



JAAP VAN ZWEDEN
MUSIC DIRECTOR

Thursday, January 11, 2024, 7:30 p.m.
16,979th Concert

Friday, January 12, 2024, 11:00 a.m.
16,980th Concert

Saturday, January 13, 2024, 8:00 p.m.
16,981st Concert

Jakub Hrůša, Conductor
Hilary Hahn, Violin

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

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

Hilary Hahn is **The Mary and James G. Wallach Artist-in-Residence.**



January 11–13, 2024

Jakub Hrůša, Conductor
Hilary Hahn, Violin

COLERIDGE-TAYLOR
(1875–1912)

Ballade for Orchestra in A minor,
Op. 33 (1898)

PROKOFIEV
(1891–1953)

Violin Concerto No. 1 in D major,
Op. 19 (1917)

Andantino — Andante assai

Scherzo: Vivacissimo

Moderato — Allegro moderato —

Moderato — Più tranquillo

HILARY HAHN

Intermission

BARTÓK
(1881–1945)

Concerto for Orchestra, BB 123, Sz 116
(1943)

Introduzione (Introduction)

Giuoco delle coppie (Game of Couples)

Elegia (Elegy)

Intermezzo interrotto (Interrupted

Intermezzo)

Finale

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Notes on the Program

Ballade for Orchestra in A minor, Op. 33

Samuel Coleridge-Taylor

The list of concert works that have gone on to become pop-culture hits is short, but it would certainly include London-born composer Samuel Coleridge-Taylor's trilogy of cantatas that set episodes from Henry Wadsworth Longfellow's epic poem *The Song of Hiawatha*. The US premiere of the first of these, *Hiawatha's Wedding Feast*, in Brooklyn in 1899 initiated a flurry of professional and amateur performances of the three cantatas, which soon spread across the country in a fit of transatlantic "Hiawatha mania." But Coleridge-Taylor's breakthrough in England had already been triggered by the rapturous response to the 1898 premiere of his *Ballade for Orchestra*. Together, the *Ballade* and *Hiawatha* drew the attention of music aficionados eager to catch wind of the next big thing, and were bemused by the fact that the 23-year-old *Wunderkind* was Black.

Coleridge-Taylor's Sierra Leonian father, Daniel Taylor, met the English Alice Holmans while he was a medical student in London, and he returned to West Africa unaware she was carrying his child, born on September 15, 1875, and raised in the South London town of Croydon. Although the Holmans family was of modest means, Samuel was given a cheap violin when he was five years old and took lessons with his maternal grandfather. With violin as his principal instrument, complemented by experience as a pianist and a choral singer, Coleridge-Taylor committed to life as a professional musician, at the age of 15 enrolling at London's

prestigious Royal College of Music. There he met his wife, Jessie, a fellow student, and made transformative connections. By the time he completed his studies in 1897, he was an experienced composer with an impressive portfolio of chamber works, a symphony, and a growing number of art songs.

An important inspiration for the latter — and a vehicle for Coleridge-Taylor's growing Pan-African consciousness — was an encounter with African American poet Paul Laurence Dunbar. Best known for his dialect poems, Dunbar in 1897 visited London, where he gave several poetry readings and made appearances with Coleridge-Taylor, who immediately turned to Dunbar's verse, including the song cycle *African Romances*, which set six of Dunbar's poems. While he would not visit the United States until 1904, when he arrived as the celebrated "Hiawatha Man," Coleridge-Taylor had already forged highly

In Short

Born: August 15, 1875, in London, United Kingdom

Died: September 1, 1912, in London

Work composed: 1898, dedicated to August Johannes Jaeger

World premiere: September 12, 1898, at the Three Choirs Festival, at Shire Hall in Gloucester, England, conducted by the composer

New York Philharmonic premiere: these performances

Estimated duration: ca. 12 minutes

meaningful connections with Black Americans, with whose struggle he strongly identified. One of these was the scholar-activist W.E.B. Du Bois, who, like many African Americans, held the composer in high esteem. The admiration was mutual. Coleridge-Taylor effusively praised Du

A Contemporary Perspective

In a letter dated May 12, 1898, August Johannes Jaeger urged the Three Choirs Festival committee to offer Samuel Coleridge-Taylor the commission that would lead to the creation of his *Ballade for Orchestra*, which the composer would dedicate to the music publisher:

My object in writing is to draw your attention to a young friend of mine, S. Coleridge-Taylor, who is most wonderfully gifted and might write your committee a *fine* work in a short time. He has quite a Schubertian facility of invention and his stuff is always original and fresh. He is the coming man, I'm quite sure! He is only 22 or 23 but there is nothing immature or inartistic about his music. It is worth a great deal to me — I mean I value it very highly, because it is so original and often *beautiful*. Here is a real melodist at last. Why not try him and make the '98 Festival by the introduction of young S. Coleridge-Taylor. He scores very well, in fact he conceives everything orchestrally and never touches the piano when composing! I suppose you know that his father is a negro. Hence his wonderful *freshness*. Why not give him a commission? He would rise to the occasion and do something good. At any rate, you keep your eye on the lad and believe me, he is *the* man of the future in musical England.

Bois's *The Souls of Black Folk* as “the finest book I have ever read by a coloured man, and one of the best by any author, white or black.” Coleridge-Taylor died in 1912 at the age of 37, a victim of overwork, and in 1920 Du Bois wrote an essay paying tribute to a life and career that, while woefully short, represented “that vast immortality and the wide sweep of infinite possibility” of African-descended people.

The *Ballade for Orchestra* was commissioned in 1898 by the venerable Three Choirs Festival in Gloucester, a commission first offered to English composer Edward Elgar, who, with too much on his plate, recommended the up-and-coming composer for the high-profile engagement. “I *wish, wish, wish* you would ask Coleridge-Taylor to do it,” Elgar told Festival organizers. “He is far and away the cleverest fellow going amongst the young men.” The committee eventually agreed, and Coleridge-Taylor, with the London-based Festival orchestra at his disposal, delivered a ballade that gave grand symphonic voice to a genre more often designated for the piano.

When the composer conducted his work's premiere, some reviews trafficked in the predictable racial fantasy that shadowed him throughout his career. One London paper, while calling Coleridge-Taylor a “genius,” pointed to his West African father in describing a work that “pulsates a barbaric spirit and a wild passion.” Nevertheless, the thunderous ovation in the packed hall and the *Ballade*'s glowing critical reception marked a star-making moment for Coleridge-Taylor. With the first performance of *Hiawatha's Wedding Feast* only two months away, even greater heights lay on the horizon.

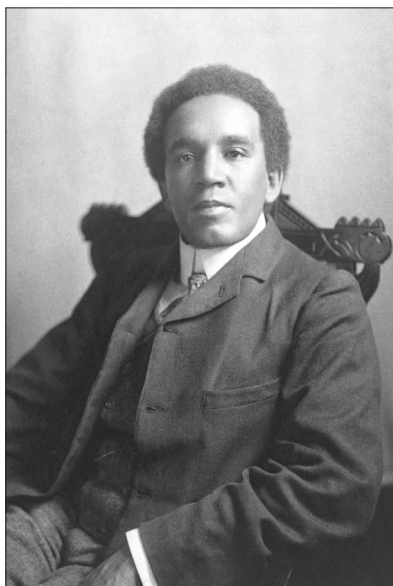
Instrumentation: two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, cymbals, and strings.

— Mark Burford, R.P. Wollenberg
Professor of Music at Reed College and
author of *Mahalia Jackson and the
Black Gospel Field*, who writes about
*African American popular music,
European concert music, and opera*

The Work at a Glance

A ballade is a single-movement instrumental work, often with literary suggestions, that is most often associated with solo piano repertoire because of the four Frédéric Chopin composed between 1831 and 1942, launching the genre. Nineteenth-century composers did, however, write ballades employing other instrumentation, including Coleridge-Taylor's earlier *Ballade for Violin and Orchestra*, published in 1895 while he was a student at the Royal College of Music, as well as the work heard in this concert.

Coleridge-Taylor's orchestra is expansive, with distinctively colored woodwind and brass sonorities, though his musical material exhibits notable economy. The piece is constructed from two thematic ideas. The first, in A minor, begins with a terse, cramped chromatic figure introduced by low-register strings that feels like an extended upbeat to its more tuneful and upward-reaching ensuing part, played by oboe, clarinet, and bassoon. Turning to C major, the *Ballade's* contrasting second theme is a luxuriantly lyrical string melody that, especially in its *appassionata* restatement by the full orchestra, evokes Tchaikovsky. Passing these themes among woodwinds, strings, and brass, and fragmenting and developing motifs in a manner that enables us to hear familiar tunes in continuously shifting ways, Coleridge-Taylor gives the sense of an unfolding narrative trajectory often characteristic of the ballade.



Samuel Coleridge-Taylor, ca. 1905

Violin Concerto No. 1 in D major, Op. 19

Sergei Prokofiev

Sergei Prokofiev's Violin Concerto No. 1 dates from the fateful moment when the composer was about to leave Russia for a decade and a half, during which he would be based in Western Europe and America. World War I was reaching its end, but while most of Europe would breathe a sigh of relief at the cessation of hostilities, Russia would descend into increasing anarchy, paving the way for the Russian Revolution. Prokofiev was obviously concerned by what was happening around him — concerned enough to begin plotting his exit — although his creative spirit seems not to have diminished. In 1917 he completed not only his First Violin Concerto but also his First Symphony (the *Classical*), the Third and Fourth Piano Sonatas, and his *Visions fugitives* for Piano.

This concerto traces its origins to a Concertino for Violin that Prokofiev had begun in 1915 but left incomplete. Some material for that earlier work ended up in his first Violin Concerto, which in any case adheres to modest proportions. (It retained its deceptively “early” opus number from the projected Concertino.) The work was supposed to be premiered by the famous Polish violinist Paweł Kochański, who was teaching in St. Petersburg (by then renamed Petrograd). But with the turmoil in Russia, not to mention Prokofiev's departure for foreign soil, plans for the performance failed to progress. The premiere was delayed until 1923, when Serge Koussevitzky (by then a Russian expatriate in Paris, just like Prokofiev) programmed it on his own concert series, with his orchestra's concertmaster, Marcel Darrieux, as the adequate but hardly brilliant soloist.

Curiously, the Soviet premiere took place a mere three days later: an undoubtedly stellar performance with piano accompaniment (rather than orchestra), featuring two 19-year-old musicians at the beginning of their careers, violinist Nathan Milstein and pianist Vladimir Horowitz. But it was the Hungarian violinist Joseph Szigeti who became the most ardent early champion of this work, playing it all over the world, making the first recording of it, and writing poetically of “its mixture of fairy-tale naïveté and daring savagery in layout and texture.”

Szigeti had actually attended the world premiere of this concerto. Also in the Paris audience on that occasion were the artist Pablo Picasso, the dancer Anna Pavlova, the pianist Artur Schnabel,

In Short

Born: April 23, as he claimed, or April 27 (according to his birth certificate), 1891, in Sontsovka, Ekaterinoslav district, Ukraine

Died: March 5, 1953, in Moscow

Work composed: summer 1917, drawing on material sketched slightly earlier

World premiere: October 18, 1923, in Paris, with Serge Koussevitzky, conductor, Marcel Darrieux, soloist

New York Philharmonic premiere: November 29, 1925, with Walter Damrosch conducting the New York Symphony (which merged with the New York Philharmonic in 1928), Paweł Kochański, soloist

Most recent New York Philharmonic performance: October 27, 2018, Tugan Sokhiev, conductor, Gil Shaham, soloist

Estimated duration: ca. 21 minutes

and the composers Karol Szymanowski and Igor Stravinsky (with the latter conducting the premiere of his own Octet for Winds as part of the show).

The Paris critics rebuffed this concerto at first — a special disappointment to the composer, as it was the first of his compositions unveiled since he had settled in that city. The Parisians had proved receptive to Prokofiev’s extroverted “bad-boy” scores of the time, such as the *Scythian Suite* and the ballet *The Buffoon* (or *Chout*), but they didn’t hide their disappointment with this work, which is considerably less confrontational. Just as the *Classical Symphony* departed from the spirit of those pieces in its apparent simplicity and restrained wit, the Violin

Concerto No. 1 stood apart with its inherent lyricism and sparkling virtuosity — an almost Romantic concerto arriving late on the scene.

In his “Short Autobiography” (1941), Prokofiev identified five separate strands in his musical language, which he termed the classical, the modern, the toccata, the lyrical, and — with some strings attached — the “scherzo-ish.” He related the Violin Concerto No. 1 principally to the lyric strand of his style:

The fourth line is lyrical: it appears first as a thoughtful and meditative mood, not always associated with melody, or at any rate with long melody (“Fairy Tale” in the Four Pieces for Piano Op. 3,

In the Composer’s Words

Nikolai Miaskovsky, Prokofiev’s close friend and fellow composer, reported back about a performance of the First Violin Concerto given in Moscow on October 19, 1924, by Joseph Szigeti with the conductor Alexander Khessin. Prokofiev’s response three weeks later provides insights into details of this work:

Thanks for sharing your extremely interesting impressions of the orchestral performance of my Violin Concerto. In my arrogance I can’t help thinking that many of your reproaches can be blamed, however, on insufficient rehearsing by the orchestra and the second-class quality of the conductor. The straining tuba, the bleating trumpet, the fading violas — all these are the symptoms of one disease: a poorly balanced orchestra. This concerto is orchestrated in such a way that if the sonorities of the various sections are not balanced, the result is only God knows what. Koussevitzky achieved this balance — under his baton the violas played their theme through to the end, and the trumpets sounded as if from a distance, and the tuba emerged like an endearing bumpkin. When I heard the same concerto under a French conductor, I almost fled from the hall. I took the score, looked it all over, and didn’t find a single thing that should be changed. Actually, I did make one change, something that you mention in your letter: at the end I added passages for the clarinet and flute, because without some sort of *divertissement* like that, it sounded painfully similar to the overture from *Lohengrin*!



Prokofiev in 1918

Dreams, Autumnal, the songs Op. 9, the “Legend” Op. 12), sometimes partly contained in long melody (the two Belmont choruses, the beginning of the First Violin Concerto, the songs to Akhmatova’s poems, *Grandmother’s Tales*). This line was not noticed until much later. For a long time I was given no credit for any lyrical gift whatever, and for want of encouragement it developed slowly. But as time went on I gave more attention to this aspect of my work.

Instrumentation: two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, tuba, timpani, tambourine, snare drum, harp, and strings, in addition to the solo violin.

— 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)

Angels and Muses

In correspondence with a friend about a performance of his Violin Concerto No. 1 in Russia (see sidebar, page 25), Prokofiev did not fault the soloist, Joseph Szigeti. The Hungarian violinist had picked up the work in 1924, a year after the World Premiere, and became its champion, introducing the concerto to audiences throughout Europe and America. Szigeti performed it with the New York Philharmonic in 1927 and again in 1945; he made the first recording of the work, in 1935, with the London Philharmonic Orchestra, conducted by Sir Thomas Beecham.



The violinist wrote in his memoir, *With Strings Attached*, that he has been fascinated “by its mixture of fairy-tale naiveté and daring savagery in layout and texture.” In *The Concerto*, former New York Philharmonic Program Annotator Michael Steinberg outlined this aspect in the second movement:



Joseph Szigeti, and the first recording of Prokofiev’s Violin Concerto No. 1

a scherzo marked *vivacissimo* represented the “savage” element as against the generally more lyrical first and third movements. The music, full of contrast, is by turns amusing, naughty, for a while even malevolent, athletic, and always violinistically ingenious and brilliant. It seems to be over in a moment.

— The Editors

Concerto for Orchestra, BB 123, Sz 116

Béla Bartók

Béla Bartók's Concerto for Orchestra towers as one of the summits of 20th-century symphonic music, but it is something of a miracle that the piece was written at all. Bartók had been trained at the Budapest Academy of Music, had immersed himself in the traditional music of Hungary and the Balkans (and of regions as distant as North Africa), and had found liberation in the harmonies and orchestration of contemporary French composers. While his distinguished countryman Zoltán Kodály drew on folklore to develop a distinctly Hungarian "classical" style, Bartók used the same influences to transcend borders, to achieve a sort of idealized universality.

There was a price to pay for this, and Bartók often complained of being underappreciated by audiences and of experiencing financial trouble. He grew increasingly desperate as National Socialism overtook Central Europe in the 1930s, but he felt compelled to stay in Hungary to look after his adored mother. When she died, in 1939, Bartók wasted little time in preparing his exit, and in the fall of 1940 he and his family arrived in New York, where he spent the five years that remained to him.

The 59-year-old Bartók felt depressed and isolated in his new surroundings. He lacked energy and was plagued by ill health, the first symptoms of the leukemia that would kill him. He gave some concerts and received a grant from Columbia University to carry out research on Slavic folk music, but he became convinced that his career as a composer was over. Others gave in less easily. His English publisher, Ralph Hawkes, proposed that Bartók write a series of concertos for solo instruments

and string orchestra along the lines of Bach's *Brandenburg* Concertos, but nothing came of that suggestion until the summer of 1943. By then, Columbia's grant money had run out and Bartók was in precarious health, confined to a hospital.

At the instigation of two similarly displaced Hungarian friends, the conductor Fritz Reiner and the violinist Joseph Szigeti, Serge Koussevitzky (the conductor of the Boston Symphony Orchestra and a champion of contemporary music) dropped by the hospital to offer the composer a \$1,000 commission for a new symphonic work. This was obviously an act of charity: Bartók's weight had fallen to 87 pounds, and he was all but bankrupt. Resistant to handouts, Bartók refused on the grounds that he doubted he could deliver the piece. But Koussevitzky, without missing a beat, improvised the white lie that his foundation required him to give Bartók a check for half

In Short

Born: March 25, 1881, in Nagyszentmiklós, Hungary (now Sănnicolau Mare, Romania)

Died: September 26, 1945, in New York City

Work composed: August 15–October 8, 1943; dedicated to the memory of Natalie Koussevitzky

World premiere: December 1, 1944, in Boston, by the Boston Symphony Orchestra, Serge Koussevitzky, conductor

New York Philharmonic premiere: January 31, 1946, George Szell, conductor

Most recent New York Philharmonic performance: July 22, 2022, Jaap van Zweden, conductor at Colorado's Bravo! Vail Music Festival

Estimated duration: ca. 40 minutes

By the Numbers

The “BB” numbers attached to Bartók’s compositions refer to entries in the chronological catalogue prepared by musicologist László Somfai and published in the volume *Béla Bartók: Composition, Concepts, and Autograph Sources* (Berkeley, 1996). Somfai’s catalogue supersedes the one produced in 1957 by András Szöllösy, *Bibliographie des oeuvres musicales et écrits musicologiques de Béla Bartók*, but one still finds frequent references to the “Sz” numbers of that earlier reference book, which lists the Concerto for Orchestra as Sz 116.

It is ironic that Koussevitzky should have been the instigator of this masterpiece, since he had not been a particular aficionado of Bartók’s music previously. The new work converted him. What Koussevitzky got for his money was a splendid showpiece for his orchestra — for many of the solo wind-players and percussionists, as well as for the ensemble as a whole. Bartók provided this comment:

The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third to the life-assertion of the last one.

These three movements are the “big” sections of the piece, with the second and fourth movements being more lightweight intermezzos.

Bartók attended the premiere in Boston against his doctors’ advice, and the enthusiastic cheering would be a highlight of his career. “It was worth the

the amount in order to secure the commission — a risk they wanted to assume — and that the remaining half would wait until the piece was completed. Bartók accepted the plan and the much-needed check, and during the summer and early fall of 1943 he rallied to write the entire Concerto for Orchestra at a rural mountain getaway at Saranac Lake, in upstate New York.

Listen for ... the Musical Parody

The oboe takes pride of place in the *Interrupted Intermezzo*. It opens the movement, and after a section for lushly scored strings, restates its theme — here is when a clarinet “interruption” occurs, in the guise of a parody of a theme from Shostakovich’s Seventh Symphony.



When Bartók wrote this piece, Shostakovich’s music was enjoying great popularity in the United States, buoyed the wartime political alliance between the United States and the Soviet Union. The Seventh Symphony became practically a “war anthem” on American shores (as in Russia), and Bartók, who disliked Shostakovich’s music in general, grew increasingly annoyed by what he considered unfair adulation of the piece. Here, Bartók’s parody of Shostakovich’s tune comes across as rude and vulgar. Curiously, Bartók seems not to have been aware until the conductor Antal Doráti pointed it out to him that the tune was not original to Shostakovich, either — the Russian had swiped it from Franz Lehár’s operetta *The Merry Widow*.

while,” he reported succinctly. After the premiere he revised his Concerto for Orchestra, lengthening the *Finale* (which he considered too abrupt) and bringing this masterpiece into the form in which it is nearly always presented today.

Instrumentation: three flutes (one doubling piccolo), three oboes (one doubling English horn), three clarinets (one doubling bass clarinet), three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, triangle,

snare drum (without snares), bass drum, cymbals, tam-tam, two harps, and strings.

— J.M.K.

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About the Genre

The word concerto generally signifies a work in which a soloist, or sometimes a group of soloists, is pitted against the full orchestra in a sort of dramatic back and forth. But in the 20th century, composers began devising the “concerto for orchestra,” in which individual players or sections of the symphony orchestra are given sequential moments in the spotlight. Hindemith wrote what seems to be the first of these pieces in 1925, and in ensuing years concertos for orchestra were written by Goffredo Petrassi, Walter Piston, Zoltán Kodály, Michael Tippett, Ulysses Kay, Witold Lutosławski, Roger Sessions, Roberto Gerhard, Karel Husa, Joan Tower, Richard Danielpour, and Robin Holloway. Of his Concerto for Orchestra, Béla Bartók commented:

The title of this symphony-like orchestral work is explained by its tendency to treat single orchestral instruments in a *concertante* or soloistic manner. The “virtuoso” treatment appears, for instance, in the *fugato* sections of the development of the first movement (brass instruments), or in the *perpetuum mobile*-like passage of the principal theme in the last movement (strings), and especially in the second movement, in which pairs of instruments consecutively appear with brilliant passages.



Plaque commemorating Bartók’s last residence, at 309 West 57th Street, where he lived at the time the Concerto for Orchestra was composed

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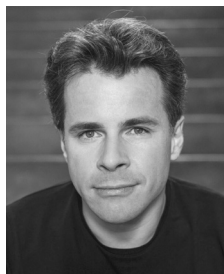
Emanuel Ax

Deborah Borda

Zubin Mehta

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The Artists



Jakub Hrůša is chief conductor of the Bamberg Symphony, music director designate of The Royal Opera, Covent Garden (where he becomes music director in 2025),

and principal guest conductor of the Czech Philharmonic and the Orchestra dell'Accademia Nazionale di Santa Cecilia. He was named the 2023 Opus Klassik Conductor of the Year.

He enjoys relationships with the Vienna, Berlin, and Munich philharmonic orchestras; Bavarian Radio, Tokyo's NHK, Chicago, and Boston symphony orchestras; and the Leipzig Gewandhaus Orchestra, Staatskapelle Dresden, Tonhalle Orchester Zürich, Lucerne Festival Orchestra, Amsterdam's Royal Concertgebouw Orchestra, Orchestre de Paris, Orchestre Philharmonique de Radio France, Mahler Chamber Orchestra, and The Cleveland Orchestra. He has led productions for Lyric Opera of Chicago (Janáček's *Jenůfa*), Salzburg Festival (Janáček's *Kát'a Kabanová* with the Vienna Philharmonic), Vienna Staatsoper (Janáček's *The Makropulos Case*), Covent Garden (Bizet's *Carmen* and Wagner's *Lohengrin*), Opéra National de Paris (Dvořák's *Rusalka*), and Zurich Opera (*The Makropulos Case*). With Glyndebourne Festival he has conducted Barber's *Vanessa*, Janáček's *The Cunning Little Vixen*, Britten's *A Midsummer Night's Dream* and *The Turn of the Screw*, *Carmen*, Mozart's *Don Giovanni*, and Puccini's *La bohème*, and served as music director of Glyndebourne on Tour for three years.

Hrůša's discography has received honors including the International Classical

Music Awards Prize for Symphonic Music, for Rott's Symphony No. 1 and Bruckner's Symphony No. 4, and the Preis der Deutschen Schallplattenkritik, for Mahler's Symphony No. 4, both with Bamberg Symphony. His recording of Martinů and Bartók Violin Concertos with Frank Peter Zimmermann was nominated for *BBC Music Magazine* and *Gramophone* awards, and his disc of Dvořák's Violin Concerto with Augustin Hadelich was nominated for a Grammy. His *Dvořák and Martinů Piano Concertos*, with Ivo Kahánek, and *Vanessa*, from Glyndebourne, both won *BBC Music Magazine* Awards.

Jakub Hrůša studied conducting at the Academy of Performing Arts in Prague, where his teachers included Jiří Bělohlávek. He is currently president of the International Martinů Circle and The Dvořák Society, and an honorary member of London's Royal Academy of Music. In 2023 he was awarded the Bavarian Culture Prize. He was the inaugural recipient of the Sir Charles Mackerras Prize, and in 2020 was awarded the Antonín Dvořák Prize by the Czech Republic's Academy of Classical Music and — with the Bamberg Symphony — the Bavarian State Prize for Music.



Three-time Grammy Award-winning violinist **Hilary Hahn** melds expressive musicality and technical expertise with a repertoire guided by artistic curiosity.

In the 2023–24 season she serves as the New York Philharmonic's Mary and James G. Wallach Artist-in-Residence, performing works by

Prokofiev, Ginastera, and Sarasate; giving an all-Bach recital; and appearing in a *Kra-vis* Nightcap event she curated. She is also in her third season as the Chicago Symphony Orchestra's first artist-in-residence, visiting artist at The Juilliard School, and curating artist of the Dortmund Festival.

This season Hahn performs concertos by Mozart, Mendelssohn, Sibelius, Brahms, Tchaikovsky, Prokofiev, Korngold, and Ginastera, as well as Sarasate's *Carmen Fantasy*. Her small-ensemble performances include solo recitals, recitals with pianist Iveta Apkalna and cellist Seth Parker Woods, and chamber concerts in Dortmund and Chicago.

Hahn has related to her fans naturally from the start of her career, committing to signings after concerts and maintaining a collection of fan art. Her *Bring Your Own Baby* concerts create a welcoming environment for parents of infants to share

their enjoyment of classical music with their children. Her social media initiative #100daysofpractice has transformed practice into a community-building celebration of artistic development, with almost one million posts from fellow performers and students.

Hilary Hahn is a prolific recording artist and commissioner of new works; her 23 feature recordings — on the Decca, Deutsche Grammophon, and Sony labels — have all opened in the top ten of the *Billboard* charts, and three have won Grammys. She is the recipient of numerous honors. Most recently, she was named *Musical America's* 2023 Artist of the Year, delivered the keynote speech of the Women in Classical Music Symposium, and received the 2021 Herbert von Karajan Award and the Glasshütte Original Music Festival Award, which she donated to the music education nonprofit Project 440.

Jaap van Zweden and the New York Philharmonic



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.