tragic, funny, so imaginative, unsettling, desperate, poetic, crazy... They bring us face to face with our own extremes and invite us to experience the stage as a place for peak risk-taking.

I’m especially delighted to be coming back to these Études in New York, more than 20 years after I first performed them here.
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.
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 Miso 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 Con"dctors, 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.

© 2023 New York Philharmonic. Photo Credits: Katia and Marielle Labèque by Umberto Nicoletti, Bryce Dessner by Shervin Lainez, Emanuel Ax by Lisa Marie Mazzucco, Long Yu by Yu Qing.

New Music at the NY Phil

2023/24 Season

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

Emanuel Ax, Hillborg, and Rachmaninoff
Feb 22–24
Anders HILLBORG Piano Concerto No. 2,
The MAX Concerto

Émigré
Presented by Linda and Mitch Hart
Feb 29–Mar 1
Aaron ZIGMAN / Mark CAMPBELL libretto
Brock WALSH additional lyrics
Émigré (US Premiere–New York Philharmonic Co-Commission with the Shanghai Symphony Orchestra)