



JAAP VAN ZWEDEN  
MUSIC DIRECTOR

**Friday, April 12, 2024, 8:00 p.m.**

17,022nd Concert

**Saturday, April 13, 2024, 8:00 p.m.**

17,023rd Concert

**Sunday, April 14, 2024, 2:00 p.m.**

17,024th Concert

**Manfred Honeck, Conductor**

**Beatrice Rana, Piano**

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

Lead support for these concerts is provided by **Barbara Tober, in loving memory of Donald Tober.**

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

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



April 12–14, 2024

Manfred Honeck, Conductor  
Beatrice Rana, Piano

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Katherine BALCH  
(b. 1991)

*musica pyralis (Music of the Firefly)*  
(2023; New York Premiere—New York  
Philharmonic Co-Commission with the  
Pittsburgh Symphony Orchestra, Santa  
Rosa Symphony, Ann Arbor Symphony  
Orchestra, and Erie Philharmonic)

RACHMANINOFF  
(1873–1943)

**Piano Concerto No. 2 in C minor,**  
**Op. 18** (1900–01)  
Moderato  
Adagio sostenuto  
Allegro scherzando  
BEATRICE RANA

**Intermission**

**TCHAIKOVSKY**  
(1840–93)

**Symphony No. 5 in E minor, Op. 64** (1888)  
Andante — Allegro con anima  
Andante cantabile, con alcuna licenza  
Valse: Allegro moderato  
Finale: Andante maestoso —  
Allegro vivace — Moderato assai e  
molto maestoso

Beatrice Rana’s appearances are made possible through the **Lawrence and Ronnie Ackman Family Fund for Distinguished Pianists**.

These performances of Katherine Balch’s *musica pyralis* are made possible with generous support from the **Francis Goelet Charitable Lead Trusts**.

Support for Manfred Honeck’s appearance on April 12 is provided by **Herbert and Cynthia A. Fields**.

Guest artist appearances are made possible through the **Hedwig van Ameringen Guest Artists Endowment Fund**.

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# Notes on the Program

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## *musica pyralis (Music of the Firefly)*

Katherine Balch

**K**atherine Balch refers to herself as a “teaching artist,” and has built a career that harnesses the symbiotic power of exercising her own creativity while nurturing it in others. She says:

The best teachers in my life have made me a more critical listener and thinker, more self-aware and more compassionate. They have improved my musicianship with their expertise, but also with their example of introspection, curiosity, and diligence.

Balch brings to her position as assistant professor of composition at the Yale School of Music impeccable qualifications: bachelor of arts and bachelor of music degree from Tufts University and the New England Conservatory; master’s degree from Yale; doctorate from Columbia; and previous teaching experience at the Peabody Institute of Johns Hopkins University, Jacobs School of Music at Indiana University, The New School, Preparatory Division of the Bard College Conservatory of Music, and Walden School.

As a composer, Balch is often inspired by literature, nature, and science. The *San Francisco Chronicle* has described her as “some kind of musical Thomas Edison — you can just hear her tinkering around in her workshop, putting together new sounds and textural ideas.” Her work has been commissioned and performed by the orchestras of Pittsburgh, Los Angeles, Tokyo, Darmstadt, Minnesota, Oregon, Albany, Indianapolis, and Dallas, as

well as the BBC Philharmonic, London Sinfonietta, Ensemble Intercontemporain, and the New York–based new music ensemble Talea; it has been heard at festivals internationally including IRCAM’s ManiFeste (Paris), Huddersfield Contemporary Music Festival (England), Festival MANCA (France), Suntory Foundation for the Arts Summer Festival and Takefu International Music Festival (Japan), and the Aspen, Norfolk, Santa Fe, Bravo! Vail, and Tanglewood music festivals in the US. Her rapidly accumulating honors include those from ASCAP, BMI, American Academy of Arts and Letters, Chamber Music America, Barlow Foundation, Civitella Ranieri, International Society

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## In Short

**Born:** August 17, 1991, in San Diego, California

**Resides:** in Bethany, Connecticut

**Work composed:** 2023, commissioned by the New York Philharmonic, Pittsburgh Symphony Orchestra, Santa Rosa Symphony, Ann Arbor Symphony Orchestra, and Erie Philharmonic. Additional support provided by Amplifying Voices, a New Music USA initiative powered by the Sphinx Ventures Fund, with additional support from ASCAP, the Sorel Organization, the Virginia B. Toulmin Foundation, and The Wise Family Charitable Foundation.

**World premiere:** February 16, 2024, by the Pittsburgh Symphony Orchestra, Manfred Honeck, conductor

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

**Estimated duration:** ca. 10 minutes

of Contemporary Music, Serge Koussevitzky Music Foundation, and Wigmore Hall. She received the 2020–21 Rome Prize at the American Academy in Rome and Dallas Symphony Orchestra’s 2020 Career Advancement Award, and has held residencies with the California Symphony and Young Concert Artists, Inc.

Balch says that her compositions are rooted in her “lived experience,” and that she hopes to create in them “a space to hear the things around us.” As with *musica pyralis*, several of her pieces are responses to nature — *all around the sea blazed gold*, *Illuminate*, *drip music*, *Leaf Fabric*, *Leaf Catalogue*, *Responding to the Waves*, *Drift* — and each requires the creation of a distinct sound world. The venue for *musica pyralis* is her backyard in rural Connecticut; the time is evening during the summer she wrote the piece; the subject is the “music of the night.” The chirp of crickets,

the croak of frogs, the rustle of leaves, the buzz of a mosquito, the high, pinprick sounds suggesting the flashes of fireflies, the gentle movements around a dark pond, the constant soft thrum of a country evening — all are evoked through inventive, subtle, delicate use of the orchestra, which requires such unusual techniques as tapping the body of the cello, tuning the harp a quarter-step down to create a “fuzzy texture” when it plays with the piano, woodwinds doubling on harmonicas, brass and flute players blowing air tonelessly through their instruments, clarinets bending notes slightly out of tune.

These suggestive sounds are brought forward and recede with few climactic moments, though one near the end becomes violent enough to suggest the inevitable nocturnal encounter of predator and prey. *Musica pyralis* distills the natural world of Balch’s backyard into an ineffable,

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## In the Composer’s Words

Most of my music tries to filter the sights and sounds of my surrounding environment through the instruments I’m writing for, rather like a musical sieve. In *musica pyralis* (*Music of the Firefly*), the orchestra sings the summer soundscape of my new home in rural Connecticut, where, thanks to little light pollution, fireflies bashfully illuminate the nightly cacophony of frogs and crickets and many other little creatures. Nature is the best orchestrator — despite the saturated soundscape, each noise-maker can hear and be heard as they occupy distinct registral and timbral niches. I try to capture a glimpse of this miraculously transparent density in this (mostly) brisk concert opener, and set to song the gently omnipresent twinkle of the *phontinus pyralis* — the Common Eastern Firefly.



— Katherine Balch

shared experience whose evocative power recalls a well-known quote attributed to Felix Mendelssohn: “It’s not that music is too imprecise for words, but too precise.”

**Instrumentation:** two flutes (one doubling piccolo and harmonica), two oboes (doubling harmonicas), two clarinets (doubling harmonicas), bassoon (doubling harmonica) and contrabassoon, four horns, two trumpets, two trombones, tuba, timpani, two vibraphones, suspended cymbals, triangles, capiz shell (or glass) wind chimes, crotales, snare drum,

bongos, coarse ceramic tile, guiro, tubular bells, bass drum, hi-hat, harp (tuned a quarter-tone lower than the orchestra), piano, and strings.

— *Dr. Richard E. Rodda, an ASCAP Deems Taylor Award winner who has taught at Case Western Reserve University and the Cleveland Institute of Music and has provided program notes for The Cleveland Orchestra, Pittsburgh Symphony Orchestra, Fortas Chamber Concerts at Kennedy Center, The Chamber Music Society of Lincoln Center, and others*

# Piano Concerto No. 2 in C minor, Op. 18

## Sergei Rachmaninoff

One has to respect a composer who gets a review like this for his First Symphony and somehow forges on:

If there were a conservatory in Hell, if one of its talented students were instructed to write a program symphony on the “Seven Plagues of Egypt,” and if he were to compose a symphony like Mr. Rachmaninoff’s, then he would have fulfilled his task brilliantly and would bring delight to the inhabitants of Hell.

That review appeared in a prominent newspaper in 1897, and it must have stung all the more coming from César Cui, a more senior composer and a member of the band of Russian nationalists who staked a place in music history as “The Five” or “The Mighty Handful.” For the next three years, Rachmaninoff did not write a note, but turned instead to conducting.

Beginning in January 1900 he also sought the help of Nikolai Dahl, a physician who was investigating psychological therapy through hypnosis. By the end of that summer Rachmaninoff was getting back on track as a composer. He started with achievable projects, leading up to the creation of two movements of a piano concerto that had been on the back burner for several years. They were received enthusiastically at their premiere that December. *Russian Musical Gazette* critic Ivan Lipayev wrote:

It has been a very long time since I have seen such a huge audience at a concert of Nobility Hall reverberated with such enthusiastic, storming applause. ... Rachmaninoff appeared as both pianist

and composer. Most interesting were two movements from an unfinished Second Piano Concerto. This work contains much poetry, beauty, warmth, rich orchestration, healthy and buoyant creative power. Rachmaninoff’s talent is evident throughout.

Within a few months the composer supplied the missing first movement, and the unfinished work became his Piano Concerto No. 2. Rachmaninoff was not entirely free of self-doubt, and he went into something of a panic just prior to playing the premiere of the complete

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### In Short

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

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

**Work composed:** second and third movements composed in 1900, drawing on material written up to a decade earlier; first movement composed in 1901; dedicated “To Monsieur N. Dahl”

**World premiere:** second and third movements premiered on December 15, 1900, at Nobility Hall in Moscow; complete concerto premiered on November 9, 1901, also in Moscow, Aleksandr Ziloti, conductor; the composer served as soloist on both occasions

**New York Philharmonic premiere:** December 18, 1914, with Walter Damrosch conducting the New York Symphony (a forebear of the New York Philharmonic), Ossip Gabrilowitsch, soloist

**Most recent New York Philharmonic performance:** April 2, 2022, Anna Rakitina, conductor, Haochen Zhang, soloist

**Estimated duration:** ca. 34 minutes

concerto. Nonetheless, the reviews, not to mention the public acclaim, assured him that he was wrong to discount his abilities as a composer.

The first movement rises out of mysterious depths (in F minor) but quickly pounces on the tonic (C minor) and lets loose the first of the many striking themes that characterize this concerto, this first one being richly intoned by the strings. In fact, most of the melodies in this movement are entrusted to the orchestra rather than to the solo piano, which, to an unusual degree for a concerto, plays a somewhat ornamental

or obbligato role. It is surely a virtuoso concerto, and yet Rachmaninoff seems intent on disguising the virtuoso element, even to the extent of banishing a first-movement cadenza, the moment in which a soloist would especially dazzle in Romantic and post-Romantic concertos.

The second movement is imbued with a sense of reverie, its material beautifully balanced between the soloist and the orchestra, surging in the middle with orchestral pushes that look forward to the sound of Prokofiev. In the finale, it is the second theme that would particularly enchant music lovers, but the concerto as

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## Listen for ... The Grand Tune

Rachmaninoff can be depended upon to provide a memorable “grand tune” that audiences will take home with them, and in the case of his Second Piano Concerto the melody occurs in the third movement:

Piano

The image displays a musical score for the piano part of the third movement of Rachmaninoff's Second Piano Concerto. It consists of two systems of music, each with a treble and bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The first system begins with the dynamic marking *mf* and the tempo marking *dolce*. The melody in the right hand is characterized by wide intervals and a slow, expressive feel. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes. The second system continues the same melodic and harmonic material.

a whole proved irresistibly reassuring in an era when audiences were growing increasingly baffled by modern music. For good reason was his Second Piano Concerto used for the soundtrack of David Lean's 1946 film romance *Brief Encounter*. Celia Johnson and Trevor Howard may pursue an impossible love affair in this classic movie, but their passion is sincere; and when one is looking for a musical expression of sincere, heartfelt, unrestrained passion, the search leads very naturally to Rachmaninoff.

**Instrumentation:** two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, 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)

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## Rachmaninoff and Romance

Perhaps it was the sense of lush, romantic melancholia felt by Rachmaninoff when his Second Piano Concerto was created, but the grand theme of this work (see sidebar on page 26) has become shorthand for how to dramatize romantic entanglements in pop culture. The melody inspired the song "Full Moon and Empty Arms," by Buddy Kaye and Ted Mossman, first recorded by Frank Sinatra in 1945:

Full moon and empty arms  
The moon is there for us to share  
But where are you?

A night like this  
Could weave a memory  
And every kiss  
Could start a dream for two

That same year, a recording of Rachmaninoff's concerto with pianist Eileen Joyce was heard throughout the film *Brief Encounter*, a Noël Coward story about the budding romance between two married people who meet by chance at a



Trevor Howard and Celia Johnson in a scene from *Brief Encounter*

London railway station café. The film enshrined the theme as the sound of doomed love. The theme was also used, to more comedic effect, in a married man's overblown fantasies about seducing his upstairs neighbor, Marilyn Monroe, in the 1955 film *The Seven Year Itch*.

— The Editors

# Symphony No. 5 in E minor, Op. 64

Pyotr Ilyich Tchaikovsky

It should come as no surprise that Pyotr Ilyich Tchaikovsky approached his Fifth Symphony from a position of extreme self-doubt, since that was nearly always his posture vis-à-vis his incipient creations. In May 1888 he confessed in a letter to his brother Modest that he feared his imagination had dried up, that he had nothing more to express in music. Still, there was a glimmer of optimism: “I am hoping to collect, little by little, material for a symphony,” he wrote.

Tchaikovsky spent the summer of 1888 at a vacation home he had built on a forested hillside at Frolovskoe, not far from his home base in Moscow. The idyllic locale apparently played a major role in his managing to complete this symphony in the span of four months. Tchaikovsky made a habit of keeping his principal patron, Nadezhda von Meck, informed about his compositions through detailed letters. (The two had met a dozen years earlier — well, not “met” exactly, since an eccentric stipulation of her philanthropy was that they should avoid any personal contact whatsoever.) Thanks to this ongoing correspondence, a good deal of information is available about how the Fifth Symphony progressed during that summer. Tchaikovsky’s work on the symphony was already well along when he broached the subject with his patron in a letter on June 22:

I shall work my hardest. I am exceedingly anxious to prove to myself, as to others, that I am not played out as a composer. Have I told you that I intend to write a symphony? The beginning was difficult, but now inspiration seems to have come. We shall see. ...

His correspondence throughout those months brims with allusions to the emotional background to this piece, which involved resignation to fate, the designs of providence, murmurs of doubt, and similarly dark thoughts.

Critics blasted the symphony at its premiere, due in part to the composer’s limited skill on the podium, yet the audience was enthusiastic. Predictably, Tchaikovsky decided the critics must be right. In December he wrote to von Meck:

Having played my Symphony twice in Petersburg and once in Prague, I have come to the conclusion that it is a failure. There is something repellent in it, some over-exaggerated color, some insincerity of fabrication which the public instinctively recognizes. It was clear to me that the applause and ovations

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## In Short

**Born:** May 7, 1840, in Votkinsk in the district of Viatka, Russia

**Died:** November 6, 1893, in St. Petersburg

**Work composed:** from May to August 14, 1888, mostly in Frolovskoe, outside Moscow, though conceptual sketches preceded his actual composing by about a month

**World premiere:** November 17, 1888, in St. Petersburg, with the composer conducting the St. Petersburg Philharmonic Society

**New York Philharmonic premiere:** February 8, 1890, Theodore Thomas, conductor

**Most recent New York Philharmonic performance:** July 26, 2022, Leonard Slatkin, conductor, at Colorado’s Bravo! Vail Music Festival

**Estimated duration:** ca. 46 minutes



# New York Philharmonic

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2023–2024 SEASON

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**Leonard Bernstein**, *Laureate Conductor, 1943–1990*

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

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Quan Ge

Hae-Young Ham  
*The Mr. and Mrs. Timothy M.*  
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Kuan Cheng Lu  
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Su Hyun Park  
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Fiona Simon  
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Audrey Wright  
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Elizabeth Zeltser+  
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*Chair*

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*Principal*

Lisa Eunsoo Kim\*  
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*Mitchell*

Soohyun Kwon  
*The Joan and Joel I. Pickett*  
*Chair*

Duoming Ba

Hannah Choi  

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*The Sue and Eugene Mercy, Jr.*  
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Dasol Jeong

Alina Kobialka

Hyunju Lee

Kyung Ji Min

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Na Sun  
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Cong Wu\*\*  
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*Chazen Chair*

Dorian Rence

Sofia Basile

Leah Ferguson

Katherine Greene  
*The Mr. and Mrs. William J.*  
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Peter Kenote

Kenneth Mirkin

Tabitha Rhee

Robert Rinehart  
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Qiang Tu

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Randall Butler  
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*Hess Chair*

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Isaac Trapkus

Rion Wentworth

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*The Lila Acheson Wallace*  
*Chair*

Alison Fierst\*

Yoobin Son

Mindy Kaufman  
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*Pilcher Chair*

## PICCOLO

Mindy Kaufman

## OBOES

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*Principal*  
*The Alice Tully Chair*

Shery Sylar\*

Robert Botti  
*The Lizabeth and Frank*  
*Newman Chair*

Ryan Roberts

## ENGLISH HORN

Ryan Roberts

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*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

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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**.

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**BASS CLARINET**

Barret Ham

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Judith LeClair

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*The Pels Family Chair*

Julian Gonzalez\*

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*The Rosalind Miranda Chair*

*in memory of Shirley and*

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Bernharðsson++

*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*

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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. Hogue*

*Friends of the Philharmonic*

*Chair*

Daniel Druckman\*

*The Mr. and Mrs. Ronald J.*

*Ulrich Chair*

Kyle Zerna

**HARP**

Nancy Allen

*Principal*

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Lawrence Rock

\* Associate Principal

\*\* Assistant Principal

\*\*\* Acting Associate

Principal

+ On Leave

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

**HONORARY****MEMBERS OF THE SOCIETY**

Emanuel Ax

Deborah Borda

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

## The Artists

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Over the past quarter-century, **Manfred Honeck** has firmly established himself as one of the world's leading conductors, renowned for his distinctive inter-

pretations and arrangements of a wide range of repertoire. For more than 15 years he has served as music director of the Pittsburgh Symphony Orchestra, celebrated in that city and abroad. Together, they have continued a legacy of music-making that includes several Grammy nominations and a 2018 Grammy Award for Best Orchestral Performance. Honeck and the Pittsburgh Symphony Orchestra, as one of the most frequently toured American orchestras, serve as cultural ambassadors for the city. Their regular appearances abroad have taken them to the major European music capitals and leading festivals such as the BBC Proms in London, Musikfest Berlin, Lucerne Festival, and the Salzburg Festival.

Born in Austria, Manfred Honeck received his musical training at the Academy of Music in Vienna. Many years of experience as a member of the Vienna Philharmonic and the Vienna Staatsoper Orchestra have given his conducting its distinctive stamp. After beginning his career as assistant to Claudio Abbado, he was engaged by the Zurich Opera House, where he was given the prestigious European Conductor's Award. Following early posts at MDR Symphony Orchestra in Leipzig and the Oslo Philharmonic Orchestra, he served as music director of the Swedish Radio Symphony Orchestra in Stockholm and as music director of the Stuttgart Staatsoper.

As a guest conductor Honeck has worked with the world's leading orchestras, including the Berlin Philharmonic, Bavarian Radio Symphony Orchestra, Leipzig Gewandhaus Orchestra, Staatskapelle Dresden, London Symphony Orchestra, Orchestre de Paris, Accademia di Santa Cecilia Rome, and the Vienna Philharmonic, and is a regular guest with all of the major American orchestras, including the New York Philharmonic. His guest engagements at opera companies include Semperoper Dresden, Royal Opera of Copenhagen, Theater an der Wien, and the Salzburg Festival.

Manfred Honeck holds honorary doctorates from several North American universities and was awarded the honorary title of Professor by the Austrian Federal President. An international jury of critics selected him as the International Classical Music Awards "Artist of the Year" 2018.



In the 2023–24 season pianist **Beatrice Rana** tours with the Chamber Orchestra of Europe and Antonio Pappano, Academy of St Martin in the Fields, and Orchestre phil-

harmonique du Luxembourg. She makes debuts with the Berlin Philharmonic, with Yannick Nézet-Séguin, and The Cleveland Orchestra, with Lahav Shani, and returns to the New York Philharmonic, conducted by Manfred Honeck. In 2017 Rana started her own chamber music festival, *Classiche Forme*, in her native town of Lecce, Puglia. She became artistic director of the Orchestra filarmonica di Benevento in

2020. Recording exclusively for Warner Classics, in 2023 she released her fifth album, featuring Clara and Robert Schumann's piano concertos with the Chamber Orchestra of Europe and Nézet-Séguin. Her most recent album, featuring works by Beethoven and Chopin, was released in March.

Rana attracted international attention in 2011 when she won First Prize at the Montreal International Competition; in 2013 she won Second Prize and the Audience Award at the Van Cliburn Competition. Her 2017 recording of Bach's *Goldberg* Variations won her "Young Artist of the Year" at the *Gramophone* Awards, "Discovery of the Year" at the Edison

Awards, and 2018's Female Artist of the Year at the Classic BRIT Awards. In 2022 she was awarded The Ronnie and Lawrence Ackman Classical Piano Prize at the New York Philharmonic.

Born to a family of musicians in 1993, Beatrice Rana made her orchestral debut at age nine performing Bach's Concerto in F minor. She began musical studies at four and achieved her piano degree under the guidance of Benedetto Lupo at the Nino Rota Conservatory of Music in Monopoli, Italy, also studying composition with Marco della Sciucca. She then studied with Arie Vardi in Hannover and again with Lupo at the Accademia Nazionale di Santa Cecilia.

# 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 through performances with Principal players as concerto soloists, and 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 Seoul Philharmonic and will assume that role at Orchestre Philharmonique de Radio France in 2026, having recently concluded his 12-year tenure at the Hong Kong Philharmonic. 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.