



JAAP VAN ZWEDEN  
MUSIC DIRECTOR

**Thursday, February 22, 2024, 7:30 p.m.**  
17,004th Concert

**Friday, February 23, 2024, 8:00 p.m.**  
17,005th Concert

**Saturday, February 24, 2024, 8:00 p.m.**  
17,006th Concert

**Eun Sun Kim**, Conductor  
(New York Philharmonic debut)  
**Emanuel Ax**, Piano

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.

Major support for these concerts is provided by **Stephen and Maria Kahng**.

Generous support for Emanuel Ax's appearances is provided by **The Donna and Marvin Schwartz Virtuoso Piano Performance Series**.



February 22–24, 2024

**Eun Sun Kim**, Conductor (New York Philharmonic debut)  
**Emanuel Ax**, Piano

---

**SIBELIUS**  
(1865–1957)

***Finlandia, Op. 26, No. 7*** (1899–1900)

**Anders HILLBORG**  
(b. 1954)

**Piano Concerto No. 2, *The MAX***  
***Concerto*** (2023; New York Premiere)

EMANUEL AX

**Intermission**

**RACHMANINOFF**  
(1873–1943)

**Symphony No. 3 in A minor, Op. 44**  
(1936)

Lento — Allegro moderato

Adagio ma non troppo —

Allegro vivace — Tempo come prima

Allegro — Allegro vivace — Allegro

Support for Emanuel Ax's appearance on February 22 is provided by **Lucille Werlinich**.

Support for Emanuel Ax's appearance on February 23 is provided by **Michele and Martin Cohen**.

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](https://nyphil.org/thisweek)), the award-winning weekly radio series.

Follow the NY Phil on **Facebook**, **Twitter**, **Instagram**, **TikTok**, and **YouTube**, and at [nyphil.org](https://nyphil.org).

---

**PLEASE SILENCE YOUR ELECTRONIC DEVICES.**

**PHOTOGRAPHY AND VIDEO RECORDING ARE PERMITTED ONLY DURING APPLAUSE.**

# Notes on the Program

---

## *Finlandia*, Op. 26, No. 7

### Jean Sibelius

In the 19th century, notwithstanding the independent and self-reliant spirit of its people, Finland was accustomed to existing in a state short of real sovereignty. Since the 12th century it had operated as a largely ignored province of Sweden (with Russian incursions now and again), and in 1809, pursuant to the upheavals of the Napoleonic Era, it was established as an autonomous grand duchy within the Russian Empire, which made not much difference to the average Finn on the street. But after Nicholas II ascended to the throne, he decided to crack down on his Finnish subjects, issuing the so-called February Manifesto, which vastly limited civil rights. There wasn't much the Finns could do about it — not until 1917 did they finally declare their independence from Russia — but they entered a phase that became known as the “years of passive resistance.”

The Finns' nationalistic sentiments began to bubble up in the form of public protests. During the summer of 1899 the Russians turned their attention to controlling the Finnish press and closed down one newspaper after another. In response, the Finnish press organized a public extravaganza, as a benefit for the Press Pension Fund, that included dramatic tableaux illustrating events in Finnish history. Jean Sibelius was asked to compose appropriate music to accompany the performance at Helsinki's Swedish Theatre. He ended up providing an overture, a piece to illustrate each of the five ensuing tableaux, soft background music to accompany the

connecting spoken sections, and a concluding tone poem.

The tableaux added up to an epic depiction of Finnish history, comprising (following the Overture) “Väinämöinen's Song” (a nod to the ancient past), “The Finns are Baptized” (thereby embracing Christianity), “Duke Johan at Åbo Castle” (a.k.a. “Festivo,” a dazzling glimpse of old Finnish nobility), “The Finns in the Thirty Year War” (an episode from the 17th century), “The Great Unrest” (a period of temporary Russian domination in the early 18th century), and, to end, “Finland Awakes!”

---

### In Short

**Born:** December 8, 1865, in Tavastehus (Hämeenlinna), Finland

**Died:** September 20, 1957, in Järvenpää, Finland

**Work composed:** 1899, as “Finland Awakes!,” the conclusion of the orchestral music for a dramatic presentation of the Press Pension Celebrations; revised into its stand-alone form in 1900

**World premiere:** in its “Finland Awakes!” version, on November 4, 1899, at the Swedish Theatre in Helsinki; in its revised form, on July 2, 1900, in Helsinki, by the Philharmonic Society, Robert Kajanus, conductor

**New York Philharmonic premiere:** January 22, 1920, Josef Stransky, conductor

**Most recent New York Philharmonic performance:** July 21, 2023, Hannu Lintu, conductor, at Colorado's Bravo! Vail Music Festival

**Estimated duration:** ca. 8 minutes

(celebrating the hopefulness of emerging Finnish nationalism at the time of the performance). All in all, it was a daring cat-and-mouse game in which the Finns pushed their nationalist agenda while hiding behind the ostensibly charitable goal of raising funds for aging journalists. The irony of the event was not lost on Governor-General Nikolai Ivanovich Bobrikov, who was overseeing the Russianization of Finland. Acknowledging the absurdity, he proposed that the seats in the theater's Imperial Box be put up for auction for the event, "in the interests of so good a cause."

Sibelius's contribution might easily have been consigned to the rarely visited heap of occasional music that composers have provided for soon-forgotten events throughout history. But sensing the musical value of his score, the composer refashioned the overture and the first five episodes into his *Scènes historiques* (Op. 25 and Op. 66), two sets of three pieces, each published, respectively, in 1911 and 1912. The most famous portion of his Press Pension Celebrations music, by far, was its closing number, "Finland Awakes!," which he would revise a year after its composition into his most enduringly popular composition, the tone poem *Finlandia*.

Sibelius did not attach that name to the piece early on. In the context of seething political unrest it could not be presented under a title that would so explicitly proclaim its nationalist import. In fact, the piece was effectively banned from performance in Finland for its first few years. The Germans became acquainted with it under the title *Das Vaterland*, and the French learned it as *La Patrie*, but in the Baltic Provinces it was purveyed under the blandly uninformative title of *Impromptu*.

## In the Service of the State

Contrary to widespread popular assumption, *Finlandia* is not the national anthem of Finland. That honor goes instead to a song by composer Fredrik Pacius and lyricist Johan Ludvig Runeberg that was known as "Vårt land" (in Swedish) when it was unveiled in 1848, and is more commonly referred to today under its Finnish title "Maamme." (Actually, even that is only an unofficial national anthem, since it was never declared through a legislative act.) Nonetheless, *Finlandia* — or at least the "big tune" that arrives well into the piece — is widely accepted as a national hymn. Curiously, it was the national anthem of the African country Biafra during the brief span of its existence, from 1967 to 1970.

Nonetheless, the piece and its patriotic subtext were an open secret, and the Finns soon embraced it as an emblem for their aspirations to autonomy. Sibelius himself was not quite done with it. In 1938, after he had essentially retired from composition, he created an arrangement of it for men's chorus ("Finlandia-hymni"), and in 1948 he recast it yet again, this time for mixed chorus.

**Instrumentation:** two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, triangle, and strings.

— 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)

## Piano Concerto No. 2, *The MAX Concerto*

Anders Hillborg

One of Sweden's finest musical exports of the past 40 years, Anders Hillborg has enjoyed sustained international success as a full-time freelance artist, untethered to competing responsibilities as a performer or teacher, which has allowed him to focus exclusively on writing music. He adheres to no particular school or stylistic trend — “resistant to labels” is the only label that can reliably be applied — and his prolific output artfully digests and freshly reactivates a generous array of influences in unexpected ways.

Hillborg's early musical experiences began with playing keyboard in a pop band and singing in a choir. His interest in classical music was awakened by a desire to break free from the rules governing pop, as the composer once remarked. In his mid-20s he undertook conservatory training and initially immersed himself in electronic music and microtonal harmonic exploration. His discovery of such composers as György Ligeti fed an abiding preoccupation with contrapuntal layering and unusual timbral combinations. Hillborg's oeuvre encompasses chamber, orchestral, and choral music as well as music for television and film.

Never comfortable with avant-garde isolationism, Hillborg's approach recalls the Latin etymology of the word compose: *com-ponere*, to put together. He organizes sonic phenomena into compelling shapes, showing a characteristic flair for theatricality, quirky humor, and surreal juxtapositions of stark contrasts (the last trait signaled by the title *Liquid Marble*, an orchestral piece from 1995).

Hillborg shows an allergy to formulas and preconceptions. Even when he takes

up a genre as ubiquitous and familiar as the concerto, he prefers to reconsider its basic premises with each new go. Long-standing friendships with performers are a significant impetus for his innovations — perhaps most famously in the case of *Peacock Tales*, a concerto he wrote in 1998 for the Swedish clarinetist Martin Fröst that combines stage movement and choreography with instrumental virtuosity. The piece has since taken on a life of its own through hundreds of performances as well as multiple variants of the original that the composer has subsequently prepared.

The composer recalls meeting Emanuel Ax in 2008 at a Philadelphia Orchestra concert in which the pianist performed Bartók on a bill shared with Hillborg's *Exquisite Corpse* (led by former NY Phil Music Director Alan Gilbert, a champion of the composer, who in 2013 would lead the Philharmonic in the World Premiere of Hillborg's *The Strand Settings*,

---

### In Short

**Born:** May 31, 1954, in Sollentuna Municipality, Sweden

**Resides:** in Stockholm

**Work composed:** 2023, for Emanuel Ax, on a commission by the San Francisco Symphony, with the generous support of John Kongsgaard

**World premiere:** October 12, 2023, by the San Francisco Symphony, Esa-Pekka Salonen, conductor, Emanuel Ax, soloist

**New York Philharmonic premiere:** these performances, which mark the work's New York premiere

**Estimated duration:** ca. 21 minutes

which the Orchestra co-commissioned, and in the New York Premiere of *Vaporized Tivoli*). Ax requested him to write a piece, and the collaboration led to *The MAX Concerto*. The title — MAX stands for “Manny Ax” — broadcasts “the exuberance and geniality of this outstanding pianist,” as Hillborg puts it, “with the power of ALL CAPS.”

Indeed, a series of friendships converges in *The MAX*. The concerto originated as a commission for the San Francisco Symphony under Esa-Pekka Salonen, with support from the Napa Valley winemaker John Kongsgaard, who, together with his late wife, Maggy, had commissioned Hillborg’s first string quartet in 2006. The composer has been closely tied with the Finnish conductor for more than 40 years.

“He’s an invaluable partner in crime as a composer, conductor, and friend, and our discussions through the years have had a massive impact on my musical thinking,” Hillborg says.

Overall, *The MAX Concerto* reads as a multifaceted portrait of a complex artist. Asked to summarize what he finds unique about Ax, the composer responds: “He’s a fantastic pianist,” noting his perfectionism and effortless technique, and continues:

But maybe his soul is the lyrical playing. When he plays Brahms or Mozart, it’s so wonderfully phrased, so beautiful. But then, of course, I also want to challenge that. So the way the piece starts is not lyrical.

---

## In the Composer’s Words

About his Piano Concerto No. 2 Anders Hillborg says:

Like my recent concertos for viola (2021) and cello (2020), *The MAX Concerto* is cast in one unbroken span comprising episodes of vivid contrast. *Grand Piano* opens the work with a flourish traversing almost the entire range of the keyboard; the orchestral woodwinds reply with their own leapfrogging arpeggios, before the piano states its jubilant theme. *Mist* then settles in the form of divided strings. Out of the mist emerges a tinkling *Toy Piano*, which sees the soloist’s music-box shadowed by winds. The mists drift back in before *Chorales and Echo Chamber*, in which the accents in the quasi-Baroque texture in the piano are echoed in the woodwinds. All the while, the piano spins a lyrical, melismatic line which builds to a glittering climax with crotales, bells, and glockenspiel [a.k.a. orchestra bells].

*Toy Piano* reappears from this tumult, before the opening figure of the piece ushers in *Hard Piano*, a toccata-like sequence of brilliant, jagged passagework that plunges into the work’s cadenza. As if encouraged by the virtuoso display, the orchestra joins the piano for a grand, passionate statement of the opening theme. Its energies dissipate into *Soft Piano*, with fluttering piano arpeggios backlit by high, sustained strings, before the filigree melody figuration of *Chorales and Echo Chamber* returns before the sweeping finale of *Ascending Piano*: a final grand gesture from the soloist gives way to an ending that recedes into the distance.



Like a coiled spring releasing, *The MAX* begins instead with expansive flourishes across the keyboard, its quasi-heroic mode invoking the bluster and posture of Beethoven's *Emperor* and later Romantic models — only to dismantle such expectations with its stop-start gestures, oscillating between motion and stasis, crisply sparkling sonorities, and hazy drifts of indeterminate harmonies.

Hillborg samples freely across music history: J.S. Bach's *Goldberg Variations*, Ravel's childhood nostalgia, Sibelius's sonic infinity mirrors, the echo effects of both Minimalism and electronic music. All the while, he rewires his allusions with striking harmonies, textures,

and attitude, creating a composite self-portrait of composer and performer alike.

**Instrumentation:** two flutes (both doubling piccolo), two oboes, two clarinets (one doubling bass clarinet), two bassoons (one doubling contrabassoon), four horns, two trumpets, two trombones, timpani, crotales, tom-tom, orchestra bells, conga drum, tubular bells, harp, and strings, in addition to solo piano.

— *Thomas May, whose work appears in the program books of such organizations as Lucerne Festival, Ojai Festival, The Metropolitan Opera, and San Francisco Symphony*

## Symphony No. 3 in A minor, Op. 44

### Sergei Rachmaninoff

**S**ergei Rachmaninoff had not been a standout when he began his studies at the Moscow Conservatory, but by the time he graduated, in 1892, he was deemed worthy of receiving the Great Gold Medal in composition, an honor that had been bestowed previously on only two students. He was signed to a publishing contract immediately following graduation, and one of his first pieces — the Prelude in C-sharp minor for piano — was an instant hit. Nonetheless, the premiere of his First Symphony, in 1897, was a disaster, and the fact that the performance was unquestionably sub-par (Alexander Glazunov, who conducted, was reputedly drunk at the podium) did little to dull the pain of the reviews. For the next three years he didn't write a note.

In the aftermath of this public failure, Rachmaninoff focused on conducting. Before long he also sought the help of a physician who was investigating psychological therapy through hypnosis, which helped steer him back on track. By 1906 he felt ready to confront whatever compositional demons might still be lingering, and embarked on another symphony. That Second Symphony was a hit with both audience and critics at its premiere in 1908, and it remains one of Rachmaninoff's most performed large-scale works, along with his Piano Concertos Nos. 2 and 3 (premiered in 1901 and 1909, respectively), the Rhapsody on a Theme of Paganini (1934), and the Symphonic Dances (1941).

The gap between the earlier and later of those works is significant. Rachmaninoff, who was the scion of a land-owning family (though not a very wealthy one), bolted from his homeland in 1917, as

Russia teetered toward revolution. When not touring as a conductor or a concert pianist, he lived in the United States for the rest of his life, mostly in New York City, until moving to Beverly Hills shortly before he died.

His first decade in America proved to be a disruption, and he composed little from 1917 to 1934. In the early 1930s he built a villa in Switzerland, on the shore of Lake Lucerne, where he began spending his summers, and that environment seems to have gotten his creative juices flowing again. There he produced both his Rhapsody on a Theme of Paganini and, in 1935–36, his Third Symphony.

Although Rachmaninoff certainly evolved as a composer through the course of his career, his voice was always conservative at heart. The Third Symphony stands far from the avant-garde of its day, and Rachmaninoff even seems to

---

### In Short

**Born:** April 1, 1873, in either Oneg or Semyonovo, Russia

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

**Work composed:** June 18, 1935, to June 30, 1936; revised 1938

**World premiere:** November 6, 1936, by The Philadelphia Orchestra, Leopold Stokowski, conductor

**New York Philharmonic premiere:** December 18, 1941, Dimitri Mitropoulos, conductor

**Most recent New York Philharmonic performance:** November 25, 2017, Gianandrea Noseda, conductor

**Estimated duration:** ca. 39 minutes



look backward with a certain defiance — or maybe just stubbornness or self-indulgence. A number of ideas in this work send the listener's mind in the direction of Tchaikovsky, who had encouraged Rachmaninoff's early efforts. In the first movement, stentorian comments from the brass section trace their ancestry to Tchaikovsky's Sixth Symphony, the *Pathétique*. In a structural sense, the idea of unifying a large-scale movement through the use of a motto motif, as Rachmaninoff does

here, is familiar through a number of the earlier composer's works. On the other hand, the sound is Rachmaninoff's own, replete with the sort of yearning themes that keep coming back, or sometimes alluding (as in the three-note motto motif) to Russian liturgical chants he remembered from his youth. The opening movement also makes some rather unexpected Wagnerian sounds — or perhaps they are the remnants of Wagnerian sounds as conveyed into the 20th century by Richard Strauss.

---

## Rachmaninoff's Retreat

Sergei Rachmaninoff composed his Third Symphony at Villa Senar, the estate he had built near Lake Lucerne in Switzerland a few years earlier and christened with a name that combined his and his wife's (Natalia). It had been designed with a house and landscaped grounds to remind him of Ivanovka, the property his family had owned in his homeland prior to the Russian Revolution. The summer retreat brought Rachmaninoff joy, as he wrote to a family member: "I have always been convinced — the only place to live is Senar." Unfortunately, he left the property in August 1939, as war loomed in Europe, never to return.

Villa Senar gained renewed attention in recent years with an effort by Russian President Vladimir Putin to repatriate the property in the name of his country and its prominent native composer, whose cultural legacy was said to have been shamelessly appropriated by America. Rachmaninoff's reported remark that he hoped to be buried at Villa Senar was cited in a related effort to return his remains from the United States.



Photo shoot at Villa Senar in the 1930s

The project came to a halt in 2016, with Russia claiming that the Rachmaninoff estate's refusal to sell the property and the entire contents of the home — including some of the composer's manuscripts and his piano — was unacceptable. In response, the Rachmaninoff Foundation issued a statement that, in agreement with legal heirs, it was working toward transforming Villa Senar into a cultural center. On April 1, 2023, Rachmaninoff's 150th birthday, the villa was made accessible to the public.

— The Editors

The second movement telescopes a slow movement and a scherzo into a single span, with the wistfully Romantic *Adagio* sections wrapped around the sprightly *Allegro vivace* portion. The finale also has a surprise concealed at its center — a witty fugue that is worked out at some length. Again, that is not something one particularly associates with Rachmaninoff, but he shows his truest colors not long afterward in the form of a section based on the melody of the *Dies Irae*, the funeral chant for the dead, which qualifies as a fingerprint in many of his scores.

**Instrumentation:** two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, two trumpets and alto trumpet, three trombones, tuba, timpani, triangle, tambourine, snare drum, cymbals, bass drum, tam-tam, xylophone, celesta, harp, and strings.

— J.M.K.

Rachmaninoff's Symphony No. 3 is presented under license from Boosey & Hawkes, Inc., copyright owners.

# 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

(Continued)

---

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

Jeffrey Fair++

*Guest Principal*

Richard Deane\*

R. Allen Spanjer

*The Rosalind Miranda Chair*

Leelanee Sterrett

Tanner West

*The Ruth F. and Alan J. Broder*

*Chair*

## TRUMPETS

Christopher Martin

*Principal*

*The Paula Levin Chair*

Matthew Muckey\*

Ethan Bensdorf

Thomas Smith

## TROMBONES

Joseph Alessi

*Principal*

*The Gurnee F. and Marjorie 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



Korean conductor **Eun Sun Kim** is the Caroline H. Hume music director of San Francisco Opera, where she began her tenure in 2021. Recently named *The*

*New York Times*

Breakout Star in Classical Music, she is a regular guest conductor at the world's most important opera houses, including The Metropolitan Opera, Vienna Staatsoper, Bavarian Staatsoper, Semperoper Dresden, Staatsoper Berlin, and Milan's Teatro alla Scala. Her major orchestral engagements have included the Bavarian Radio Symphony Orchestra, Orchestre de Paris, Orchestre national de France, Gothenburg Symphony, and Seoul Philharmonic.

This season Kim continues a series of high-profile debuts, conducting the Berlin Philharmonic, London's Philharmonia Orchestra, Minnesota Orchestra, and Orchestre symphonique de Montréal, as well as the New York Philharmonic. She makes debuts at Opéra national de Paris, leading Offenbach's *Les Contes d'Hoffmann*, and the Maria Callas Centenary. At San Francisco Opera she furthers her multi-season explorations of Verdi and Wagner repertoire with performances of *Il trovatore* and *Lohengrin*. She conducts Wagner's *Parsifal* at Houston Grand Opera and concerts with Colorado Symphony and Orquestra Simfònica de Barcelona.

In Europe Eun Sun Kim has conducted orchestras in Bonn, Madrid, Malmö, Marseille, Milan, Lille, Nancy, Oslo, Palermo, Stuttgart, Turin, and Santiago de Compostela. In North America her Los Angeles Philharmonic debut was quickly followed by engagements with The

Philadelphia Orchestra and the Detroit, Toronto, Cincinnati, and Seattle symphony orchestras. Her collaboration with the National Brass Ensemble, including a new arrangement of Wagner's *Ring* cycle, was recently released by Pentatone on the album *Deified*.

Kim's tenure at San Francisco Opera heralds a new vision for its second century, with Kim leading Poulenc's *Dialogues of the Carmélites*, Verdi's *La traviata*, Beethoven's *Fidelio*, Puccini's *Tosca* and *Madama Butterfly*, and the world premiere of John Adams's *Antony and Cleopatra*. With a growing North American presence, she has enjoyed operatic successes at Lyric Opera of Chicago, Los Angeles Opera, Washington National Opera, and Houston Grand Opera, where her debut earned her an appointment as the company's first principal guest conductor in 25 years.

Eun Sun Kim studied composition and conducting in her hometown of Seoul, South Korea, before continuing her studies in Stuttgart, where she graduated with distinction. Directly after graduation, she was awarded First Prize in the International Jesús López Cobos Opera Conducting Competition at the Teatro Real Madrid.



Born to Polish parents in what is today Lviv, Ukraine, **Emanuel Ax** moved to Winnipeg, Canada, with his family when he was a young boy. Ax made his New York

debut in the Young Concert Artists Series, and in 1974 won the first Arthur Rubinstein International Piano Competition in

Tel Aviv. In 1975 he won the Michaels Award of Young Concert Artists, followed by the Avery Fisher Prize.

His 2023–24 season focuses on the world premiere of Anders Hillborg’s Piano Concerto No. 2, *The MAX Concerto*, commissioned for him by the San Francisco Symphony and Esa-Pekka Salonen, with subsequent performances in Stockholm and New York. He continues the “Beethoven For 3” tour with violinist Leonidas Kavakos and cellist Yo-Yo Ma. Ax can also be heard in recital throughout North America, culminating at New York’s Carnegie Hall in April. A European tour will include concerts in Holland, Italy, Germany, France, and the Czech Republic.

Ax has been a Sony Classical exclusive recording artist since 1987. Following the

success of the Brahms trios with Kavakos and Ma, the three artists launched a multiyear project to record all the Beethoven trios and symphonies arranged for trio, of which the first two discs have been released. Ax has received Grammy Awards for his cycle of Haydn’s piano sonatas and for recordings with Ma. In the 2004–05 season Ax contributed to an International Emmy Award-winning BBC documentary commemorating the Holocaust. In 2013 he received the Echo Klassik Award for Solo Recording of the Year.

Emanuel Ax is a fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Skidmore College, New England Conservatory of Music, Yale University, and Columbia University.

# 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.

# NEED TO KNOW

## New York Philharmonic Guide

---

### Order Tickets and Subscribe

Order tickets online at [nyphil.org](http://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](http://lincolncenter.org/visit/accessibility).

---

### For Your Safety

For the latest on the **New York Philharmonic's health and safety guidelines** visit [nyphil.org/safety](http://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.