



JAAP VAN ZWEDEN  
MUSIC DIRECTOR

**Wednesday, May 8, 2024, 7:30 p.m.**  
17,038th Concert

**Thursday, May 9, 2024, 7:30 p.m.**  
17,039th Concert

**Friday, May 10, 2024, 2:00 p.m.**  
17,040th Concert

**Jane Glover, Conductor**  
**Karen Slack, Soprano** ■  
(New York Philharmonic debut)

■ **Chang-Chavkin Debut Artist**

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.



May 8–10, 2024

Jane Glover, Conductor

Karen Slack, Soprano (New York Philharmonic debut)

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**MOZART**  
(1756–91)

**Symphony No. 35 in D major, *Haffner*,  
K.385** (1782; rev. 1783)

Allegro con spirito

[Andante]

Menuetto

Presto

**BEETHOVEN**  
(1770–1827)

***Ah! perfido*, Recitative and Aria, Op. 65**  
(1796)

KAREN SLACK

**Intermission**

## MOZART

### **Symphony No. 13 in F major, K.112 (1771)**

Allegro

Andante

Menuetto — Trio — Menuetto da capo

Molto allegro

### **Symphony No. 39 in E-flat major, K.543 (1788)**

Adagio — Allegro

Andante con moto

Menuetto — Trio

Allegro

Jane Glover's appearances are made possible through the **Charles A. Dana Distinguished Conductors Endowment Fund**.

The May 8 performance is supported by **The Margaret Enoch Foundation** in memory of **Margaret Enoch**.

The May 9 performance is supported by a generous bequest from **Edna Mae and Leroy Fadem**, loyal subscribers from 1977 to 2023.

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# Notes on the Program

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**Symphony No. 35 in D major, *Haffner*, K.385**

**Symphony No. 13 in F major, K.112**

**Symphony No. 39 in E-flat major, K.543**

## Wolfgang Amadeus Mozart

In the spring of 1781 Wolfgang Amadeus Mozart achieved a defining moment that marked the end of his musical adolescence and the beginning of his independent maturity: he left Salzburg for good and settled in Vienna. He had actually departed Salzburg on November 5, 1780, to work on his opera *Idomeneo* in Munich, and in March had gone to Vienna directly to join the traveling retinue of his Salzburg employer, the Archbishop Colloredo. That's where Mozart reached an impasse with the Archbishop, and in May 1781 he requested to be released from his job. A month later Colloredo finally consented — he had one of his courtiers literally kick the composer out the door — and Mozart stayed in Vienna to seek his fortune.

At first he lodged with the Weber family, his friends from Mannheim who themselves had moved to Vienna not many years earlier. Even after he found an apartment of his own, he continued to visit the Webers frequently. Some years earlier he had hoped to marry one of the four Weber daughters, but that hadn't worked out, and everybody had moved on without regret. Now Wolfgang's attention focused on the third Weber sister, Constanze, a match that did not please the composer's father, Leopold, though he would grudgingly accept.

Another family that had been close to the Mozarts for years was the Haffners, and that same summer Leopold delightfully reported to his son that on July 29, 1782, Wolfgang's friend — and exact con-

temporary — Sigmund Haffner (1756–87) was to be elevated to the nobility. In 1776 Mozart had written a serenade (the so-called *Haffner* Serenade) for the

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## In Short

**Born:** January 27, 1756, in Salzburg, Austria

**Died:** December 5, 1791, in Vienna

**Works composed and premiered:** The Symphony No. 35 was composed July 20–August 7, 1782, in Vienna, and revised early the following year; apparently premiered in August 1782 in Salzburg, and its revised version, March 23, 1783, at the Hofburgtheater in Vienna, with the composer conducting. Symphony No. 13 was completed November 2, 1771, and possibly premiered on November 22 or 23, 1771, at the home of Albert Michael von Mayr in Milan, Italy. Symphony No. 39 was composed in 1788 in Vienna; the date of its premiere is unknown.

**New York Philharmonic premieres and most recent performances:** The Orchestra first performed Symphony No. 35 on December 21, 1861, Theodore Eisfeld, conductor, and most recently played it January 28, 2006, Lorin Maazel, conductor. These concerts mark the NY Phil premiere of Symphony No. 13. The first Philharmonic performance of Symphony No. 39 was on January 9, 1847, Henry C. Timm, conductor; the most recent was on December 3, 2016, Bernard Labadie, conductor.

**Estimated durations:** Symphony No. 35, ca. 18 minutes; Symphony No. 13, ca. 13 minutes; Symphony No. 39, ca. 28 minutes

wedding of Sigmund's sister, and Leopold felt sure that Wolfgang would want to contribute a symphony to Sigmund's own ennoblement ceremony.

Unfortunately, it was a very busy time for Wolfgang, quite apart from his own wedding. His opera *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*) had just enjoyed a triumphant premiere at Vienna's Burgtheater, and, as he explained in a letter of July 20 to his father, he needed to turn out a wind arrangement of greatest hits from that opera before somebody else beat him to it and reaped the profits. He made a promise

nonetheless: "You'll definitely get something from me in every mail — I'll work as fast as possible — and, so far as haste permits, I'll write well." A week later he sent the **Haffner Symphony's** first movement, which may have arrived in Salzburg in time for the ennoblement, and the other movements — plus an extra march — apparently followed in short order.

That's where the story would have ended but for the fact that at the end of the year Mozart started thinking about a Lenten concert that he was going to present in Vienna in March 1783. It occurred to him that his recent symphony, which

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## Witness to the Premiere

The concert at which the revised **Haffner Symphony** received its premiere, on March 23, 1783, in Vienna, was a great success. The composer wrote to his father:

The theater could not have been more crowded and ... every box was full. But what pleased me most of all was that His Majesty the Emperor was present and, goodness! — how delighted he was and how he applauded me! It is his custom to send the money to the box office before going to the theater; otherwise I should have been fully justified in counting on a larger sum, for really his delight was beyond all bounds. He sent 25 ducats.

The Emperor's response was ardent enough to make it into a press report in the Hamburg-based *Magazin der Musik*:

Vienna, March 23, 1783. ... Tonight the famous Chevalier Mozart held a concert in the National Theatre, at which pieces of his already highly admired composition were performed. The concert was honored with an exceptionally large crowd, and the two new concertos and other fantasies that Mr. Mozart played on the fortepiano were received with the loudest applause. Our Monarch, who, against his habit, attended the whole of the concert, as well as the entire audience, accorded him such unanimous applause as has never been heard of here. The receipts of the concert are estimated to amount to 1,600 gulden in all.



Joseph Hickel's 1771 portrait of Emperor Joseph II (1741–90), who would appoint Mozart his court composer in 1787

had by then been heard only in Salzburg, might furnish a shortcut. After reworking the piece, Mozart reported to his father, “The new *Haffner* Symphony has positively amazed me, for I had forgotten every single note of it. It must surely produce a good effect.” That it does, thanks in part to the expanded woodwind orchestration that Mozart provided at that time.

Ten years before he left Salzburg Mozart wrote his **Symphony No. 13 in F major**, and although only 15 years old he was already an old hand at the art of composition. He had produced his first original pieces a decade earlier, in 1761, when he was five, and had penned his first symphonies in the summer of 1764, as a lad of eight while the whole family — father, mother, Wolfgang, and also-gifted sister Nannerl — was on a trip to London. That was not the first trip for the Mozart children. It appears that in 1762 they had traveled to

Munich to play for the Elector of Bavaria, and then for three months at the end of that year they made the rounds of musical Vienna, appearing twice before the Empress Maria Theresa. The following June, the Mozarts set out on a three-and-a-half-year journey that would take them to musical hot spots in Germany, France, the Low Countries, England (the occasion of those earliest symphonies), and Switzerland. Within nine months after they returned home the family hit the road again, this time traveling to Vienna, Brno, and Olomouc.

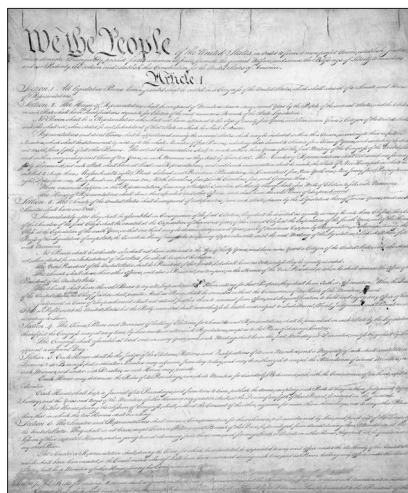
Our composer was therefore extraordinarily well traveled by the time he and his father set out to conquer Italy, which they did over the course of three trips from 1769 to 1773. The second of these Italian journeys, which unrolled from August through December 1771, brought them to Milan, where Mozart’s opera *Ascanio in Alba* would be premiered on October 17,

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## At the Time

In the years when Mozart composed his Symphonies Nos. 13, 35, and 39, the following events related to the American War of Independence took place.

- 1771 In the US the War of the Regulation — an uprising in Provincial North Carolina that began in 1766, in which citizens took up arms against colonial officials whom they viewed as corrupt — concluded.
- 1782 The British House of Commons voted to end the war in North America, leading to the Peace of Paris.
- 1788 In the US, state after state ratified the Constitution (right), and the Continental Congress adjourned.



during the wedding festivities of Archduke Ferdinand, son of Empress Maria Theresa. The opera was a great success, but Leopold's heavy-handed attempts to obtain a court appointment for himself and Wolfgang fell flat. When Ferdinand wrote to get clearance from his mother, she responded: "You ask me about taking the young Salzburger into your service. I do not know why, believing that you have no need for a composer or useless people." No job offer was forthcoming.

Mozart composed his Symphony No. 13 sometime in the two weeks between the opera's premiere and November 2, which is the date his father inscribed on the manuscript. Though it scarcely inhabits

the same universe as the two later symphonies on this program, it is inarguably a polished piece. The opening movement bustles along cheerfully. Mozart originally headed it *Molto allegro*, but then crossed out the *molto*, making it just fast instead of very fast. Presumably this was to clarify that the last movement (indeed marked *Allegro molto*) should be quicker than the first. It is cast in sonata form, but with a truncated development section that is only 16 measures long. In Mozart's later symphonies, development sections can emerge as the heart of the drama, but not yet here. The oboes and horns drop out for the slow movement, a graceful exercise for the strings. There follows a *Menuetto* and

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## Minuet Mystery

The manuscript of **Mozart's Symphony No. 13** resides just two miles from here, at the Morgan Library & Museum. It is straightforward except for the *Menuetto* movement, which raises some questions. The *Trio* section is in Wolfgang's hand, but the *Menuetto* proper is in Leopold's, which is odd. What's more, the orchestral writing in that *Menuetto* section is different from anywhere else in the symphony. Whereas the violas play a totally independent line elsewhere, including in the *Trio*, in the *Menuetto* section they simply double the bass line an octave higher — again, curious.

This invites speculation. Perhaps Leopold wrote the *Menuetto* section himself; from his other compositions we know that he was certainly capable of it. Perhaps it is by Wolfgang but from some pre-existing piece, which Leopold copied out and dropped in to complete the symphony. Still, the manuscript is dated November 2, and the piece seems not to have been premiered until three weeks later, which would have allowed Wolfgang plenty of time to write a *Menuetto* stylistically aligned to the rest of the symphony. We may well never know.



A portrait, formerly attributed to Cignaroli, of Mozart in 1770

## Mozart's Final Triptych

When it comes to Mozart's final symphonies, one can dissect their harmonic structures, their deployment of themes, and their instrumentation but fail to convey the well-wrought personalities that each displays. Each is sublimely beautiful, yet each elicits a very different response. The G-minor (No. 40) is a work of *Sturm und Drang*, a score whose overriding emotions range from the unsettling to the downright terrifying, perhaps a mirror of Mozart's inner demons. In the *Jupiter* (No. 41), Mozart seems intent on showing off his sheer brilliance as a composer; in its finale he renders the listener slack-jawed through a breathtaking display of quintuple counterpoint.

And what of the **Symphony No. 39**? Its character is less easily suggested in the space of a sentence. Certainly it does not lack deep emotion, and it displays abundant compositional virtuosity, but listeners may leave a performance of the Symphony No. 39 feeling that they have glimpsed Mozart reveling in the very act of music-making, providing a score crafted at every turn to delight the instrumentalists who will bring it to life. Mozart probably never heard this symphony performed, but he surely knew how deeply satisfying it would be not only to hear, but also to play.

*Trio*, an unfussy example of its type but not so forthright for musicologists (see sidebar page 25). Since the composer decided that the rondo finale would be the symphony's fastest section, he provides jig-like, triple-time music to propel it to a jaunty conclusion, the horns investing it with the spirit of a hunting party.

Having read all this, you may feel that Mozart's biography contains such an

amazing procession of extraordinary experiences and achievements that it reads almost like an 18th-century novel. One might think it was all made up; but then, of course, there's the inescapable evidence that he did live and breathe — and write music unlike anything produced before, during, or after.

The story of his final three symphonies occupies a full chapter of this life-as-novel. He seems to have scarcely broken a sweat writing them. Almost incredibly, all three of these symphonies were produced in the space of about nine weeks, in the summer of 1788. Composition on his **Symphony No. 39** probably began around the beginning of June, not quite a month after *Don Giovanni* was granted a lukewarm reception at its Vienna premiere. Mozart finished it on June 26, and he went on to complete the succeeding symphonies on July 25 and August 10. Each is a very full-scale work; unlike the three-movement Symphony No. 38 (the *Prague*), which Mozart had written two years earlier, these comprise the standard four movements of the late-Classical symphony. Twelve movements in nine weeks would mean that, on the average, Mozart expended five days and a few hours on the composition of each movement. Of course, that doesn't figure in the fact that he was also writing other pieces at the same time, or that he was also giving piano lessons, tending a sick wife, entertaining friends, moving to a new apartment, and begging his fellow Freemason Michael Puchberg for assistance that might see him and his family through what was turning into an extended cash-flow crunch.

In the first of his fundraising letters to Puchberg (written in June 1788, just as the E-flat-major Symphony was taking form), Mozart mentioned that he had hopes for some income from two concerts that were

to take place in the Vienna Casino the following week. But none of the city's newspapers made mention of the concerts, and it seems probable that they were cancelled, perhaps because of insufficient interest. (If they did take place, Mozart was not encouraged by them, for he never performed in public thereafter, apart from leading operas.) In any case, there is no evidence that his E-flat major Symphony was performed in his lifetime.

Like the *Prague* Symphony, his Symphony No. 39 opens grandly, with a slow, darkly dramatic introduction in which the orchestral texture and harmonic dissonance increase to near the breaking point. This gives way to a lyrical *Allegro* in which buoyancy rubs shoulders with measured grace. The movement's two main themes are set apart by both their contrasting melodic character and their instrumentation; the first is conceived for the strings, while the second employs the rich texture of Mozart's beloved clarinets — two of them, playing in thirds. The dotted rhythms of the introduction appear again in the slow movement, a subtle *Andante* in A flat (with a theme in F minor adding poignant contrast). Mozart employed a modest instrumentation for this symphony, but in this second movement he grows still more economical by forswearing the trumpets and timpani. The resultant intimacy suggests the spirit of chamber music, especially in light of the

delicate writing for one-on-a-part winds.

Often, the third movement is the least memorable in a Classical symphony — a throwaway minuet that sometimes serves only to “cleanse the palate” between the more imposing courses of the slow movement and the finale. But in Mozart's Symphony No. 39, the third movement may be the *most* memorable. It is unusually boisterous, a sort of peasant's minuet, and the contrasting *Trio* contains one of the composer's most endearing dance tunes, a lilting clarinet melody with delightful echo effects. Still, it steals none of the finale's thunder; a single theme undergoes all manner of rhythmic and contrapuntal exploration, very much à la Haydn, without ever coming off as *recherché*.

**Instrumentation:** Mozart's Symphony No. 35 employs pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings. The Symphony No. 13 is performed by two oboes, two horns, and strings. The Symphony No. 39 calls for flute, two clarinets, two bassoons, two horns, two trumpets, timpani, 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)

# Ah! perfido, Recitative and Aria, Op. 65

Ludwig van Beethoven

A Mozartean flavor pervades Beethoven's concert aria *Ah! perfido*, which follows closely in the steps of Mozart's opera *Don Giovanni*. To a modern listener, the very idea of a concert aria evokes thoughts of Mozart; although his are by far the most commonly performed today, they actually are quite common in the catalogues of other late-18th-century composers. "Concert aria" is a useful, but inaccurate, catchall phrase used to describe arias written expressly for a soloist to sing in a concert, without any dramatic context; certain vocal pieces written for special occasions at court or for a circle of friends; and (though the usage is specious) arias composed for insertion into an existing opera or to replace an existing opera aria. Concert arias — *Ah! perfido* among them — often come with an introductory recitative, a combination that 18th-century audiences would have viewed as constituting an entire dramatic scene.

In early 1796 Beethoven embarked on what would turn into a nearly six-month concert tour of Bohemia and Germany in the company of his new friend Prince Karl Lichnowsky, the composer's most important patron in the early years of his career. His first stop was Prague, a city in which Mozart had been idolized (and to which Prince Lichnowsky had traveled with Mozart seven years earlier). It is unclear from surviving documents whether Beethoven wrote this scena while in Vienna just before embarking on his journey or after he actually arrived in Prague, but there is no question that it was unveiled in the latter city. While it must have been premiered there, conflicting evidence suggests two names as the soloist at the first performance:

Countess Josephine von Clary-Aldringen (an amateur singer) or Josepha Duschek (a respected professional for whom Mozart had composed his concert aria *Ah, lo previdi*). Some scholars split the difference and say that the piece was composed for the former but premiered by the latter.

For the recitative of this piece Beethoven employed a text by the poet Pietro Metastasio. The singer, who has been deceived by her lover, goes through a tumultuous sequence of conflicting emotions, all underscored by the ever-changing tempo and the varying character of the orchestral underpinnings. With the aria proper ("Per pietà, non dirmi addio"), to an anonymous text, we enter another Mozartean world, one in which woodwinds add pointed commentary above the limpid vocal line. The aria seems to reach its conclusion as the singer bemoans her desperate state, but this is a false

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## In Short

**Born:** probably on December 16, 1770 (he was baptized on the 17th), in Bonn, Germany

**Died:** March 26, 1827, in Vienna, Austria

**Work composed:** probably in 1796 in Prague, possibly in 1795 in Vienna

**World premiere:** 1796 in Prague, probably with Countess Josephine von Clary-Aldringen or Josepha Duschek as the soprano soloist

**New York Philharmonic premiere:** April 2, 1870, Carl Bergmann, conductor, Parepa Rosa, soloist

**Most recent New York Philharmonic performance:** February 1, 2011, Alan Gilbert, conductor, Karita Mattila, soloist

**Estimated duration:** ca. 15 minutes

ending: an extension introduces an outburst of anger, and finally an expression of almost defiant self-respect. The language throughout is not much of an advance on Mozart's, but *Ah! perfido* does point the way to such an achievement as the "Abscheulicher" aria that Beethoven would write in his opera *Fidelio*, not only in its structure but also in its movement in expression from anger and desolation to self-affirming confidence.

In this connection it is interesting to note that *Ah! perfido* was included in one of the most famous concerts in the history of music: the immense all-Beethoven benefit concert on December 22, 1808, at Vienna's Theater an der Wien, that comprised the premieres of the Symphony

No. 5, Symphony No. 6, and the *Choral Fantasy* (for piano, chorus, vocal soloists, and orchestra), as well as the *Gloria* and *Sanctus* from the C-major Mass, the Piano Concerto No. 4 (with the composer as soloist), and a Piano *Fantasia* improvised by the composer. The soprano soloist who performed *Ah! perfido* that evening was Anna Milder-Hauptmann. Six and a half years later, she would unveil the "Abscheulicher" aria when she took the role of Leonore at the premiere of *Fidelio*.

**Instrumentation:** flute, two clarinets, two bassoons, two horns, and strings, plus soprano soloist.

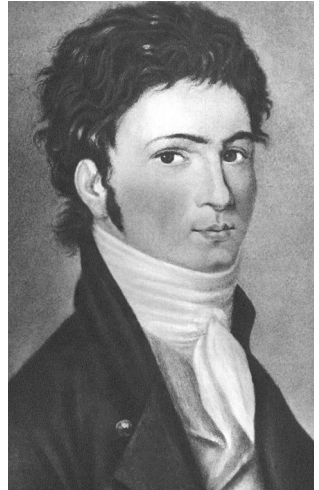
— J.M.K.

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## The Mozart Effect

The 1790s represented indispensable student years for Beethoven, and, after the manner of judicious journeymen, he spent a good deal of time studying and copying the best masters rather than worrying about developing an individualized voice. The model he emulated most was Mozart, and those "years of apprenticeship" saw the composition of such works as his rarely played Variations for Violin and Piano on "Se vuol ballare" from Mozart's *Le nozze di Figaro* (in 1792–93), the Variations for Two Oboes and English horn on "La ci darem la mano" from *Don Giovanni*, and the Variations for Cello and Piano on "Ein Mädchen oder Weibchen" from *Die Zauberflöte* (probably written in 1796, though published with the "advanced" opus number of 66); cello and piano variations on "Bei Mannern," also from *Die Zauberflöte*, would follow in 1801.

The most impressive work he would create in overt obedience to Mozart was the Quintet in E-flat Major for Piano and Winds (Op. 16), apparently composed in 1796 and premiered the following April; it is practically a parody of Mozart's quintet in the same key for an identical ensemble. He also copied out by hand at least two pieces by Mozart: the String Quartets in G major and A major (K.387 and K.464), of which the latter seems to have provided direct inspiration for Beethoven's own String Quartet in A major (Op. 18, No. 5). The scena *Ah! perfido* therefore stands as an entirely characteristic entry in a chapter we might title "Beethoven Inspired by Mozart."



Beethoven, ca. 1801

# Text and Translation

## *Ah! perfido*

Ludwig van Beethoven

Recitative:

*Ah! perfido, spergiuro,  
Barbaro traditor, tu parti?  
E son questi gl'ultimi tuoi congedi?  
Ove s'intese tirannia più crudel?  
Va, scellerato! va, pur fuggi da me,  
L'ira de' numi non fuggirai.  
Se v'è giustizia in ciel, se v'è pietà,  
Congiureranno a gara tutti a punirti!  
Ombra seguace, presente, ovunque vai,  
Vedrò le mie vendette,  
Io già le godo immaginando;  
I fulmini ti veggio già balenar d'intorno.  
Ah no! Fermate, vindici Dei!  
Risparmiate quel cor, ferite il mio!  
S'ei non è più qual era, son io qual fui;  
Per lui vivea, voglio morir per lui!*

Aria:

*Per pietà, non dirmi addio,  
Di te priva che farò?  
Tu lo sai, bell'idol mio!  
Io d'affanno morirò.*

*Ah crudel! Tu vuoi ch'io mora!  
Tu non hai pietà di me?  
Perchè rendi a chi t'adora  
Così barbara mercè?  
Dite voi se in tanto affanno  
Non son degna di pietà?*

## Barbarous traitor!

Barbarous traitor! You flee?  
And are these your last parting words?  
Can any tyranny be more cruel?  
Go, villain! Flee from me!  
The wrath of the gods you cannot flee.  
If there is justice in heaven,  
If there is mercy,  
Both will conspire to punish you!  
And I, an ever-present, stalking shade,  
Will see vengeance wrought.  
I savor it now in my thoughts,  
I see vengeful lightning flash around you.  
Ah, no! Stay your wrath, avenging gods!  
Spare him and strike me!  
Though he is changed, I remain what I was;  
I lived for him; for him let me die!

For pity's sake, say not farewell!  
Deprived of you, how shall I live?  
Well, you know, my dear beloved,  
That I shall die of grief.

Ah, cruel one! Do you want me to die?  
Have you no pity for me?  
Why do you repay my love  
With so barbarous a reward?  
Tell me, in this affliction  
Do I not earn your pity?

— Libretto for the recitative by Pietro Metastasio;  
the author of the aria text is unknown

# New York Philharmonic

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2023–2024 SEASON

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

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*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  
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Yulia Ziskel  
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*Mitchell*

Soohyun Kwon  
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*Chair*

Duoming Ba

Hannah Choi  

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*The Sue and Eugene Mercy, Jr.*  
*Chair*

I-Jung Huang

Dasol Jeong

Alina Kobialka

Hyunju Lee

Kyung Ji Min

Marié Schwalbach

Na Sun  
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Jin Suk Yu+

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*Rose Chair*

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Cong Wu\*\*  
*The Norma and Lloyd*  
*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  
*The Mr. and Mrs. G. Chris*  
*Andersen Chair*

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*Samuels Chair*

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*Guenther Chair*

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

Alexei Yupanqui  
Gonzales

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Qiang Tu

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*in honor of Paul Caello*

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*Hess Chair*

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Rion Wentworth

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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)

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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**.

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

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**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**

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**HORNS**

*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. Hogue*

*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 Trittle

**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

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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



**Jane Glover** — the acclaimed British conductor who was named Dame Commander of the Order of the British Empire in the 2021 New Year's Honours — has been music

director of Chicago's Music of the Baroque since 2002 and recently was named principal guest conductor of the Fort Worth Symphony Orchestra. She has conducted all the major symphony and chamber orchestras in Britain, as well as orchestras in Europe, the United States, Asia, and Australia. In recent seasons she has appeared with the New York Philharmonic; The Cleveland, Philadelphia, and Minnesota orchestras; the Bamberg, San Francisco, Houston, St. Louis, Sydney, Cincinnati, and Toronto symphony orchestras; as well as Montreal's Orchestre Métropolitain and New York's Orchestra of St. Luke's. Her recent engagements have included The Cleveland Orchestra, Houston Symphony, Maggio Musicale Florence, Chicago Symphony Orchestra, and St. Louis Symphony Orchestra.

In demand on the international opera stage, Jane Glover has appeared with numerous companies including Royal Opera, Covent Garden, as well as The Metropolitan Opera, English National Opera, Glyndebourne, Berlin Staatsoper, Glimmerglass Opera, New York City Opera, Opera national de Bordeaux, Opera Australia, and Chicago Opera Theater. Highlights of recent seasons have included Mozart's *The Magic Flute* at The Met; Handel's *Alcina* at Washington Opera; Mozart's *Don Giovanni* and *The Magic Flute*, and Donizetti's *L'elisir d'amore* at Houston Grand Opera; Britten's

*Albert Herring* with Minnesota Opera and Chicago Opera Theater; Handel's *Xerxes* with Detroit Opera; Britten's *The Turn of the Screw*, Handel's *Jephtha*, and Mozart's *Lucio Silla* in Bordeaux; Britten's *The Rape of Lucretia* and *A Midsummer Night's Dream* as well as Mozart's *Così fan tutte*, *The Marriage of Figaro*, and *Don Giovanni* at the Aspen Music Festival; Gluck's *Armide* and *Iphigenie en Aulide* with Met Young Artists and The Juilliard School; *Don Giovanni* and *The Magic Flute* at Opera Theatre of Saint Louis; and Tchaikovsky's *Eugene Onegin*, Stravinsky's *The Rake's Progress*, *The Marriage of Figaro*, Monteverdi's *L'incoronazione di Poppea*, and the world premiere of Peter Maxwell Davies's *Kommilitonen!* at the Royal Academy of Music.

Jane Glover's discography includes a series of Mozart and Haydn symphonies with the London Mozart Players and recordings of works by Haydn, Mozart, Schubert, Mendelssohn, Britten, and Walton with the London Philharmonic, the Royal Philharmonic, and the BBC Singers. She is the author of the critically acclaimed books *Mozart's Women*, *Handel in London*, and *Mozart in Italy*.



Soprano **Karen Slack** is celebrated for not only her powerful performances, but also her dedication to change in classical music. A recipient of the 2022 Sphinx

Medal of Excellence, Slack is an artistic advisor to Portland Opera, serves on the board of the American Composers Orchestra and Astral Artists, and holds a faculty position at the Banff Centre.

In addition to her New York Philharmonic debut, Slack's 2023–24 season highlights include performances with the Dallas Symphony Orchestra, Chamber Music Detroit, Pacifica Quartet, and the Festival Internacional de Música Sacra Bogotá in Colombia. She embarks on a new recording project in collaboration with ONEComposer and pianist Michelle Cann, to be released on Azica Records, and debuts her new commissioning project *African Queens*, a recital of new art songs by Jasmine Barnes, Damien Geter, Jessie Montgomery, Shawn Okpebholo, Dave Ragland, Carlos Simon, and Joel Thompson. She completed a residency with Babson College in March 2024.

Slack's career reflects a dedication to elevating works by living composers,

particularly Black artists, including through numerous world premieres. She has performed with The Metropolitan Opera, Lyric Opera of Chicago, Washington National Opera, Scottish Opera, San Francisco Opera, Dallas Opera, and Opera Theatre of Saint Louis, among others, and with major ensembles including the Melbourne and Sydney Symphony Orchestras and the Bergen and St. Petersburg Philharmonic orchestras. She made her Carnegie Hall debut with the Orchestra of St. Luke's, and performed as a soloist with The Philadelphia Orchestra, led by Yannick Nézet-Séguin, in the world premiere of Hannibal Lokumbe's *Healing Tones*.

A native Philadelphian, Slack is a graduate of the Curtis Institute of Music and San Francisco Opera's Merola Opera Program.

## About the Music Director

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**Jaap van Zweden** began his tenure as the 26th Music Director of the New York Philharmonic in September 2018. He became Music Director of the Seoul Philharmonic in 2024, and will become Music Director of the Orchestre Philharmonique de Radio France in September 2026 after serving as its Music Director Designate in the 2025–26 season. He previously served as Music Director of the Hong Kong Philharmonic from 2012 to 2024. Van Zweden has appeared as guest conductor with ensembles including the Orchestre de Paris, Amsterdam’s Royal Concertgebouw Orchestra, Leipzig Gewandhaus Orchestra, Vienna Philharmonic, Berlin Philharmonic, London Symphony Orchestra, Chicago Symphony Orchestra, The Cleveland Orchestra, and Los Angeles Philharmonic.

In 2023–24, Jaap van Zweden’s New York Philharmonic 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 whom he has championed at the Philharmonic, ranging from Steve Reich and Joel Thompson to Mozart and Mahler.

By the conclusion of his Philharmonic tenure he will have led the Orchestra in World, US, and New York Premieres of 31 works. During the 2021–22 season, when David Geffen Hall was closed for renovation, he conducted the

Orchestra at other New York City venues and in the residency at the Usedom Music Festival, where the NY Phil was the first American Orchestra to perform abroad since the start of the COVID-19 pandemic. In 2022–23 van Zweden and the Orchestra inaugurated the transformed David Geffen Hall with *HOME*, a monthlong housewarming, and examined *SPIRIT*, featuring Messiaen’s *Turangalila-symphonie* and J.S. Bach’s *St. Matthew Passion*, and *EARTH*, a response to the climate crisis that included Julia Wolfe’s *unEarth* and John Luther Adams’s *Become Desert*.

Jaap van Zweden’s New York Philharmonic recordings include the World Premiere of David Lang’s *prisoner of the state* (2020) and Wolfe’s Grammy-nominated *Fire in my mouth* (2019). He conducted the Hong Kong Philharmonic in first-ever performances in Hong Kong of Wagner’s *Ring Cycle*. His acclaimed performances of *Lohengrin*, *Die Meistersinger von Nürnberg*, and *Parsifal* — the last of which earned him the prestigious Edison Award for Best Opera Recording in 2012 — are available on CD and DVD.

Born in Amsterdam, Jaap van Zweden, at age 19, was appointed the youngest-ever concertmaster of Amsterdam’s Royal Concertgebouw Orchestra and began his conducting career almost 20 years later. He is Conductor Emeritus of the Antwerp Symphony Orchestra and Honorary Chief Conductor of the Netherlands Radio Philharmonic (where he was Chief Conductor, 2005–13), having previously served as Chief Conductor of the Royal Flanders Orchestra (2008–11) and Music Director of the Dallas Symphony Orchestra (2008–18). Under his leadership, the Hong Kong Philharmonic was named *Gramophone*’s Orchestra of the Year in 2019. He was named *Musical America*’s 2012 Conductor of the Year and was the subject of an October 2018 CBS *60 Minutes* profile on the occasion of his arrival at the New York Philharmonic. In 1997 Jaap van Zweden and his wife, Aaltje, established the Papageno Foundation to support families of children with autism.

# New York Philharmonic

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The **New York Philharmonic** plays a leading cultural role in New York City, the United States, and the world. Each season the Orchestra connects with millions of music lovers through live concerts in New York and beyond, as well as broadcasts, recordings, and education programs.

The 2023–24 season builds on the Orchestra’s transformation reflected in the new David Geffen Hall, unveiled in October 2022. In his farewell season as Music Director, Jaap van Zweden spotlights composers he has championed, from Mahler and Mozart to Steve Reich and Joel Thompson, and leads programs featuring six NY Phil musicians as soloists. The Orchestra delves into overlooked history through the US Premiere of *Émigré*, composed by Aaron Zigman, with a libretto by Mark Campbell and additional lyrics by Brock Walsh; marks György Ligeti’s centennial; gives World, US, and New York Premieres of 14 works; and celebrates the 100th birthday of the beloved Young People’s Concerts.

The Phil for All: Ticket Access Program builds on the Orchestra’s commitment to serving New York City’s communities that lies behind the long-running Concerts in the Parks, Presented by Didi and Oscar Schafer, and the Free Memorial Day Concert, Presented by the Anna-Maria and Stephen Kellen Foundation. The Philharmonic engages with today’s cultural conversations through programming and initiatives such as *EARTH* (2023, an examination of the climate crisis centered on premieres of works by Julia Wolfe and John Luther Adams) and NY Phil Bandwagon (free, outdoor, “pull-up” concerts that brought live music back to New York City during the height of the COVID-19 pandemic).

The Philharmonic has commissioned and / or premiered works by leading

composers since its founding in 1842, from Dvořák’s *New World* Symphony and Gershwin’s Concerto in F to two Pulitzer Prize winners: John Adams’s *On the Transmigration of Souls* and Tania León’s *Stride*, the latter commissioned through *Project 19*, commissions of works by 19 women composers. The Orchestra has released more than 2,000 recordings since 1917, most recently the live recording of Julia Wolfe’s Grammy-nominated *Fire in my mouth* conducted by Jaap van Zweden. In 2023 the NY Phil announced a partnership with Apple Music Classical, the new standalone music streaming app designed to deliver classical music lovers the optimal listening experience. The Orchestra’s extensive history is available free online through the New York Philharmonic Shelby White & Leon Levy Digital Archives.

A resource for its community and the world, the Orchestra complements annual free concerts across the city with education projects, including the New York Philharmonic Very Young Composers Program and the Very Young People’s Concerts. The Orchestra has appeared in 436 cities in 63 countries, including Pyongyang, DPRK, in 2008, the first visit there by an American orchestra.

Founded in 1842 by local musicians, the New York Philharmonic is one of the oldest orchestras in the world. Notable figures who have conducted the Philharmonic include Tchaikovsky, Richard Strauss, Stravinsky, and Copland. Jaap van Zweden became Music Director in 2018–19, succeeding musical leaders including Bernstein, Toscanini, and Mahler. Gustavo Dudamel will become Music Director Designate in the 2025–26 season, before beginning his tenure as Music and Artistic Director in 2026.

# NEED TO KNOW

## New York Philharmonic Guide

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### 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.

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### 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.

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### 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).

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### 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.

# Support the Education Fund

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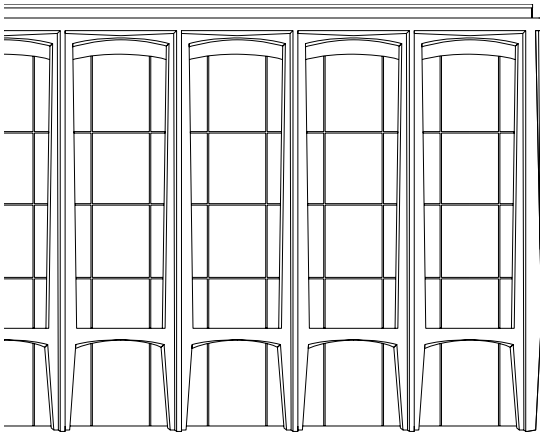
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