



JAAP VAN ZWEDEN
MUSIC DIRECTOR

Wednesday, January 31, 2024, 7:30 p.m.

16,993rd Concert

Donor Rehearsal at 9:45 a.m.[‡]

Friday, February 2, 2024, 2:00 p.m.

16,994th Concert

Saturday, February 3, 2024, 8:00 p.m.

16,995th Concert

Gianandrea Noseda, Conductor

Golda Schultz, Soprano

Francesco Piemontesi, Piano

(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 hours,
which includes one intermission.

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January 31 & February 2–3, 2024

Gianandrea Nosedà, Conductor

Golda Schultz, Soprano

Francesco Piemontesi, Piano (New York Philharmonic debut)

MOZART

(1756–91)

*Ch'io mi scordi di te? ... Non temer,
amato bene, Scene and Rondo,
K.505* (1786)

GOLDA SCHULTZ

FRANCESCO PIEMONTESE

MOZART

**Piano Concerto No. 25 in C major,
K.503** (1786)

Allegro maestoso

Andante

[Allegretto]

FRANCESCO PIEMONTESE

Intermission

MAHLER
(1860–1911)

Symphony No. 4 (1892 and 1899–1901,
rev. 1901–11)
Bedächtig, nicht eilen (Deliberately.
Do not hurry)
In gemächlicher Bewegung, ohne Hast
(In easy motion, without haste)
Ruhevoll (Serene) (Poco Adagio)
Sehr behaglich (Very leisurely)
GOLDA SCHULTZ

Support for Gianandrea Noseda's appearance on January 31 is provided by **Judy and Jim Pohlman**.

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Notes on the Program

***Ch'io mi scordi di te? ... Non temer, amato bene*, Scene and Rondo, K.505
Piano Concerto No. 25 in C major, K.503**

Wolfgang Amadeus Mozart

Audiences are sometimes confused by the term “concert aria,” which comes up a fair amount in the music of Wolfgang Amadeus Mozart — and for good reason. It’s a useful, but inaccurate, catchall term that has come to embrace 50-odd pieces he wrote for a variety of applications. Some are literally concert arias, that is, arias composed expressly for a soloist to sing in a concert, without any dramatic context (not to be confused with actual opera arias extracted for concert performance). The term can also describe certain vocal pieces written for special occasions at court or among a circle of friends (that is, not specifically for a concert). But the term is also widely used in reference to what are properly called insertion arias (composed for insertion into an existing opera by Mozart or another composer) and substitution arias (written to replace an existing aria in an opera by Mozart or someone else). Both of these types were typically tailored to the skills of an artist appearing in a specific operatic production. What’s more, Mozart’s concert arias are more than just arias; they often come with an introductory recitative attached, a combination that 18th-century audiences would have viewed as constituting an entire dramatic scene.

While Mozart’s concert arias fall a bit between the cracks in terms of genre, and range in style and quality, at their best they can be powerful works of impressive musical and dramatic inspiration. Certainly that is the case with the recitative and aria ***Ch'io mi scordi di te? ... Non temer, amato bene***, which is the most

imposing of them all. This ten-minute scene shares the monumental quality found in Mozart’s two works that directly preceded it, the C-major Piano Concerto (K.503, completed on December 4, 1786), also on this program, and the *Prague* Symphony (completed on December 6).

In Short

Born: January 27, 1756, in Salzburg, Austria

Died: December 5, 1791, in Vienna

Works composed and premiered: *Ch'io mi scordi di te?* completed December 26, 1786; premiered February 23, 1787, at Vienna’s Kärntnertortheater, soprano Nancy Storace, soloist, with the composer conducting and playing the obbligato piano; Piano Concerto No. 25 begun possibly in 1784–85, completed December 4, 1786; premiered probably in March 1787 at the Kärntnertortheater, with Walburga Willmann as soloist

New York Philharmonic premieres and most recent performances: *Ch'io mi scordi di te?* premiered January 14, 1982, mezzo-soprano Frederica von Stade and pianist Paul Jacobs, soloists, Zubin Mehta, conductor; most recently performed May 6, 2006, soprano Soile Isokoski and pianist Mitsuko Uchida, soloists, Sir Colin Davis, conductor. Piano Concerto No. 25 premiered December 21, 1944, George Szell, conductor, Artur Schnabel, soloist; most recently performed November 12, 2016, Vladimir Jurowski, conductor, Daniil Trifonov, soloist

Estimated durations: *Ch'io mi scordi di te?*, ca. 11 minutes; Piano Concerto No. 25, ca. 30 minutes

We do not know for sure who wrote the text, although some have speculated that it was Lorenzo da Ponte, Mozart's librettist for *Don Giovanni*, *Le nozze di Figaro*, and *Così fan tutte*. Mozart had already set these words (with a different introductory recitative) in March 1786 as an insertion aria (K.490) for a private revival of his opera *Idomeneo*. In the earlier context, the character Idamante (the son of Idomeneo) insists that he will remain true to his beloved Ilia, resisting pressure to proclaim his affection for Elettra, whom he does not love. "You ask that I forget you?" he sings. "Fear nothing, my beloved, / my heart will always be yours."

The text would have seemed tailor-made for a going-away gift, and so it was when Mozart recomposed the piece for the February 23, 1787, farewell-to-Vienna performance of soprano Nancy Storace, the celebrated vocalist for whom Mozart had written the role of hard-working Susanna in *Le nozze di Figaro*, and to whom he paid tribute when she was set to leave Vienna, in 1787, by playing his D-minor Piano Concerto (K.466) as well as this concert aria. He entered the work in his catalogue as having been composed "für Mad.selle Storace und mich," attaching his name one last time to that of a soprano whom he particularly appreciated, and connecting himself with her musically as well, replacing the earlier setting's obbligato violin with his own instrument, the piano, as the singer's partner.

Mozart had established himself in Vienna in 1781, with the hope of making a name as both a composer and a pianist. An obvious intersection of Mozart's two disciplines came in the composition of piano concertos, works he wrote, in most cases, to spotlight his own talents as a performer.

This was nothing new to his Vienna years; by that time he had already composed six piano concertos (including his concertos for two and for three pianos), not to mention a handful of others that were essentially piano-and-orchestra arrangements of movements by other composers. But with his arrival in Vienna, Mozart's livelihood depended on such pieces to a degree it had not before, and as his acclaim as a performer increased, so did his production of piano concertos.

The catalogue of Mozart's piano concertos neatly chronicles the rise and fall of his popularity as a concert musician. During the 1782–83 season he produced three (K.413–415), and in 1784 he enjoyed enough audience demand to justify the composition of six more (K.449–451, 453, 456, and 459). That was the high point of Mozart's success on the concert platform, but in each of the following two years (1785 and 1786) he was still able to generate enough interest in his subscription concerts to merit another three concertos (K.466, 467, and 482; K.488, 491, and 503) — although he may have overestimated his drawing power toward the end of that span. Mozart wrote not a single piano concerto in 1787, one in 1788 (K.537), none in 1789 or 1790, and one last example in 1791 (K.595), at the beginning of his final year. These statistics don't tell the complete story of Mozart-as-pianist, as he appeared often in performances that did not include premieres of new concertos, but they do mirror the general trajectory of his popularity as a pianist in Viennese concert life.

The **Piano Concerto No. 25 in C major** (K.503) seems to have been written, along with the *Prague* Symphony, for a series of four Advent concerts planned for December 1786 at the Viennese casino

of Johann Trattner. Investigations of the manuscript sketches suggest that Mozart may have been working on this concerto as early as the winter of 1784–85, but, true to type, he completed it just in time, entering the work in the catalogue of his compositions on December 4, the day before the first concert was scheduled to occur. As there is no extant account of this performance having taken place, it is possible that it was cancelled at the eleventh hour, possibly due to lack of audience interest.

It appears that Mozart did manage to get use out of his concerto, since this is quite likely the piece that was programmed at a Lenten concert at the Kärntnertortheater the following March (although played on that occasion by Walburga Willmann, thought to have been a pupil of his), and that Mozart himself performed at the Leipzig Gewandhaus on May 12, 1789. It is also very probable that it was performed in Dresden on March 10, 1789, by, as the

Musikalische Real-Zeitung reported:

Herr [Johann Nepomuk] Hummel, a young pianof[orte] player aged 9, native of Vienna and Mozart's pupil, [who] was heard in public here to the admiration of every listener, with Mozart's variations on "Lison dormoit" and his grand concerto in C major.

In 1795, four years after the composer's death, Mozart's widow, Constanze, decided to pursue what she termed the "risky venture" of publishing this concerto on her own. Her edition finally appeared two years later but failed to score any success in the marketplace. To minimize her losses, she sold the engraved plates to the publishing house of Breitkopf & Härtel, which was in a better position to publish the piece and market it.

Instrumentation: *Ch'io mi scordi di te?* calls for two clarinets, two bassoons, two

A False French Connection

Among Mozart's piano concertos his **C-major (K.503)** stands out as being especially noble in character and vast in its symphonic scope, very much a companion piece to the *Prague* Symphony. It is the longest of all his piano concertos, and the trumpets and timpani infuse the opening movement in particular with a sense of formality and grandeur. The composer Olivier Messiaen, in his essays on Mozart's concertos, remarked with blunt assurance that "the first movement is without a doubt the most finely wrought, the most perfect of all the first movements of Mozart's concertos."

A secondary theme in this movement may strike modern listeners as alluding to the "Marseillaise," which within a few years would become the theme song of the French Revolution:



As it happens, the "Marseillaise" was not composed until 1792, five years after this work, so any similarity can be chalked up to simple coincidence and not veiled political references.

horns, and strings, in addition to solo soprano and solo piano. Piano Concerto No. 25 employs flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings, in addition to solo piano.

Cadenza: Mozart did not write out a cadenza for the first movement of this concerto; in these performances

Francesco Piemontesi plays the cadenza composed by Friedrich Gulda.

— 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)

Text and Translation

Ch'io mi scordi di te? ... Non temer, amato bene, Scene and Rondo, K.505

Wolfgang Amadeus Mozart

*Ch'io mi scordi di te? Che a lei mi doni
puoi consigliarmi? E puoi voler che in
vita? Ah no. Sarebbe il viver mio di morte
assai peggior! Venga la morte! Intrepida
l'attendo. Ma ch'io possa struggermi ad
altra face, ad altr'oggetto donar gl'affetti
miei, come tentarlo? Ah! Di dolor morrei!*

*Non temer, amato bene,
per te sempre il cor sarà.
Più non reggo a tante pene,
l'alma mia mancando va.
Tu sospiri? O duol funesto!
Pensa almen, che istante è questo!
Non mi posso, oh Dio! Spiegar.
Stelle barbare, stele spietate,
perchè mai tanto rigor?
Alme belle, che vedete
le mie pene in tal momento,
dite voi, s'egual tormento
può soffrir un fido cor.*

You ask that I forget you? You can advise
me to give myself to her? And this while yet
I live? Ah no. My life would be far worse than
death! Let death come — I await it fearlessly.
But how could I attempt to warm myself to
another flame, to lavish my affections on
another? Ah! I should die of grief!

Fear nothing, my beloved,
my heart will always be yours.
I can no longer suffer such distress,
my spirit fails me.
You sigh? O mournful sorrow!
Just think what a moment this is!
O God! I cannot express myself.
Barbarous stars, pitiless stars,
why are you so stern?
Fair souls who see
my sufferings at such a moment,
tell me if ever faithful heart
could feel such torment.

Symphony No. 4

Gustav Mahler

Throughout his career Gustav Mahler balanced the competing demands of his dual vocation as a composer and conductor. Responsibilities on the podium and in the administrative office completely occupied him during the concert season, forcing him to relegate his composing to the summer months, which he would spend as a near-hermit in the Austrian countryside. When he came to write his Fourth Symphony, principally during the summers of 1899 and 1900, he was escaping a Vienna that was becoming a source of stress due to pressures in his positions as director of both the Vienna Philharmonic (where the normal roller coaster of musical politics was made more jarring by anti-Semitic sentiment) and the Vienna Court Opera, and the inevitable impact on his health.

He spent the summer of 1899 at Bad Aussee in the Salzkammergut, and there he began to map out his Fourth Symphony. He returned to his sketches the following summer, this time at the villa he was building at Maiernigg, a bump on the map on the south shore of the Wörthersee (known sometimes as Lake Worth to English speakers), a bucolic spot in the region of Carinthia in southern Austria. When he returned to his composing he discovered, as he reported to his amanuensis, Natalie Bauer-Lechner, that his work had progressed to

a much more advanced stage than it had reached in Aussee without my having given it a moment's real attention in the meantime. ... That my second self should have worked on the symphony throughout the ten months of winter

sleep (with all the frightful nightmares of the theatre business) is unbelievable!

By August 5, 1900, his symphony was effectively complete, although he continued to revise it through the following April — and, indeed, to tweak it further following performances he conducted of it through to his very last, with the New York Philharmonic, four months before he died.

Mahler had a head start with the symphony. In 1892 he had written a song — first with a piano accompaniment, a few weeks later in an orchestral version — titled “Das himmlische Leben” (“The Heavenly Life”) on a text drawn from the purported folk

In Short

Born: July 7, 1860, in Kalischt (Kaliště), Bohemia, near the town of Humpolec

Died: May 18, 1911, in Vienna, Austria

Work composed: June 1899–April 1901, drawing (in the finale) on the song “Das himmlische Leben,” penned in 1892, with revisions following through early 1911

World premiere: November 25, 1901, in Munich, with the composer conducting the Kaim Orchestra, Margarete Michalek, soloist; the song “Das himmlische Leben” had been premiered on October 27, 1893, in Hamburg

New York Philharmonic premiere: November 6, 1904, with Walter Damrosch conducting the New York Symphony (which would merge with the New York Philharmonic in 1928), Etta De Montjau, soprano

Most recent New York Philharmonic performance: May 29, 2017, at The Cathedral Church of Saint John the Divine, Alan Gilbert, conductor, Ying Fang, soprano

Estimated duration: ca. 58 minutes

anthology *Des Knaben Wunderhorn*. That collection furnished texts for quite a few of his independent songs as well as for movements of his Second and Third Symphonies. Mahler contemplated using his setting of “Das himmlische Leben” to conclude his Third Symphony, but he discarded the idea — a wise choice since that symphony was already plenty long and probably too massive for such a pared-down ending.

Instead, the song became the point of departure for his new symphony. Mahler worked backward to some degree in the Fourth Symphony; knowing how it would conclude, he crafted the first

three movements as preparation for that song-finale, which he once referred to as “the top of the Symphony’s pyramidal structure.” The ending caps an extensive, incident-laden first movement, a wry scherzo (Mahler indicated that he intended it as a sort of *danse macabre*), and a supernal *Adagio* (which Mahler ranked as his finest slow movement, although his oeuvre offers several worthy competitors). Everything reaches its destination in one of Mahler’s simplest songs — and that song is intoned, moreover, by a soprano who, Mahler insisted, should render her four verses “with childlike, cheerful expression; entirely without parody!”

Views and Reviews

Bruno Walter, who would serve as the New York Philharmonic’s Music Advisor from 1947 to 1949, was Mahler’s assistant in both Hamburg (1894–96) and Vienna (beginning in 1901). Given his connection to Mahler, his observations on the Fourth Symphony take on special resonance:

Dream-like and unreal, indeed, is the atmosphere of the work — a mysterious smile and a strange humor cover the solemnity which so clearly had been manifested in the Third. In the fairy-tale of the Fourth everything is floating and unburdened which, in his former works, had been mighty and pathetic — the mellow voice of an angel confirms what, in the Second and Third, a prophet had foreseen and pronounced in loud accents. The blissful feeling of exaltation and freedom from the world communicates itself to the character of the music — but, in contrast to the Third, from afar, as it were. ... The first movement and the “Heavenly Life” are dominated by a droll humor which is in strange contrast to the beatific

mood forming the key-note of the work. The scherzo is a sort of uncanny fairy-tale episode. Its demoniac violin solo and the graceful trio form an interesting counterpart to the other sections of the symphony without abandoning the character of lightness and mystery. Referring to the profound quiet and clear beauty of the *andante* [sic], Mahler said to me that they were caused by his vision of one of the church sepulchers showing the recumbent stone image of the deceased with the arms crossed in eternal sleep. The poem whose setting to music forms the last movement depicts in words the atmosphere out of which the music of the Fourth grew. The childlike joys which it portrays are symbolic of heavenly bliss, and only when, at the very end, music is proclaimed the sublimest of joys is the humorous character gently changed into one of exalted solemnity.



Mahler and Walter in Prague, 1906

Instrumentation: four flutes (two doubling piccolo), three oboes (one doubling English horn), three clarinets (one doubling E-flat clarinet and one doubling bass clarinet), three bassoons (one doubling contrabassoon), four horns, three

trumpets, timpani, bass drum, triangle, sleigh bells, orchestra bells, cymbals, tam-tam, harp, strings, and, in the finale, a solo soprano.

— J.M.K.

Text and Translation

“Das himmlische Leben” (“The Heavenly Life”), from Symphony No. 4

Gustav Mahler

Text from *Des Knaben Wunderhorn* (1805–08, ed. by Achim von Arnim and Clemens Brentano)

*Wir genießen die himmlischen Freuden,
Drum thun wir das Irdische meiden,
Kein weltlich Getümmel
Hört man nicht im Himmel!
Lebt Alles in sanfterster Ruh’!
Wir führen ein englisches Leben!
Sind dennoch ganz lustig daneben!
Wir tanzen und springen,
Wir hüpfen und singen!
Sanct Peter im Himmel sieht zu!*

*Johannes das Lämmlein auslasset,
Der Metzger Herodes drauf passet!
Wir führen ein geduldig’s,
Unschuldig’s, geduldig’s,
Ein liebliches Lämmlein zu Tod!
Sanct Lucas den Ochsen tät schlachten
Ohn’ einig’s Bedenken und Achten,
Der Wein kost’ kein Heller
Im himmlischen Keller,
Die Englein, die backen das Brot.*

We enjoy the pleasures of Heaven
And therefore avoid earthly ones.
No worldly tumult
Is to be heard in Heaven!
All live in gentlest peace!
We lead angelic lives!
Thus we have a merry time of it.
We dance and we leap,
We skip and we sing!
Saint Peter in Heaven looks on.

John lets his little lamb out,
And Herod the Butcher lies in wait for it.
We lead a patient,
Innocent, patient,
Dear little lamb to its death!
Saint Luke slaughters the ox
Without a thought or concern.
Wine doesn’t cost a penny
In Heaven’s cellar;
The angels bake the bread.

*Gut' Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten!
Gut' Spargel, Fisolen
Und was wir nur wollen!
Ganze Schüsseln voll sind uns bereit!
Gut Äpfel, gut' Birn' und gut' Trauben!
Die Gärtner, die alles erlauben!
Willst Rehbock, willst Hasen,
Auf offener Straßen
Sie laufen herbei!*

*Sollt' ein Fasttag etwa kommen,
Alle Fische gleich mit Freuden
angeschwommen!
Dort läuft schon Sanct Peter
Mit Netz und mit Köder
Zum himmlischen Weiher hinein.
Sanct Martha die Köchin muß sein.*

*Kein' Musik ist ja nicht auf Erden,
Die uns'rer verglichen kann werden.
Elftausend Jungfrauen
Zu tanzen sich trauen!
Sanct Ursula selbst dazu lacht!
Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
Ermuntern die Sinnen,
Daß alles für Freuden erwacht.*

Good greens of all sorts
Grow in Heaven's garden!
Good asparagus, string beans
And whatever we want!
Full bowls are set out for us!
Good apples, good pears, and good grapes!
The gardeners allow everything!
If you want venison or hare,
You'll find them running
On the public streets!

Should a fast-day arrive,
All the fish come
swimming with joy!
There goes Saint Peter, running
With his net and his bait
To the heavenly pond.
Saint Martha shall be the cook!

There is no music on earth
That can compare to ours.
Eleven thousand virgins
Dare to dance!
Even Saint Ursula herself has to laugh!
Cecilia and her kin
Make splendid court musicians!
The angelic voices
Gladden our senses
So that everything awakens for joy.

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Gianandrea Noseda

is one of the world's most sought-after conductors, equally recognized for his artistry in both the concert hall and opera house. The 2023–24 sea-

son marks his seventh as music director of the National Symphony Orchestra (NSO). Noseda's leadership has inspired and reinvigorated the NSO, which makes its home at the Kennedy Center in Washington, DC. The renewed artistic recognition and acclaim have led to invitations to Carnegie Hall and Lincoln Center in New York City, international concert halls, as well as digital streaming and the launch of a record label distributed by LSO Live, for which Noseda records as principal guest conductor of the London Symphony Orchestra. The label's recent releases include George Walker's complete *Sinfonias* and the NSO's first-ever recorded Beethoven cycle. Noseda has released more than 80 recordings that cover a vast range of repertoire for various labels, including Deutsche Grammophon and Chandos, for which he created the *Musica Italiana* series dedicated to neglected Italian composers.

In his third season as general music director of the Zurich Opera House, Noseda will reach an important artistic milestone in May 2024 with his first two complete Wagner *Ring* cycles. Since April 2022, critics have praised his performances of the *Ring* operas. From 2007 to 2018 Noseda served as music director of the Teatro Regio Torino, where his leadership marked the opera house's golden era.

Noseda has appeared as guest conductor at the most important international

orchestras, opera houses, and festivals; he has held significant roles at the BBC Philharmonic (as chief conductor), Israel Philharmonic Orchestra (principal guest conductor), Mariinsky Theatre (principal guest conductor), Orchestra sinfonica nazionale della RAI (principal guest conductor), Pittsburgh Symphony Orchestra (Victor de Sabata Chair), Rotterdam Philharmonic (principal guest conductor), and Stresa Festival (artistic director).

Noseda has a strong commitment to working with the next generation of musicians. In 2019 he became the founding music director of the Tsinandali Festival and Pan-Caucasian Youth Orchestra in the village of Tsinandali, Georgia.

A native of Milan, Gianandrea Noseda is Commendatore al Merito della Repubblica Italiana, marking his contribution to the artistic life of Italy. He has been named *Musical America's* Conductor of the Year (2015), International Opera Awards Conductor of the Year (2016), and Oper! Awards Best Conductor (2023), and he received the Puccini Award (2023).



A graduate of The Juilliard School and Bayerische Staatsoper's Opernstudio, South African soprano **Golda Schultz** is as at home in leading operatic roles as

she is on the concert stages of the world. Her opera roles have included Ann Truelove in Stravinsky's *The Rake's Progress* and Pamina in Mozart's *The Magic Flute* at The Metropolitan Opera; Madame Lidoine in Poulenc's *Dialogues of the Carmelites* at Glyndebourne Festival Opera;

Liù in Puccini's *Turandot* at the Vienna Staatsoper; and Micăela in Bizet's *Carmen* at Opéra national de Paris. Key concert performances have included her New York Philharmonic debut, singing in Strauss's *Brentano Lieder*, as well as Haydn's *The Seasons* with The Cleveland Orchestra, Strauss's Four Last Songs with the Los Angeles Philharmonic, and Sibelius's *Luonnotar* with the San Francisco Symphony. She was the soloist at the 2020 Last Night of the BBC Proms, in a specially curated program, with Dalia Stasevska and the BBC Symphony Orchestra, which was broadcast live on radio and television to a global audience of millions.

Schultz's upcoming engagements include her house debuts at Dallas Opera as Juliette in Gounod's *Romeo and Juliet*, and at Royal Opera House, Covent Garden, as Fiordiligi in Mozart's *Così fan tutte*, Brahms's *Ein deutsches Requiem* with Dallas Symphony Orchestra under Fabio Luisi, and Beethoven's Symphony No. 9 with Andris Nelsons and the Leipzig Gewandhaus Orchestra in a special multi-city event to celebrate the first-ever performance of the symphony 200 years ago. She and pianist Jonathan Ware recently released *This Be Her Verse*, her debut solo album, on the Alpha Classics label as part of the Princeton University Concerts and the Schubert Club series.



Swiss-Italian pianist **Francesco Piemontesi**, a native of Locarno, has gained a reputation as one of the leading interpreters of works by German Classical and Romantic com-

posers. His wider repertoire ranges from J.S. Bach and Debussy to Messiaen and

Unsuk Chin. He is a regular guest at many of the world's leading orchestras, in concert halls and music festivals around the globe, while still being firmly anchored on the shores of Lago Maggiore as artistic director of the music festival Settimane Musicali di Ascona.

Piemontesi's 2023–24 season highlights include appearances with Zurich's Tonhalle Orchestra and New York Philharmonic, both led by Gianandrea Noseda; NDR Elbphilharmonie Orchester and Danish National Symphony Orchestra, conducted by Herbert Blomstedt; as well as the Swedish Radio Symphony and Jukka-Pekka Saraste, Finnish Radio Symphony Orchestra and Hannu Lintu, Vienna Symphony and Joana Mallwitz, and tours with the Dresden Philharmonic under Pablo Gonzales and the Deutsche Kammerphilharmonie Bremen under Jérémie Rhorer. Piemontesi returns to the Aix-en-Provence and Schubertiade festivals, and plays recitals at London's Wigmore Hall, Paris's Théâtre des Champs-Élysées, and Naples's Teatro di San Carlo.

Francesco Piemontesi's numerous recordings have received awards and critical acclaim. His most recent release, on Pentatone, is dedicated to two of the most demanding pieces of piano literature: Liszt's *Transcendental Études* and the B-minor Sonata.

He has recently served as artist-in-residence with the Orchestre de la Suisse Romande, Dresden Philharmonic, and Gstaad Menuhin Festival, and has had longstanding relationships with the Schubertiade Festival and Wigmore Hall. He has played alongside leading ensembles including the Berlin and Los Angeles Philharmonic orchestras, Bavarian Radio, Chicago, Boston, London, and NHK symphony orchestras; and The Cleveland and Leipzig Gewandhaus Orchestras.

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.