



JAAP VAN ZWEDEN
MUSIC DIRECTOR

Thursday, February 15, 2024, 7:30 p.m.
17,000th Concert

Friday, February 16, 2024, 11:00 a.m.
17,001st Concert

Saturday, February 17, 2024, 8:00 p.m.
17,002nd Concert

Santtu-Matias Rouvali, Conductor

Bruce Liu, 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.



February 15–17, 2024

Santtu-Matias Rouvali, Conductor

Bruce Liu, Piano (New York Philharmonic debut)

FARRENC

(1804–75)

Overture No. 2 in E-flat major, Op. 24

(1834)

RACHMANINOFF

(1873–1943)

Rhapsody on a Theme of Paganini,

Op. 43 (1934)

BRUCE LIU

Intermission

DVOŘÁK

(1841–1904)

Symphony No. 7 in D minor, Op. 70

(1884–85)

Allegro maestoso

Poco adagio

Vivace — Poco meno mosso

Allegro

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Notes on the Program

Overture No. 2 in E-flat major, Op. 24

Louise Farrenc

In the history of music, family connections have played a significant role in building a career. Composers such as Johann Sebastian Bach, Wolfgang Mozart, and Ludwig von Beethoven basically continued the family business, which could stretch back generations. These circumstances could occasionally benefit women musicians, which helps to explain why Clara Schumann and Fanny Mendelssohn, respectively the wife and sister of eminent composers, are among the best known from the 19th century. Later, Nadia and Lili Boulanger were raised in a prominent musical household.

Louise Farrenc, born Jeanne-Louise Dumont in 1804, came from a distinguished family of painters and sculptors who worked for the French royal family. Her gifts as a pianist were evident at a very young age. She studied with Ignaz Moscheles, Johann Nepomuk Hummel, and Antonín Reicha — all respected figures at the time — and her career took off early. At age 17 she married the ten-years-older Aristide Farrenc, who had been a flutist at the Théâtre Italien and taught at the Paris Conservatoire. He started a publishing company in the 1820s and was particularly passionate about “pre-Bach” music, but he released some of his wife’s piano compositions, one of which earned an especially enthusiastic review from Robert Schumann.

At age 30 Louise Farrenc began writing orchestral music with two overtures, Opp. 23 and 24 (1834). They are non-programmatic “concert overtures” for a large orchestra featuring four French

horns (see sidebar, page 22). The Overture No. 2 in E-flat major begins dramatically, with a slow introduction that leads to a fast, perpetual-motion sonata form with particularly deft writing for the woodwinds. It seems that both overtures were performed at various times over the next decade, although because opus numbers or keys were rarely mentioned in programs or reviews, it is impossible to know exactly which appeared when.

A performance of the Second Overture is documented in April 1840, at the Paris Conservatoire, conducted by François Antoine Habeneck. The work won high praise in the French press, with one critic saying he “was completely astonished to discover the style of a master in this serious and perfectly designed piece.”

Hector Berlioz also reviewed the concert and found the work “well written and orchestrated with a talent rare among women.” Today this seems a sexist observation, but at the time it registered the

In Short

Born: May 31, 1804, in Paris, France

Died: September 15, 1875, in Paris

Work composed: 1834

World premiere: unknown; the first documented performance was on April 5, 1840, by Paris’s Société des Concerts du Conservatoire, François Antoine Habeneck, conductor

New York Philharmonic premiere: these performances

Estimated duration: ca. 10 minutes

limited options available to women composers. While women performers, especially singers, enjoyed opportunities to succeed, the opportunities for composers were fewer, particularly when it came to pieces that required many musicians. It proved far more viable to write domestic music, such as songs and keyboard works, than symphonies or operas. Moreover, composers learn by trial and error, which means that chances to hear one's music in real time and space is what helps nurture more-polished products.

Some years before Farrenc died, when she was 71 years old, the prominent critic and music historian François-Joseph Fétis praised her musical gifts, but lamented that her attraction to large-scale instrumental

music had been so restricted. He commented that, for the public, “the only standard for measuring the quality of a work is the name of its author,” and believed this explained why Farrenc's major pieces were so soon forgotten, “when in any other time her works would have brought her great esteem.” Moreover, musical culture in mid-19th century France centered on grand opera and salon music, both of the virtuoso and sentimental variety. When it came to significant orchestral and chamber music — generally perceived as “German” genres — all French composers faced challenges, not only women.

In 1842 Farrenc was appointed a professor of piano at the Paris Conservatoire, the only woman in such a prominent

A New Kind of Overture

The genre of “concert overture” became one of the leading vehicles for musical expression in the Romantic period. Earlier overtures usually introduced theatrical events, such as operas, ballets, and oratorios. It was not uncommon to call an overture “Sinfonia,” thus pointing to the features they increasingly shared with the emerging genre of the symphony and, ultimately, of the symphonic poem.

The overture was reinvented in the early 19th century, or at least considerably expanded in its conception, first by Ludwig von Beethoven and Carl Maria von Weber, and then by Felix

Mendelssohn and Hector Berlioz, with works like *A Midsummer Night's Dream* and *Waverly*, respectively. These were programmatic, but did not preface a theatrical event.

Less common was the standalone instrumental overture without a program. Franz Schubert wrote two in 1817 at age 20, in what was then known as “the Italian Style,” a designation given by his older brother. (In Vienna at the time, that basically meant “à la Rossini.”) Louise Farrenc's two adhere to that tradition. Around the same time, Fanny Mendelssohn composed an Overture in C major, but it was performed only privately and published only recently. The success Farrenc's overtures enjoyed paved the way to her three symphonies in the 1840s.



Portrait of Louise Farrenc (1835) by Luigi Rubio

position. She taught there for 30 years and had many distinguished students, including her talented daughter Victorine, who, had she not died so young, might have furthered the family’s artistic legacy. Farrenc wrote three impressive symphonies in the 1840s; although unpublished during her lifetime, they were all performed. Still, she received her widest praise for chamber music. In addition to a career as pianist, composer, and teacher, she aided her husband as a scholar with a massive project of keyboard music spanning some 300 years called *Le Trésor des pianistes*.

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

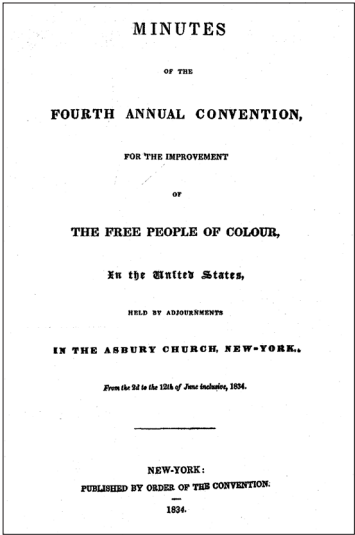
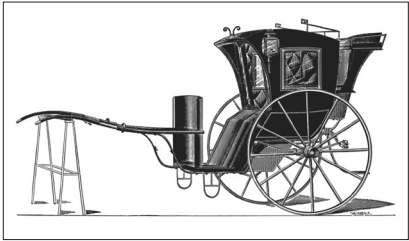
— Christopher H. Gibbs, James H. Ottaway Jr. Professor of Music at Bard College and co-author, with Richard Taruskin, of *The Oxford History of Western Music, College Edition*

Farrenc’s Overture No. 2 is presented under license from G. Schirmer, Inc., copyright owners.

At the Time

In the year 1834, when Louise Farrenc composed her Overture No. 2, the following events took place:

- In Paris, France, Hector Berlioz composed *Harold in Italy*.
- In London, England, the architect Joseph Hansom received a patent for his eponymous cab (top).
- In New York City, reaction to the abolitionist movement led to riots, with violence peaking in October, only to subside when New York’s National Guard was mustered. Earlier in the summer the Fourth National Convention of Free People of Color had assembled (bottom), with free, freed, and self-emancipated Black people gathering to strategize about how to gain legal, labor, and educational justice.



Rhapsody on a Theme of Paganini, Op. 43

Sergei Rachmaninoff

Sergei Rachmaninoff was clearly a bundle of talent, but the early years of his career proceeded rather by fits and starts. He was not at first a stand-out at the Moscow Conservatory, but by the time he graduated, in 1892, he was deemed worthy of the Great Gold Medal, an honor that had been bestowed previously on only two students. Then, in 1897, he was dealt a major setback with the public failure of his First Symphony, which a particularly prominent review (by fellow composer César Cui) likened to “a program symphony on the ‘Seven Plagues of Egypt’” that “would bring delight to the inhabitants of Hell.”

The failure of that First Symphony threatened to undo Rachmaninoff, and for the next three years he didn’t write a note. His talent was such that, in the psychological aftermath of his public failure, he simply turned to a different musical pursuit and focused on conducting. Before long he also sought the help of a physician who was investigating psychological therapy through hypnosis, and by 1901 Rachmaninoff was back on track as a composer. A few years later he would add the obligations of a touring concert pianist to his schedule, and his numerous recordings reveal that his outstanding reputation as a performer — refined, precise, impressive of technique, and analytical of approach — was fully merited.

He composed four piano concertos spread throughout his career — in 1890–91, 1900–01, 1909, and 1926 — and was the soloist at the premiere of each. Standing as a pendant to these is a fifth work for piano and orchestra, the Rhapsody on a Theme of Paganini, composed during the summer of 1934 and premiered that

November. It does not pretend to be a concerto, and it will not serve any purpose to argue that it actually is one, even though it displays dramatic balance between soloist and orchestra and, what’s more, is structured in a way that evokes the three-movement form of most Romantic concertos.

The “theme of Paganini” on which Rachmaninoff based this work was Paganini’s Caprice No. 24, which that master of the violin had composed in the early 19th century and which composers of ensuing generations found unusually intriguing. Schumann, Liszt, and Brahms all wrote compositions that tackled the possibilities inherent in this melody and, in the years since Rachmaninoff, such composers as Witold Lutosławski, Boris Blacher, and George Rochberg have kept

In Short

Born: April 1, 1873, at Oneg, in the Novgorod region of Russia

Died: March 28, 1943, in Beverly Hills, California

Work composed: July 3–August 18, 1934

World premiere: November 7, 1934, in Baltimore, Maryland, by The Philadelphia Orchestra, Leopold Stokowski, conductor, with the composer as soloist

New York Philharmonic premiere: December 27, 1934, Bruno Walter, conductor, Sergei Rachmaninoff, soloist, which marked the New York Premiere

Most recent New York Philharmonic performance: October 13, 2018, David Robertson, conductor, Garrick Ohlsson, soloist

Estimated duration: ca. 24 minutes

the tune in play. It's a striking and memorable theme, and listeners will have only occasional trouble spotting it as Rachmaninoff pokes and massages it through the 24 variations that make up this piece (not counting a short introduction and, at the other end, a short coda).

The variations of the Rhapsody are all connected without punctuation-like breaks, but they fall into groups that give the piece an unflinching logic and momentum as it unrolls. The first ten variations show off the piano to tremendous effect, and in their growing sense of the demonic seem to be playing with the legend, widely circulated in Paganini's day, that the violinist was in league with the devil. In the seventh variation, Rachmaninoff

therefore introduces another borrowed theme, which plays a secondary role to Paganini's: the Dies Irae chant from the Roman Catholic Mass for the Dead. (This theme has also proved a favorite of composers, putting in famous appearances in Berlioz's *Symphonie fantastique*, Liszt's *Totentanz*, and Stephen Sondheim's *Sweeney Todd*, to name only three well-known titles from a very long list.) After a few variations investigate how those melodies might work together, the first section winds down in Variation Eleven, a sort of cadenza that serves as a transition to the second section.

On the whole this second, middle section (the composer referred to it as "love episodes") adheres to a slower tempo

Angels and Muses

For his Rhapsody on a Theme of Paganini, Rachmaninoff worked and reworked the Caprice No. 24 by Niccolò Paganini (1782–1840). That Italian composer and violin virtuoso of an earlier generation had achieved a level of superstardom in his own lifetime. Rumors circulated that he had achieved his unprecedented ability thanks to a pact with the devil. Paganini appreciated the attention that arose from this speculation, and he fanned the flames with what was considered a "demonic" appearance and sometimes eccentric behavior. In his 1836 novella *Florentine Nights*, the poet Heinrich Heine reported of a concert:

At length a dark form appeared on the stage, looking as if it had risen from the underworld. This was Paganini in his black gala clothes: his black coat and vest of a terrible cut, such as is probably dictated by the hellish etiquette of Proserpine's court.

He was perhaps echoing Goethe, who in 1827 had observed:

The demonic is that which cannot be explained in a cerebral and a rational manner. Paganini is imbued with it to a remarkable degree and it is through this that he produces such a great effect.



Paganini, in a painting by
Georg Friedrich Kersting, ca. 1830

than the first, but parts of it skip along quickly all the same. After that, Rachmaninoff embarks on the last six variations, effectively his “finale,” tying everything together by revisiting the Dies Irae in the final climactic pages of this justly popular masterwork.

Instrumentation: two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, snare drum, triangle, cymbals, bass

drum, orchestra bells, harp, and strings, in addition to the solo piano.

— 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)

Rachmaninoff’s Rhapsody on a Theme of Paganini is presented under license from Boosey & Hawkes, Inc., copyright owners.

Listen for ... the Big Tune

The “slow movement” of the Rhapsody, which begins with Variation 12, reaches its peak with Variation 18 (*Andante cantabile*), revered as the jewel in this work’s crown. It is, of course, the famous moment for which everybody has been waiting. It rarely fails to satisfy, and not just because of its graceful beauty; it also provides a welcome change in variation procedure.

In the work’s opening, the theme is voiced by the violins:



In the 18th variation Rachmaninoff inverts Paganini’s theme, when the piano plays it upside down and much slower:



Rachmaninoff has skewed it from the work’s overall key of A minor into the distant harmonic realm of D-flat major, a contrast the ear welcomes at this advanced stage of the piece. Acknowledging this section’s stand-alone popularity, Rachmaninoff observed, “That one’s for my manager.”

Symphony No. 7 in D minor, Op. 70

Antonín Dvořák

During Antonín Dvořák's formative years his musical training was modest, and he was a competent, but hardly distinguished, pupil. As a teenager he managed to secure a spot as violist in a dance orchestra. The group prospered, and in 1862 its members formed the founding core of the Provisional Theatre orchestra in Prague. Dvořák would play principal viola in that ensemble for nine years, in which capacity he sat directly beneath the batons of such conductors as Bedřich Smetana and Richard Wagner.

During that time Dvořák also honed his skills as a composer, and by 1871 he felt compelled to leave the orchestra and devote himself to composing full time. In 1874 he received his first real break when he was awarded the Austrian State Stipendium, a grant newly created by the Ministry of Education to assist young, poor, gifted musicians — which perfectly defined Dvořák's status at the time — as well as in 1876 and 1877, when he received the same prize again. In 1877 the powerful music critic Eduard Hanslick, who chaired the Stipendium committee, encouraged him to send some scores directly to Johannes Brahms, who had served on the competition jury. Brahms, in turn, recommended Dvořák to his own publisher, Fritz Simrock, who contracted a first option on all of the young composer's new works.

The spirit of Brahms hovers over many pages of Dvořák's Seventh Symphony, which is undoubtedly the darkest and potentially the most intimidating of his nine. His Sixth Symphony in D major, composed four years earlier, had also seemed to be a reaction to Brahms, its pastoral mood emulating to some extent

Brahms's Second Symphony (1877), also in D major. Since then Brahms had released his confident, sinewy Third Symphony, which Hans Richter (who conducted its premiere in December 1883) dubbed "Brahms's *Eroica*." A month later, in January 1884, Dvořák traveled to Berlin to hear it performed and was appropriately impressed by its powerful effect. By the end of that year he began to write his Seventh Symphony, which echoes some of the storminess and monumental power of Brahms's Third. What's more, Dvořák kept in touch with Brahms about the new symphony he was working on, and apparently his mentor offered encouragement with this new symphony of serious mien. In February 1885 Dvořák wrote to Simrock:

In Short

Born: September 8, 1841, in Nelahozeves, Bohemia

Died: May 1, 1904, in Prague

Work composed: December 13, 1884, to March 17, 1885; slightly revised just after its premiere; its dedication reads, "Composed for the Philharmonic Society of London"

World premiere: April 22, 1885, at St. James Hall in London, at a concert of the Royal Philharmonic Society, with the composer conducting

New York Philharmonic premiere: January 9, 1886, Theodore Thomas, conductor; this marked the work's US Premiere

Most recent New York Philharmonic performance: July 23, 2022, Jaap van Zweden, conductor, at Colorado's Bravo! Vail Music Festival

Estimated duration: ca. 37 minutes

I have been engaged on a new symphony for a long, long time; after all it must be something really worthwhile, for I don't want Brahms's words to me, "I imagine your symphony quite different from this one [i.e., Dvořák's Sixth]," to remain unfulfilled.

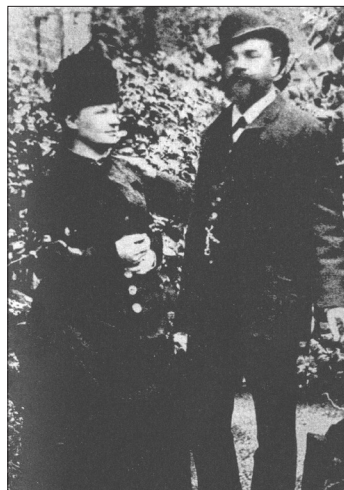
As his reputation grew in the early 1880s, Dvořák gained a particularly staunch following in England, and the rapturous reception of his *Stabat Mater* when it was performed in London in 1883

made him a true celebrity there. On the heels of that triumph, the Royal Philharmonic invited him to conduct some concerts in 1884, in the course of which his Sixth Symphony made such an impression that the orchestra immediately extended a commission for Dvořák to write one specifically for them, which he was to conduct the following season. As one might have predicted, the new work scored another English success for its composer. Just after the premiere he wrote to a friend in Mirovice, Bohemia:

Views and Reviews

Donald Francis Tovey, the distinguished early-20th-century music analyst and professor at the University of Edinburgh, blew hot and cold on the subject of Dvořák's symphonies, but he was overwhelmed by the Seventh. He wrote:

I have no hesitation in setting Dvořák's [Seventh] Symphony along with the C major Symphony of Schubert and the four symphonies of Brahms, as among the greatest and purest examples in this art-form since Beethoven. There should be no difficulty at this time of day in recognizing its greatness. It has none of the weaknesses of form which so often spoil Dvořák's best work, except for a certain stiffness of movement in the finale, a stiffness which is not beyond concealing by means of such freedom of tempo as the composer would certainly approve. There were three obstacles to the appreciation of this symphony when it was published in 1885. First, it is powerfully tragic. Secondly, the orthodox critics and the average musician were, as always with new works, very anxious to prove that they were right and the composer was wrong, whenever the composer produced a long sentence which could not be easily phrased at sight. ... The third obstacle to the understanding of this symphony is intellectually trivial, but practically the most serious of all. The general effect of its climaxes is somewhat shrill. ... His scores are almost as full of difficult problems of balance as Beethoven's. ... These great works of the middle of Dvořák's career demand and repay the study one expects to give to the most difficult classical masterpieces; but the composer has acquired the reputation of being masterly only in a few popular works of a somewhat lower order. It is time that this injustice should be rectified.



Dvořák with his wife, Anna, in London, where the Seventh Symphony was premiered in 1885

Before this letter reaches Mirovice you will perhaps know how things turned out here. Splendidly, really splendidly. This time, too, the English again welcomed me as heartily and as demonstratively as always heretofore. The symphony was immensely successful and at the next performance will be a still greater success.

Following the English performances, Dvořák edited a passage of about 40 measures out of the symphony's second movement and communicated the emendation

to Simrock with the assurance, "Now I am convinced that there is not a single superfluous note in the work." It would be hard to disagree with him; from a composer who was sometimes given to leisurely rhapsody, the Seventh Symphony is remarkably taut and rigorous throughout.

Instrumentation: two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

— J.M.K.

Cultural Currents

Dvořák's acclaim in England in the mid-1880s led to the commission of his Seventh Symphony. During the years in which he wrote this work, 1884 and 1885, these artistic and intellectual works were also created or published in that country:

1884 English artist Sir Edward Burne-Jones's *King Cophetua and the Beggar Maid* (right)

The first volume of the *Oxford English Dictionary*, edited by the English lexicographer Sir James Murray

1885 The first volume of *The Arabian Nights* by the English explorer and translator Sir Richard Francis Burton

Gilbert and Sullivan's comic operetta *The Mikado*, which opened at London's Savoy Theatre



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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 to 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 "Decouverte." 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 album *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.



First Prize winner of the 18th Chopin Piano Competition 2021 in Warsaw, **Bruce Liu** has established a reputation as one of the most exciting talents of his generation.

Highlights of his 2023–24 season include international tours with Zurich's Tonhalle Orchestra, London's Philharmonia Orchestra, Warsaw Philharmonic, and

Munich Chamber Orchestra. He makes debuts with the New York Philharmonic, Finnish Radio Symphony, Danish National Symphony, Gothenburg Symphony, and Singapore Symphony Orchestra.

Liu has performed globally with major orchestras including the Vienna Symphony, Accademia nazionale di Santa Cecilia, Rotterdam Philharmonic, Orchestre philharmonique du Luxembourg, Royal Philharmonic Orchestra, Los Angeles Philharmonic, San Francisco Symphony, The Philadelphia Orchestra, Orchestre symphonique de Montréal, and NHK Symphony Orchestra. An active recitalist, he appears at major concert halls such as New York's Carnegie Hall, Vienna Konzerthaus, BOZAR Brussels, and Tokyo Opera City, and in 2023–24 makes solo recital debuts at Amsterdam's Concertgebouw, Philharmonie de Paris, London's Wigmore Hall, Alte Oper Frankfurt, Kölner

Philharmonie, and Chicago Symphony Center. Liu returns to the Rheingau Musik Festival in summer 2024. In recent years, he has appeared at La Roque-d'Anthéron, Verbier, Klavier-Festival Ruhr, Edinburgh International, Gstaad Menuhin, and Tanglewood Music Festivals.

Liu is an exclusive recording artist with Deutsche Grammophon, which released his debut studio album, *Waves*, in November 2023. His first album, featuring the winning performances from the Chopin International Piano Competition, received international acclaim.

Bruce Liu studied with Richard Raymond and Dang Thai Son. He was born in Paris to Chinese parents and brought up in Montreal, and considers his phenomenal artistry to have been shaped by his multicultural heritage: European refinement, North American dynamism, and the long tradition of Chinese culture.

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.