



JAAP VAN ZWEDEN
MUSIC DIRECTOR

The Art of the Score

Vertigo in Concert

Tuesday, January 23, 2024, 7:30 p.m.
16,989th Concert

Wednesday, January 24, 2024, 7:30 p.m.
16,990th Concert

Thursday, January 25, 2024, 7:30 p.m.
16,991st Concert

Friday, January 26, 2024, 8:00 p.m.
16,992nd Concert

Norman Huynh, Conductor
(New York Philharmonic debut)

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

This program will last approximately two and one-half hours, which includes one intermission.



January 23–26, 2024

The Art of the Score

Norman Huynh, Conductor
(New York Philharmonic debut)

HERRMANN
(1911–75)

***Vertigo* in Concert** (1958; New York
Premiere of score performed live to
complete film)

A SYMPHONIC NIGHT AT THE MOVIES

Vertigo

CAST

James Stewart	John “Scottie” Ferguson
Kim Novak	Madeleine Elster / Judy Barton
Barbara Bel Geddes	Midge Wood
Tom Helmore	Gavin Elster

SCREENPLAY BY

ALEC COPPEL
SAMUEL A. TAYLOR

DIRECTED BY

ALFRED HITCHCOCK

ASSOCIATE PRODUCER

HERBERT COLEMAN

MUSIC BY

BERNARD HERRMANN

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PRODUCTION CREDITS

Producer: John Goberman
Live Orchestra Adaptation: Pat Russ
Technical Supervisor: Pat McGillen
Music Preparation: Larry Spivack

The producer wishes to acknowledge the contributions and extraordinary support of
John Waxman (Themes & Variations).

A Symphonic Night at the Movies is a production of PGM Productions, Inc. (New York) and
appears by arrangement with IMG Artists.

THERE WILL BE ONE INTERMISSION.

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**OUT OF RESPECT FOR THE MUSICIANS AND YOUR FELLOW AUDIENCE MEMBERS,
PLEASE REMAIN SEATED UNTIL THE CONCLUSION OF THE END CREDITS.**

Notes on the Program

Vertigo

Bernard Herrmann

One of the greatest composer-director collaborations in film history is Alfred Hitchcock's work with Bernard Herrmann. The two seemed dramatically different — the British Hitchcock cool and controlling, the New York-born Herrmann tempestuous and famous for tantrums — but underneath they were profoundly simpatico. They shared a tragic view of life, were meticulous craftsmen, were outsiders who scorned Hollywood even as they longed for its acceptance, and had a sardonic wit. Both were uncompromising perfectionists, but this gradually led to struggles over authority and an eventual breakup. Each of their seven collaborations (eight, if we count *The Birds*, on which Herrmann served as consultant for an electronic soundtrack) has a different sound — think of the amiable drollery of *The Trouble with Harry*, the brooding asperity of *The Wrong Man*, the slashing dissonance of *Psycho*, the exhilarating propulsion of *North by Northwest* — yet each bears Herrmann's imprint. His fragmented motifs, floating modal chords, and sudden bursts of longing are instantly recognizable.

In *Vertigo*, which depicts private detective Scottie Ferguson's fatal fixation on the woman he is hired to follow, Hitchcock asked for more music than he had yet used in a movie. Herrmann came through with what Martin Scorsese (who commissioned Herrmann's final score, for *Taxi Driver*) has called a "tragically beautiful score," one that is "absolutely essential to the spirit, the functioning, and the power of *Vertigo*." In films like *Citizen*

Kane, *Jane Eyre*, *The Ghost and Mrs. Muir*, and *Hangover Square* (the latter an inspiration for Stephen Sondheim's *Sweeney Todd*), Herrmann dealt in various forms of obsession and loss, but in *Vertigo* he went much farther. As Steven C. Smith points out in his definitive biography of the composer,

Vertigo is Alfred Hitchcock's most uncompromising film, and Bernard Herrmann's fullest realization of his favorite dramatic themes: romantic obsession, isolation, and the ultimate release of death.

In Short

Born: June 29, 1911, in New York City

Died: December 24, 1975, in Los Angeles, California

World premiere: the film, May 9, 1958, at the Stage Door Theater, San Francisco, California; the uncut score, November 1, 2013, by the San Francisco Symphony, Joshua Gersen, conductor

New York Philharmonic premiere: These are the first performances of the complete soundtrack, which mark the New York premiere of the score performed live to the complete film. The first performances of any music from the film was on April 24, 2006, John Williams, conductor.

Most recent New York Philharmonic performance: The last time the NY Phil performed any music from this soundtrack was on July 18, 2019, conducted by Alexander Joel.

Duration: ca. 128 minutes

The Cinema's Most Beautiful Nightmare

Vertigo's soundtrack opens with spiraling triplets and sinister suspensions, plunging the audience into the cinema's most beautiful nightmare. Herrmann's Prelude establishes the design of the film, in everything from Hitchcock's circling camera to the curl in the heroine's hair. In the words of Herrmann's friend and colleague John Williams, the score "spins along this relentless path that gives a sense of timelessness ... of the unstopability of a destiny." By the time the hypnotic Prelude becomes the furious *Allegro con brio*, launching the rooftop chase, we are hooked.

While Hitchcock used more kinds of music than any director in history, from jazz and cabaret to pop and complex symphonic scores, *Vertigo's* soundtrack has a unique range and complexity. The modernist sections include the traumatic tower cues, the terrifying "Vertigo" chord as the camera pulls back and zooms in, the gurgling dissonance as Madeleine jumps into the bay, the chilling clusters in the Sequoia forest and on the staircase with the shadowy nun at the end (an angel of death if ever there was one.) The Wagnerian eroticism of the love music is equally memorable, especially the dreamlike hotel sequence, a crescendo of trembling lyricism, when a deranged Scottie tries to resurrect the memory of his lost lover by dressing his new one exactly like her. Hitchcock removed all other sounds, telling Herrmann, "We'll just have the camera and you."

This is one of many dialogue-free cues where Hitchcock had just the camera and Herrmann, examples of what he called pure cinema. They include the restless rhythms colored by bass clarinet as Scottie circles through twisting San Francisco streets in pursuit of Madeleine, the lyrical "Park" cue, and the "Dawn" and "Farewell" panoramas. Some of these undergo constant transformation, especially "Carlotta's Theme," a Ravelian habanera that glides mysteriously through the art museum, screams with terror during Scottie's nightmare, and erupts with jolting clarity in the great mirror-necklace epiphany. In all these, no words are necessary: Bernard Herrmann is the narrator.



Two moments in *Vertigo*, from top: a haunted James Stewart, and Stewart with Kim Novak, the object of his obsession

Hitchcock invited Herrmann onto the set before filming to discuss timings and exchange ideas, but often left the final decision to the composer. In the restaurant scene in which Scottie first sees Madeleine, for example, Hitchcock initially wanted to take away all restaurant sounds and have a “moment of silence indicating Scottie’s sole impression of her,” but Herrmann composed an exquisite cue for muted strings and harp called “Madeleine’s Theme” (marked *Lento amoroso*), and Hitchcock demurred. According to Marshall Schlom, the script supervisor for *Psycho*,

Hitchcock had a wonderful relationship with Benny, and the way to maintain that was to give Herrmann the latitude to do what he wanted. Mr. Hitchcock only wanted people around him who knew what they were doing.

Herrmann is famed for his film scores, a form he regarded as equal to any other

kind of music, but he is stubbornly undervalued for his total achievement. He wrote striking concert and stage works that are rarely heard, including the early Symphony No. 1 (co-commissioned by the New York Philharmonic for its 1942–43 season), the innovative cantata *Moby Dick* (performed by the NY Phil in 1940), the opera *Wuthering Heights*, the inspiring radio piece *Whitman* (one of 21 forgotten CBS radio works), and the sensuous *Souvenirs de voyage*, a clarinet quintet full of suspensions and sighs reminiscent of *Vertigo*’s love music.

Vertigo is frequently ranked as one of the greatest films of all time, but it was too dark and daring for 1958. It disappeared from circulation until the 1980s, but Herrmann’s music kept the movie alive in people’s imaginations. As with many risky experiments, this music almost didn’t happen. Herrmann wrote the score in a feverish month and a half — remarkable, given that it has enough ideas for two or three movies — but the score

In the Composer’s Words

About *Vertigo* and film music Bernard Herrmann said:



Bernard Herrmann

The camera can only do so much; the actors can only do so much; the director can only do so much. But the music can tell you what people are thinking and feeling, and that is the real function of music. The whole recognition scene of *Vertigo*, for example, is eight minutes of cinema without dialogue or sound effects — just music and picture. ...

[M]usic on the screen can seek out and intensify the inner thoughts of the characters. It can invest a scene with terror, grandeur, gaiety, or misery. It can propel narrative swiftly forward or slow it down. It often lifts mere dialogue into the realm of poetry. Finally, it is the communicating link between the screen and the audience, reaching out and enveloping all into one single experience.

was nearly derailed. A Los Angeles musicians strike knocked Herrmann off the podium, one of the deepest disappointments of his career, and Hitchcock had to go to London to record the music with Scottish conductor Muir Mathieson. After the orchestra recorded half the cues, the London players suddenly struck in support of their American colleagues, again throwing Hitchcock's team into chaos, and they scrambled to Vienna, where two orchestras, the Vienna Film Orchestra and the Vienna Symphony, managed to record the remaining cues on time. Tonight we can experience a unified performance by the New York Philharmonic.

Instrumentation: three flutes (one doubling alto flute and piccolo), three oboes (one doubling English horn), four clarinets (one doubling bass clarinet) and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, vibraphones, triangle, tam-tam, suspended cymbals, cymbals, bass drum, castanets, tambourine, two harps, celesta, synthesizer, and strings.

— *Jack Sullivan, professor of English at Rider University and the author of Hitchcock's Music (Yale University Press, 2006)*

New York Philharmonic

2023–2024 SEASON

JAAP VAN ZWEDEN, *Music Director*

Leonard Bernstein, *Laureate Conductor, 1943–1990*

Kurt Masur, *Music Director Emeritus, 1991–2015*

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E-FLAT CLARINET

Benjamin Adler

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Barret Ham

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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
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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.

The Artist



American conductor **Norman Huynh** has attracted significant acclaim not just for his natural musicality and technical command, but also for his dynamic presence, creative

programming, and ability to connect with new audiences. Music director of the Bozeman Symphony Orchestra since 2020, Huynh regularly appears with distinguished orchestras and ensembles across North America, Europe, and Asia. His past and future guest appearances include engagements with the St. Louis Symphony Orchestra, New York Philharmonic, Rochester Philharmonic Orchestra, Britt Festival, Mobile Symphony Orchestra, Oregon Symphony, Detroit Symphony Orchestra, Orquesta sinfónica del Vallés, and the Princess Galyani Vadhana Youth Orchestra of Thailand.

With repertoire ranging from the Baroque to today, Huynh's prowess as an insightful collaborative conductor includes conducting renowned, multi-award-winning stars throughout the world of classical music, as well as genres as varied as R & B, hip-hop, and pop. He has collaborated with distinguished artists including violinists Itzhak Perlman and Augustin Hadelich; bassist Edgar Meyer; guitarist Pablo Sáinz Villegas; composers Kevin Puts, Andy Akiho, and Philip Glass; singer / songwriters Smokey

Robinson and Gladys Knight; rappers, musicians, and actors Wyclef Jean and Nas; indie and folk artist Gregory Alan Isakov; and pop groups such as Pink Martini and Boyz II Men. In addition, Huynh has received considerable acclaim for his work conducting orchestral performances of live film soundtracks, ranging from *An American in Paris* to *Harry Potter*.

A first generation Asian-American, Norman Huynh harbors a passion for engaging new audiences that reflects his own entry point to classical music as a 12-year-old "band geek" trombonist in Alabama. The euphonium player turned maestro continues to explore new ways to create these same entry points for others. In 2015 Huynh and the Portland (Maine) Symphony Orchestra earned the 2015 Yale Distinguished Music Educator Award, awarded "in recognition of innovative approaches to music education."

Selected for private mentorship by the late NY Phil Music Director Emeritus Kurt Masur as a prestigious Felix Mendelssohn-Bartholdy Scholarship recipient, Huynh is an alumnus of the Tanglewood Music Festival and the Aspen Music Festival Conducting Academy. He has also studied with such acclaimed conductors as Robert Spano, Gustav Meier, Marin Alsop, Markand Thakar, Demondrae Thurman, John Ratledge, and Adrian Gnam. Huynh previously served as associate conductor of the Oregon Symphony and assistant conductor of the Portland (Maine) Symphony Orchestra.

About the Music Director



Jaap van Zweden began his tenure as the 26th Music Director of the New York Philharmonic in September 2018. He has served as Music Director of the Hong Kong Philharmonic since 2012, and becomes Music Director of the Seoul Philharmonic in 2024. He has appeared as guest conductor with the Orchestre de Paris, Amsterdam's Royal Concertgebouw Orchestra, Leipzig Gewandhaus Orchestra, Vienna Philharmonic, Berlin Philharmonic, London Symphony Orchestra, Chicago Symphony Orchestra, The Cleveland Orchestra, Los Angeles Philharmonic, and other distinguished ensembles.

In 2023–24, Jaap van Zweden's New York Philharmonic farewell season celebrates his connection with the Orchestra's musicians as he leads performances in which six Principal players appear as concerto soloists. He also revisits composers whom he has championed at the Philharmonic, ranging from Steve Reich and Joel Thompson to Mozart and Mahler.

By the conclusion of his Philharmonic tenure he will have led the Orchestra in World, US, and New York Premieres of 31 works. During the 2021–22 season, when David Geffen Hall was closed for renovation, he conducted the Orchestra at other New York City venues and in the residency at the Usedom

Music Festival, where the NY Phil was the first American Orchestra to perform abroad since the start of the COVID-19 pandemic. In 2022–23 van Zweden and the Orchestra inaugurated the transformed David Geffen Hall with *HOME*, a monthlong housewarming, and examined *SPIRIT*, featuring Messiaen's *Turangalila-symphonie* and J.S. Bach's *St. Matthew Passion*, and *EARTH*, a response to the climate crisis that included Julia Wolfe's *unEarth* and John Luther Adams's *Become Desert*.

Jaap van Zweden's New York Philharmonic recordings include the World Premiere of David Lang's *prisoner of the state* (2020) and Wolfe's Grammy-nominated *Fire in my mouth* (2019). He conducted the Hong Kong Philharmonic in first-ever performances in Hong Kong of Wagner's *Ring Cycle*. His acclaimed performances of *Lohengrin*, *Die Meistersinger von Nürnberg*, and *Parsifal* — the last of which earned him the prestigious Edison Award for Best Opera Recording in 2012 — are available on CD and DVD.

Born in Amsterdam, Jaap van Zweden, at age 19, was appointed the youngest-ever concertmaster of Amsterdam's Royal Concertgebouw Orchestra and began his conducting career almost 20 years later. He is Conductor Emeritus of the Antwerp Symphony Orchestra and Honorary Chief Conductor of the Netherlands Radio Philharmonic (where he was Chief Conductor, 2005–13), having previously served as Chief Conductor of the Royal Flanders Orchestra (2008–11) and Music Director of the Dallas Symphony Orchestra (2008–18). Under his leadership, the Hong Kong Philharmonic was named *Gramophone's* Orchestra of the Year in 2019. He was named *Musical America's* 2012 Conductor of the Year and was the subject of an October 2018 CBS *60 Minutes* profile on the occasion of his arrival at the New York Philharmonic. In 1997 Jaap van Zweden and his wife, Aaltje, established the Papageno Foundation to support families of children with autism.

New York Philharmonic

The **New York Philharmonic** plays a leading cultural role in New York City, the United States, and the world. Each season the Orchestra connects with millions of music lovers through live concerts in New York and beyond, as well as broadcasts, recordings, and education programs.

The 2023–24 season builds on the Orchestra's transformation reflected in the new David Geffen Hall, unveiled in October 2022. In his farewell season as Music Director, Jaap van Zweden spotlights composers he has championed, from Mahler and Mozart to Steve Reich and Joel Thompson, and leads programs featuring six NY Phil musicians as soloists. The Orchestra delves into overlooked history through the US Premiere of *Émigré*, composed by Aaron Zigman, with a libretto by Mark Campbell and additional lyrics by Brock Walsh; marks György Ligeti's centennial; gives World, US, and New York Premieres of 14 works; and celebrates the 100th birthday of the beloved Young People's Concerts.

The Phil for All: Ticket Access Program builds on the Orchestra's commitment to serving New York City's communities that lies behind the long-running Concerts in the Parks, Presented by Didi and Oscar Schafer, and the Free Memorial Day Concert, Presented by the Anna-Maria and Stephen Kellen Foundation. The Philharmonic engages with today's cultural conversations through programming and initiatives such as *EARTH* (2023, an examination of the climate crisis centered on premieres of works by Julia Wolfe and John Luther Adams) and NY Phil Bandwagon (free, outdoor, "pull-up" concerts that brought live music back to New York City during the height of the COVID-19 pandemic).

The Philharmonic has commissioned and / or premiered works by leading

composers since its founding in 1842, from Dvořák's *New World* Symphony and Gershwin's Concerto in F to two Pulitzer Prize winners: John Adams's *On the Transmigration of Souls* and Tania León's *Stride*, the latter commissioned through *Project 19*, commissions of works by 19 women composers. The Orchestra has released more than 2,000 recordings since 1917, most recently the live recording of Julia Wolfe's Grammy-nominated *Fire in my mouth* conducted by Jaap van Zweden. In 2023 the NY Phil announced a partnership with Apple Music Classical, the new standalone music streaming app designed to deliver classical music lovers the optimal listening experience. The Orchestra's extensive history is available free online through the New York Philharmonic Shelby White & Leon Levy Digital Archives.

A resource for its community and the world, the Orchestra complements annual free concerts across the city with education projects, including the New York Philharmonic Very Young Composers Program and the Very Young People's Concerts. The Orchestra has appeared in 436 cities in 63 countries, including Pyongyang, DPRK, in 2008, the first visit there by an American orchestra.

Founded in 1842 by local musicians, the New York Philharmonic is one of the oldest orchestras in the world. Notable figures who have conducted the Philharmonic include Tchaikovsky, Richard Strauss, Stravinsky, and Copland. Jaap van Zweden became Music Director in 2018–19, succeeding musical leaders including Bernstein, Toscanini, and Mahler. Gustavo Dudamel will become Music Director Designate in the 2025–26 season, before beginning his tenure as Music and Artistic Director in 2026.

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ARTIST SPOTLIGHT:

Cameron



Carpenter

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