



JAAP VAN ZWEDEN
MUSIC DIRECTOR

Thursday, February 8, 2024, 7:30 p.m.
16,996th Concert

Saturday, February 10, 2024, 8:00 p.m.
16,997th Concert

Sunday, February 11, 2024, 2:00 p.m.
16,998th Concert

Tuesday, February 13, 2024, 7:30 p.m.
16,999th Concert

Santtu-Matias Rouvali, Conductor
Esther Yoo, Violin
(New York Philharmonic debut)

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

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



February 8, 10–11 & 13, 2024

Santtu-Matias Rouvali, Conductor
Esther Yoo, Violin (New York Philharmonic debut)

BERNSTEIN
(1918–90)

**Serenade (after Plato's *Symposium*) for
Violin, String Orchestra, Harp, and
Percussion** (1953–54)

Phaedrus: Pausanias (Lento —

Allegro marcato)

Aristophanes (Allegretto)

Eryximachus (Presto)

Agathon (Adagio)

Socrates: Alcibiades (Molto tenuto —

Allegro molto vivace — Presto vivace)

ESTHER YOO

Intermission

R. STRAUSS
(1864–1949)

***Eine Alpensinfonie (An Alpine
Symphony)*, Op. 64** (1911–15)

Night

Sunrise

Ascent

Entering the Forest

Strolling by the Stream

By the Waterfall

Apparition

In Flowery Meadows

In Pastures

Through Thickets and Briars on a
Mistaken Route
On the Glacier
Dangerous Moments
On the Summit
Vision
Mists Rise Up
The Sun Gradually Grows Dark
Elegy
Calm Before the Storm
Thunder and Tempest — Descent
Sunset
Fading Tones
Night
(performed without pause)

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.

Notes on the Program

Serenade (after Plato's *Symposium*) for Violin, String Orchestra, Harp, and Percussion

Leonard Bernstein

Throughout his career, Leonard Bernstein struggled to balance the competing demands of his multifarious gifts as composer, conductor, pianist, media personality, and all-around celebrity. Time for composition was potentially the most endangered in the mix that packed his datebook, and he had to take special care to ensure that it didn't get entirely crowded out by his day-to-day obligations as a performer. This balance became especially challenging in the full flower of his career, and never more so than during his 11 years as Music Director of the New York Philharmonic (1958–69).

Bernstein and his wife, Felicia Montealegre, spent the summer of 1954 in a home they rented on Martha's Vineyard, a site sufficiently isolated to allow the composer to concentrate on two major works. He wrote to friends:

My life is all Lillian Hellman and *Candide*, and the violin concerto for Isaac Stern to première at the Venice Festival in September.

Candide would end up dragging on and on; it was brought to its first completion in 1956, but Bernstein kept rewriting it for the rest of his career. The "violin concerto," however, was accomplished in less than a year once he set about working on it seriously in the fall of 1953, and people close to Bernstein reported that the *Serenade* (after Plato's *Symposium*) was one of the works of which he remained the fondest. Its roots go back to the summer

of 1951, when the Koussevitzky Music Foundation commissioned Bernstein to write a piece in memory of the recently departed conductor Serge Koussevitzky, who had served as his mentor.

That Bernstein was a highly literate man is beyond question. Fellow composer, conductor, and pianist Lukas Foss once said in an interview about Bernstein:

Probably the reason he had so much success with his collaborations in the music theater was that he was fired by the intrusion of the other arts, that they inspired his imagination. I would

In Short

Born: August 25, 1918, in Lawrence, Massachusetts

Died: October 14, 1990, in New York City

Works composed: from late 1953 through August 7, 1954, on commission from the Koussevitzky Music Foundation; dedicated "To the beloved memory of Serge and Natalie Koussevitzky"

World premiere: September 12, 1954, at Teatro La Fenice in Venice, Italy, by the Israel Philharmonic Orchestra, with the composer conducting, Isaac Stern, soloist

New York Philharmonic premiere: July 15, 1965, with the composer conducting, Zino Francescatti, soloist

Most recent New York Philharmonic performance: July 1, 2018, Jaap van Zweden, conductor, Renaud Capuçon, soloist, at Shanghai Symphony Hall

Estimated duration: ca. 31 minutes

The Work at a Glance

Bernstein penned this program note for his *Serenade* the day after he signed off on the score:

There is no literal program for this *Serenade*, despite the fact that it resulted from a re-reading of Plato's charming dialogue, "The Symposium." The music, like the dialogue, is a series of related statements in praise of love, and generally follows the Platonic form through the succession of speakers at the banquet. The "relatedness" of the movements does not depend on common thematic material, but rather on a system whereby each movement evolves out of elements in the preceding one. For the benefit of those interested in literary allusion, I might suggest the following points as guideposts:

Phaedrus: Pausanias (Lento — Allegro). Phaedrus opens the symposium with a lyrical oration in praise of Eros, the god of love. (Fugato, begun by the solo violin.) Pausanias continues by describing the duality of lover and beloved. This is expressed in a classical sonata-allegro, based on the material of the opening fugato.

Aristophanes (Allegretto). Aristophanes does not play the role of clown in this dialogue, but instead that of the bedtime storyteller, invoking the fairy-tale mythology of love.

Eryximachus (Presto). The physician speaks of bodily harmony as a scientific model for the workings of love-patterns. This is an extremely short fugato scherzo, born of a blend of mystery and humor.

Agathon (Adagio). Perhaps the most moving speech of the dialogue, Agathon's panegyric embraces all aspects of love's powers, charms, and functions. This movement is a simple three-part song.

Socrates: Alcibiades (Molto tenuto — Allegro molto vivace). Socrates describes his visit to the seer Diotima, quoting her speech on the demonology of love. This is a slow introduction of greater weight than any of the preceding movements, and serves as a highly developed reprise of the middle section of the *Agathon* movement, thus suggesting a hidden sonata-form. The famous interruption of Alcibiades and his band of drunken revelers ushers in the Allegro, which is an extended Rondo ranging in spirit from agitation through jig-like dance music to joyful celebration. If there is a hint of jazz in the celebration, I hope it will not be taken as anachronistic Greek party-music, but rather the natural expression of a contemporary American composer imbued with the spirit of that timeless dinner party.



Bernstein and violinist Isaac Stern, who premiered the Serenade, during a recording session in 1956

say that Lenny was the most well-read composer I have ever met.

A number of Bernstein's works relate to literary sources of grand standing, including his early incidental music for *The Birds* and *The Peace* (two plays by Aristophanes), *Candide* (from Voltaire's novella), *West Side Story* (from Shakespeare's *Romeo and Juliet*), and *The Age of Anxiety* Symphony (after poems by Auden). He is known to have been reading Plato in 1951, at about the time the Koussevitzky Foundation extended its commission, but there's no indication that he decided to attach Plato to the piece until later. The biographer Humphrey Burton believes that the connection may have been forged "not long before the completion of the work, since a glance at Plato reveals obvious discrepancies between Bernstein's adaptation and the original." Burton notes:

Bernstein names the individual movements of the concerto after the various speakers at the banquet but has changed the order of the speeches and modified their character. Thus in Bernstein's version, Aristophanes, the comic playwright, becomes "a bedtime storyteller, invoking the fairy-tale mythology of love." Moreover, Bernstein shifts the emotional center of gravity from Socrates to Agathon. The fourth movement of the concerto, dedicated to Agathon, contains some of the most beautiful music of any twentieth-century score. But in Plato it is Socrates who has the longest and most important speech.

These are cogent observations, and they do lend credence to the idea that episodes from Plato's *Symposium* may have been largely superimposed over a piece that had already found its own shape.

The decision to call this half-hour long work a serenade, rather than a concerto, also seems to have come quite late in the process of composition, as is evident from Bernstein's regularly referring to it as a concerto during the months preceding its completion. Burton imagines that Bernstein may have selected the name as an allusion to the fact that some early serenades were used for wooing — literally, serenades sung beneath a balcony. He writes:

What Bernstein surely meant us to understand was that his Serenade embodied all his loving feelings toward all his fellow human beings. Complete movements from Bernstein's *Anniversaries*, short piano pieces dedicated to loving friends, are woven into the musical fabric of three of the Serenade's five movements. But the work can also be perceived as a portrait of Bernstein himself: grand and noble in the first movement, childlike in the second, boisterous and playful in the third, serenely calm and tender in the fourth, a doom-laden prophet and then a jazzy iconoclast in the finale.

Instrumentation: harp, timpani, snare drum, tenor drum, bass drum, triangle, suspended cymbals, xylophone, orchestra bells, chimes, Chinese blocks, tambourine, 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)

Bernstein's Serenade (after Plato's *Symposium*) is presented under license from Boosey & Hawkes, Inc., copyright owners.

Eine Alpensinfonie (An Alpine Symphony), Op. 64

Richard Strauss

The idea of the symphonic (or tone) poem was codified in the 1840s and '50s by Franz Liszt through a dozen single-movement orchestral pieces that drew inspiration from, or were otherwise linked to, literary sources. The repertoire grew quickly thanks to notable contributions by such composers as Smetana, Dvořák, Musorgsky, Tchaikovsky, Saint-Saëns, Franck, and — most impressively of all — Richard Strauss.

In 1886 Strauss produced what might be considered his first symphonic poem, *Aus Italien* (it is more precisely a sort of descriptive symphony). He continued with hardly a break through the series of tone poems that many feel represent the genre at its height: *Macbeth* (1886–08), *Don Juan* (1888–89), *Tod und Verklärung* (*Death and Transfiguration*, also 1888–89), *Till Eulenspiegels lustige Streiche* (*Till Eulenspiegel's Merry Pranks*, 1894–95), *Also sprach Zarathustra* (*Thus Spake Zarathustra*, 1895–96), *Don Quixote* (1896–97), *Ein Heldenleben* (*A Hero's Life*, 1897–98), and *Symphonia domestica* (1902–03). *Eine Alpensinfonie* (*An Alpine Symphony*, 1911–15) would become a late pendant to the catalogue.

In his earlier symphonic poems Strauss had engaged topics with distinguished literary or philosophical pedigrees. By the time he reached *Ein Heldenleben* and *Symphonia domestica* he expanded the programmatic possibilities to embrace autobiography. For *Eine Alpensinfonie* Strauss adopted a narrative that was neither drawn specifically from a pre-existing literary source nor from autobiography, but rather one that embraced both in a general way. It is autobiographical to the extent that it represents man's

ardent celebration of nature — indeed, of nature at its most spectacular, as epitomized by a day of mountain climbing in the Alps.

But *Eine Alpensinfonie* also draws, if indirectly, on the philosophical writings of Friedrich Nietzsche, another of whose texts had inspired the composer's *Also sprach Zarathustra* some years earlier. This time it was Nietzsche's 1888 essay *Der Antichrist* that had Strauss's attention. Engrossed in soul-searching following the death of his friend Gustav Mahler, Strauss wrote in his diary in 1911:

It is clear to me that the German nation will achieve new creative energy only by liberating itself from Christianity. ... I shall call my alpine symphony: *Der Antichrist*, since it represents: moral purification through one's own

In Short

Born: June 11, 1864, in Munich, Bavaria

Died: September 8, 1949, in Garmisch-Partenkirchen

Work composed: 1911–1915, although related sketches extend as far back as 1902; dedicated to Graf von Seebach and the Dresden Hofkapelle

World premiere: October 28, 1915, at the Berlin Philharmonie, with the composer conducting the Dresden Hofkapelle

New York Philharmonic premiere: October 26, 1916, Josef Stransky, conductor; this marked the work's New York Premiere

Most recent New York Philharmonic performance: January 11, 2020, Daniel Harding, conductor

Estimated duration: ca. 56 minutes

strength, liberation through work, worship of eternal, magnificent nature.

The *Antichrist* scenario soon fell by the wayside, left to hover in the background as a shadow of inspiration. Instead *Eine Alpensinfonie* evolved as a detailed piece of landscape tone-painting that the listener can enjoy thoroughly without getting wrapped up in philosophical implications. The action unrolls in the space of 24 hours, from the pre-dawn of a new day through the late-night of the next, and in the course of 22 discrete episodes (one is bipartite, so one may identify 23 events), the listener goes up the

mountain and down again, encountering along the way a catalogue of natural features one might expect to find on such a journey — forests, streams, meadows, and so on — as well as a hunting party (in *Sunrise*), some close calls (a slippery “dangerous moment” and a violent storm), a spectacular view from the summit, and a post-sunset return home where the mountaineer(s) must surely sit back and contemplate what has been a most excellent excursion.

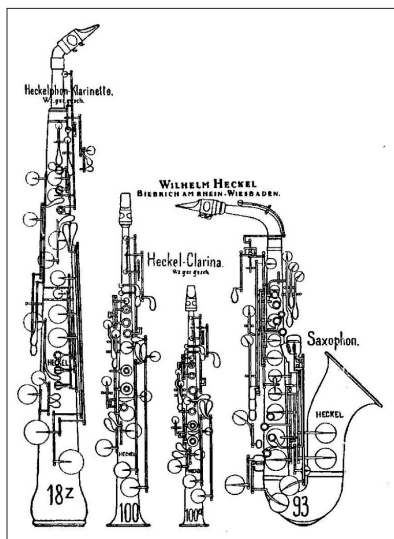
Instrumentation: four flutes (two doubling piccolo), three oboes (one doubling English horn) and heckelphone, two clarinets plus

Listen for . . . the Rarities

Even by Strauss’s luxurious standards, *Eine Alpensinfonie* boasts a massive orchestra, including such rarely spotted items as the wind machine and thunder sheet (used in guess which section). Among the instruments is a true rarity: the heckelphone. It is a baritone member of the oboe family, pitched an octave below the standard oboe and notably robust of tone. The instrument, which takes its name from the Heckel firm that invented it in 1904, looks rather like an overgrown English horn. It shows up in a handful of scores by other composers, but basically the heckelphone is a Strauss instrument, used memorably in his operas *Salome* and *Elektra*, his

ballet *Josefslegende*, and his orchestral *Festliches Präludium*, in addition to *Eine Alpensinfonie*.

Eine Alpensinfonie displays another curiosity in its wind writing: occasional notes held so long that players might be forced to interrupt them to take a breath. Strauss suggested a solution in his score: the Samuels Aerophon. The Aerophon (also known as Aerophor), introduced by the German flutist Bernhard Samuels in 1911, was a mouthpiece attached to a tube leading to a bellows operated by a foot treadle, allowing the wind player to pump away without using his own breath in such trying situations. It didn’t catch on. Today orchestral musicians are more likely to address the problem by using circular breathing, a nifty trick whereby they inhale through their nose while forcing air into their instrument with a little extra push from their cheek muscles.



C clarinet (doubling bass clarinet) and E-flat clarinet, four bassoons (one doubling contrabassoon), eight horns (four doubling Wagner tubas), four trumpets, four trombones, two tubas, timpani (two players), wind machine, thunder sheet, orchestra bells, cymbals, bass drum, snare

drum, triangle, cowbell, tam-tam, two harps, organ, celesta, and strings, plus an offstage ensemble of 12 horns (four of whom come from the onstage orchestra), two trumpets, and two trombones.

— J.M.K.

Travelogue

The landscape chronicled musically in *Eine Alpensinfonie* was ultra-familiar to Richard Strauss, who was born in mountainous Bavaria. Buoyed by the earnings from his opera *Salome*, he constructed a villa in the gorgeous, high-altitude landscape of Garmisch (which in 1936 would merge with its sister-town Partenkirchen to host the Olympic Winter Games). He moved into his new home at the beginning of 1908 and lived there to the end of his days, composing in a room that afforded a spectacular view of the surrounding mountains, including Germany's highest peak, Zugspitze (9,718 feet above sea level).

The villa (below) remains in the Strauss family to this day, and some descendants continue to use it as an occasional residence, although limited tours are sometimes arranged through the Richard Strauss Institute, located in the town.



New York Philharmonic

2023–2024 SEASON

JAAP VAN ZWEDEN, *Music Director*

Leonard Bernstein, *Laureate Conductor, 1943–1990*

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

VIOLINS

Frank Huang
Concertmaster
The Charles E. Culpeper Chair

Sheryl Staples
Principal Associate
Concertmaster
The Elizabeth G. Beinecke Chair

Michelle Kim
Assistant Concertmaster
The William Petschek Family
Chair

Quan Ge

Hae-Young Ham
The Mr. and Mrs. Timothy M.
George Chair

Lisa GiHae Kim

Kuan Cheng Lu

Kerry McDermott

Su Hyun Park

Anna Rabinova

Fiona Simon
The Shirley Bacot
Shamel Chair

Sharon Yamada

Elizabeth Zeltser+
The William and Elfriede
Ulrich Chair

Yulia Ziskel
The Friends and Patrons
Chair

Qianqian Li
Principal

Lisa Eunsoo Kim*
In Memory of Laura
Mitchell

Soohyun Kwon
The Joan and Joel I. Pickett
Chair

Duoming Ba

Hannah Choi

The Sue and Eugene Mercy, Jr.
Chair

I-Jung Huang

Dasol Jeong

Alina Kobialka

Hyunju Lee

Kyung Ji Min

Marié Schwalbach

Na Sun
The Gary W. Parr Chair

Audrey Wright

Jin Suk Yu

Andi Zhang

VIOLAS

Cynthia Phelps
Principal
The Mr. and Mrs. Frederick P.
Rose Chair

Rebecca Young*
The Joan and Joel Smilow
Chair

Cong Wu**
The Norma and Lloyd
Chazen Chair

Dorian Rence

Sofia Basile
Leah Ferguson
Katherine Greene
The Mr. and Mrs. William J.
McDonough Chair

Vivek Kamath

Peter Kenote

Kenneth Mirkin

Tabitha Rhee

Robert Rinehart
The Mr. and Mrs. G. Chris
Andersen Chair

CELLOS

Carter Brey
Principal
The Fan Fox and Leslie R.
Samuels Chair

Matthew Christakos*
The Paul and Diane
Guenther Chair

Patrick Jee

Elizabeth Dyson
The Mr. and Mrs. James E.
Buckman Chair

Alexei Yupanqui
Gonzales

Maria Kitsopoulos
The Secular Society Chair

Sumire Kudo

Qiang Tu

Nathan Vickery

Ru-Pei Yeh
The Credit Suisse Chair
in honor of Paul Calello

BASSES

Timothy Cobb
Principal

Max Zeugner*
The Herbert M. Citrin
Chair

Blake Hinson**

Satoshi Okamoto

Randall Butler
The Ludmila S. and Carl B.
Hess Chair

David J. Grossman+

Isaac Trapkus

Rion Wentworth

FLUTES

Robert Langevin
Principal
The Lila Acheson Wallace
Chair

Alison Fierst*

Yoobin Son

Mindy Kaufman
The Edward and Priscilla
Pilcher Chair

PICCOLO

Mindy Kaufman

OBOES

Liang Wang
Principal
The Alice Tully Chair

Sherry Sylar*

Robert Botti
The Lizabeth and Frank
Newman Chair

Ryan Roberts

ENGLISH HORN

Ryan Roberts

CLARINETS

Anthony McGill
Principal
The Edna and W. Van Alan
Clark Chair

Benjamin Adler*

Pascual Martínez
Forteza
The Honey M. Kurtz Family
Chair

Barret Ham

E-FLAT CLARINET

Benjamin Adler

Instruments made possible, in part, by **The Richard S. and Karen LeFrak Endowment Fund**.

The Digital Organ is made possible by **Ronnie P. Ackman and Lawrence D. Ackman**.

Steinway is the Official Piano of the New York Philharmonic and David Geffen Hall.

BASS CLARINET

Barret Ham

BASSOONS

Judith LeClair

Principal
The Pels Family Chair

Julian Gonzalez*

Roger Nye

The Rosalind Miranda Chair
in memory of Shirley and
Bill Cohen

CONTRABASSOON

HORNS

Principal

Richard Deane*

R. Allen Spanjer

The Rosalind Miranda Chair

Leelanee Sterrett

Tanner West

The Ruth F. and Alan J. Broder
Chair

WAGNER TUBAS

David Peel++

Chad Yarbrough++

David Smith++

Benjamin Wulfman++

TRUMPETS

Christopher Martin

Principal
The Paula Levin Chair

Matthew Muckey*

Ethan Bensdorf

Thomas Smith

TROMBONES

Joseph Alessi

Principal
The Gurnee F. and Majorie L.
Hart Chair

Colin Williams*

David Finlayson

The Donna and Benjamin M.
Rosen Chair

BASS TROMBONE

George Curran

The Daria L. and William C.
Foster Chair

TUBA

Alan Baer

Principal

TIMPANI

Markus Rhoten

Principal
The Carlos Moseley Chair

Kyle Zerna**

PERCUSSION

Christopher S. Lamb

Principal
The Constance R. Hoguet
Friends of the Philharmonic
Chair

Daniel Druckman*

The Mr. and Mrs. Ronald J.
Ulrich Chair

Kyle Zerna

HARP

Nancy Allen

Principal

KEYBOARD

In Memory of Paul Jacobs

HARPSICHORD

Paolo Bordignon

PIANO

Eric Huebner

The Anna-Maria and
Stephen Kellen Piano Chair

ORGAN

Kent Tittle

LIBRARIANS

Lawrence Tarlow

Principal

Sara Griffin*

ORCHESTRA

PERSONNEL

DeAnne Eisch

Orchestra Personnel
Manager

STAGE

REPRESENTATIVE

Joseph Faretta

AUDIO DIRECTOR

Lawrence Rock

* Associate Principal

** Assistant Principal

*** Acting Associate
Principal

+ On Leave

++ Replacement / Extra

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

**HONORARY
MEMBERS OF
THE SOCIETY**

Emanuel Ax

Deborah Borda

Zubin Mehta

Programs are supported, in part, by public funds from the **New York City Department of Cultural Affairs** in partnership with the **City Council**, the **National Endowment for the Arts**, the **National Endowment for the Humanities**, and the **New York State Council on the Arts**, with the support of the Office of the Governor and the New York State Legislature.

The Artists



The 2024–25 season is **Santtu-Matias Rouvali's** fourth year as principal conductor of London's Philharmonia Orchestra, and he continues as chief conductor of the

Gothenburg Symphony. He is honorary conductor of Tampere Philharmonic Orchestra, close to his home in Finland. In the summer of 2024, he and the Philharmonia will continue their residency in Mikkeli, Finland, and return to the Edinburgh International Festival, performing the Verdi Requiem. He also conducts the New York Philharmonic in two concerts at the Bravo! Vail Music Festival.

Throughout this season and last, Rouvali has been continuing his relationships with top level orchestras and soloists across Europe — including the Munich Philharmonic, Berlin Philharmonic, Orchestre philharmonique de Radio France, Deutsches Symphonie-Orchester Berlin, Accademia nazionale di Santa Cecilia, and Amsterdam's Royal Concertgebouw Orchestra — and returns to North America for concerts with the New York Philharmonic and Chicago Symphony Orchestra.

European touring highlights of the season include tours with the Philharmonia to Finland, Estonia, and Spain — conducting works by Sibelius, Saint-Saëns, Stravinsky, Debussy, and Frank — and with the Gothenburg Symphony to Germany and Prague, leading works by Rachmaninoff, Prokofiev, and Tchaikovsky. Rouvali and the Philharmonia also embark on an extensive tour of Japan with concerts in Tokyo, Osaka, Fukuoka, and other cities, performing works by Tchaikovsky, Chopin,

Bartók, Sibelius, and Grieg. They also continue regularly performing in London and the rest of the United Kingdom.

Rouvali is building on his impressive discography. In January 2019 with Gothenburg, he released a celebrated first disc of an ambitious Sibelius cycle, pairing the Symphony No. 1 with the early tone poem *En saga*. The album won the *Gramophone* Editor's Choice award, Choc de Classica, a prize from the German Record Critics, and the prestigious French Diapason d'Or "Découverte." In February 2020 they released the second volume, featuring Sibelius's Symphony No. 2 and *King Christian II*, which was immediately awarded a Choc de Classica award. The third disc — Sibelius's Symphonies Nos. 3 and 5 coupled with *Pohjola's Daughter* — released in October 2022, was awarded the Radio Classique Trophée and Choc de Classica. Philharmonia Records's first release — the double-CD *Santtu Conducts Strauss* — was released in March 2023, following releases of Tchaikovsky's *Swan Lake* and Prokofiev's Symphony No. 5. Rouvali and the Philharmonia's most recent CD — *Santtu Conducts Mahler* — was released in September 2023.



Violinist **Esther Yoo** — one of the few classical soloists who are fully tricultural — was born in New Jersey, where she spent her early years; received her education in Belgium, Germany, and the United Kingdom; and proudly retains her family's Korean heritage. Having roots in three continents contributes to her exceptionally broad

range of expression and is unquestionably a factor in making her one of the most articulate and gifted communicators in the field of classical music. A prolific recording artist, she has released several albums on Deutsche Grammophon, including Barber and Bruch violin concertos with the Royal Philharmonic Orchestra, which she served as its first artist-in-residence. She has also released two DG albums as a member of the Z.E.N. Trio.

Yoo has performed with leading conductors — among them Gustavo Dudamel, Esa-Pekka Salonen, Vladimir Ashkenazy, Vasily Petrenko, Dalia Stasevska, Myung-whun Chung, Thierry Fischer, Karina Canellakis, and Ken-David Masur — and with orchestras including the Los Angeles Philharmonic, Minnesota Orchestra,

Deutsche Radio Philharmonie, Royal Scottish National Orchestra, Hong Kong Philharmonic, and Seoul Philharmonic. She has appeared at Lincoln Center in New York City, Royal Albert Hall in London, Hong Kong City Hall, and Seoul Arts Center, as well as at prominent festivals such as the BBC Proms and Aspen Music Festival. Her 2024 highlights include a tour with the Philharmonia Orchestra, the world premiere of Raymond Yiu's Violin Concerto with the BBC Symphony Orchestra and Andrew Davis, and returns to iconic venues such as Amsterdam's Concertgebouw and London's Wigmore Hall.

Esther Yoo was the youngest prizewinner of the International Jean Sibelius Violin Competition, in 2010, and the Queen Elisabeth Competition, in 2012.

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.

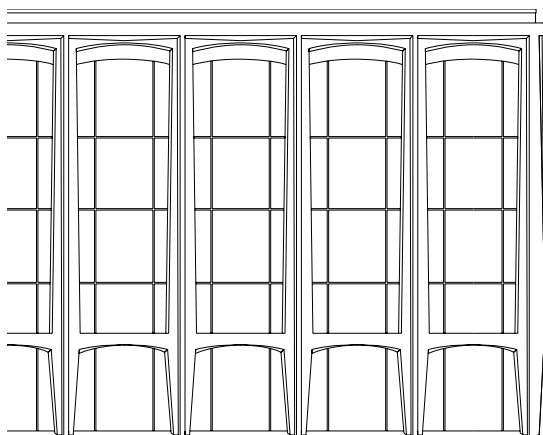
Founded in 1842, the New York Philharmonic is the oldest symphony orchestra in the United States, and one of the oldest in the world. Jaap van Zweden became Music Director in 2018–19, following titans including Bernstein, Toscanini, and Mahler. Gustavo Dudamel will become Music and Artistic Director beginning in 2026 after serving as Music Director Designate in 2025–26.

Are we part of your legacy?



If you've included the NY Phil in your estate plans please let us know — we'll recognize your intentions with membership in our **Heritage Society**.

Heritage Society members receive invitations to special events, Donor Rehearsals, and more — a small token of our appreciation for your generosity.



Contact
plannedgiving@nyphil.org
or (212) 875-5753
for more information.

NEED TO KNOW

New York Philharmonic Guide

Order Tickets and Subscribe

Order tickets online at nyphil.org or call (212) 875-5656.

The New York Philharmonic Box Office is at the **Welcome Center at David Geffen Hall**, open from 10:00 a.m. to 6:00 p.m., Monday through Saturday; noon to 6:00 p.m., Sunday; and remains open one-half hour past concert time on performance evenings.

Donate Your Concert Tickets

Can't attend a concert as planned? Call Customer Relations at (212) 875-5656 to donate your tickets for re-sale, and receive a receipt for tax purposes in return.

For the Enjoyment of All

Latecomers and patrons who leave the hall will be seated only after the completion of a work.

Silence all cell phones and other electronic devices throughout the performance.

Photography, sound recording, or videotaping of performances is prohibited.

Accessibility

David Geffen Hall



All gender **restrooms** with accessible stalls are in the Karen and Richard LeFrak Lobby. Accessible men's, women's, and companion restrooms are available on all levels. Infant changing tables are in all restrooms.

Braille & Large-Print versions of print programs are available at Guest Experience on the Leon and Norma Hess Grand Promenade. **Tactile maps** of the Karen and Richard LeFrak Lobby, with seating chart of the Wu Tsai Theater, are available in the Welcome Center.

Induction loops are available in all performance spaces and at commerce points including the Welcome Center, Coat Check, and select bars. Receivers with headsets and neck loops are available for guests who do not have t-coil accessible hearing devices.

Noise-reducing headphones, fidgets, and earplugs are available to borrow.

Accessible seating is available in all performance areas and can be arranged at point of sale. For guests transferring to seats, mobility devices will be checked by staff, labeled, and returned at intermission and after the performance. Seating for persons of size is available in the Orchestra and Tiers 1 and 2. Accessible entrances are on the Josie Robertson Plaza. Accessible routes from the Karen and Richard LeFrak Lobby to all tiers and performance spaces are accessible by **elevator**.

For more information or to request additional accommodations, please contact Customer Relations at (212) 875-5656 and visit lincolncenter.org/visit/accessibility.

For Your Safety

For the latest on the **New York Philharmonic's health and safety guidelines** visit nyphil.org/safety.

Fire exits indicated by a red light and the sign nearest to the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, do not run — walk to that exit.

If an evacuation is needed, follow the instructions given by the House Manager and Usher staff.

Automated external defibrillators (AEDs) and **First Aid kits** are available if needed during an emergency.