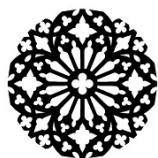


Monday, May 27, 2024

7:00 p.m.

New York Philharmonic Free Memorial Day Concert

Presented by the **Anna-Maria and Stephen Kellen Foundation**



The Cathedral
Church of **Saint John**
the Divine

1047 Amsterdam Avenue (at 112th Street)
New York City
stjohndivine.org

About the Cathedral Church of Saint John the Divine

Over 100 years ago, the trustees of the Cathedral Church of Saint John the Divine conceived its mission to be a house of prayer for all people, an instrument of church unity, and a center of intellectual light and leading in the spirit of Jesus Christ.

Today, as the mother church of The Episcopal Diocese of New York and the seat of its bishop, the Cathedral Church of Saint John the Divine serves the many diverse people of the diocese, city, nation, and world through the worship of God; pastoral, educational, and community outreach activities; cultural and civic events; international ecumenical initiatives; and the preservation of the great architectural and historic site that is its legacy.

Highlights of the season:

- To celebrate Pride, the Cathedral will host numerous events with a spotlight on the LGBTQIA+ community all June. The theme of this year's events, starting with the return of Pride Eve on May 31, is *Pathways of Pride*, inspired by artist Anne Patterson's *Divine Pathways*, a site-specific textile installation on view through June 2024. The Cathedral is inviting those of all ages, backgrounds, and identities to rejoice and celebrate in this safe space.
- Also in June, the Cathedral will host the Public Theater's Mobile Unit in a presentation of a bilingual musical adaptation of Shakespeare's *The Comedy of Errors*. Performed in Spanish and English and featuring contemporary rhythms from across Latin America, it will be performed free on the Cathedral's grounds on June 16 and 30 at 6:30 p.m.
- On August 1 at 7:00 p.m., the Cathedral will present, in association with Lincoln Center, the Ukrainian Freedom Orchestra. The ensemble will bring together leading musicians based in Ukraine, alongside musicians forced into exile by the war and Ukrainian members of European orchestras. The program will feature Beethoven's Ninth Symphony, in honor of the composition's 200th anniversary, with the finale sung in a unique Ukrainian language translation.
- All summer long ACT Summer Camp offers a wide variety of fun through educational camp sessions geared to a range of ages and interests. The Cathedral grounds comprise 11 acres of private outdoor space, and each day is a fun-filled schedule of art, sports, and movement. Join up for another unforgettable summer at ACT!
- During the summer, come to the Cathedral for services, concerts, guided visits, and joyous gatherings perfect for families, New Yorkers, visitors, and everyone in between. For more information, visit stjohndivine.org.

The Very Reverend Patrick Malloy, Ph.D.
Dean, The Cathedral Church of Saint John the Divine

Cathedral Production

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Melissa Mizell, *Lighting Design*

With a team of dedicated colleagues



JAAP VAN ZWEDEN
MUSIC DIRECTOR

FREE MEMORIAL DAY CONCERT

**Presenting Sponsor
Anna-Maria and Stephen
Kellen Foundation**

Monday, May 27, 2024, 7:00 p.m.
17,048th Concert

Jaap van Zweden, Conductor
Ryan Roberts, English Horn
Christopher Martin, Trumpet
(The Paula Levin Chair)

This program will last approximately one hour;
there will be no intermission.

The Cathedral Church of Saint John the Divine
112th Street and Amsterdam Avenue



May 27, 2024

FREE MEMORIAL DAY CONCERT

Presented by the **Anna-Maria and Stephen Kellen Foundation**

Jaap van Zweden, Conductor

Ryan Roberts, English Horn

Christopher Martin, Trumpet (The Paula Levin Chair)

WAGNER

(1813–83)

Prelude to Act I of *Die Meistersinger von Nürnberg* (1862–67)

COPLAND

(1900–90)

Quiet City (1939 / 1940)

RYAN ROBERTS; CHRISTOPHER MARTIN

BRAHMS

(1833–97)

Symphony No. 4 in E minor, Op. 98

(1884–85)

Allegro non troppo

Andante moderato

Allegro giocoso

Allegro energico e passionato —

Più allegro

THIS CONCERT WILL BE PERFORMED WITHOUT AN INTERMISSION.

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Notes on the Program

Prelude to Act I of *Die Meistersinger von Nürnberg*

Richard Wagner

Richard Wagner is known to music lovers almost exclusively through ten compositions — all of them operas — but it would not do to refer to this list as a “mere ten compositions.” They stand, with very few rivals, as the longest and, in some ways, the most imposing pieces in the active operatic repertoire. (Nor do they represent the entirety of Wagner’s creative output.) His earliest operas combined more or less standard traditions of German Romantic opera (as codified in the works of Weber, Marschner, and others) and French Grand Opera (a large-scale enterprise typified by Meyerbeer and his contemporaries in Paris). As Wagner’s career progressed he moved increasingly toward his ideal of a *Gesamtkunstwerk*, a synthesis of disparate disciplines including music, literature, the visual arts, ballet, and architecture. The operas of his maturity are so distinct in this way that they are often referred to not as operas at all, but rather as “music dramas,” in an attempt to underscore the singularity of his aesthetic goals. Wagner himself was not averse to extracting sections from these closely woven works, and even conducted orchestral extracts from his operas as stand-alone concert works on numerous occasions.

Die Meistersinger von Nürnberg represents Wagner’s only mature attempt at comic opera, although clocking in at four-and-a-half hours for the full opera, levity may not strike a listener as its overriding feature. (And one must acknowledge Wagner’s anti-Semitism and the emphasis on the primacy of German tradition

in the details of this opera.) Set in 16th-century Nuremberg, *Die Meistersinger* tells the story of a dashing young nobleman, Walther von Stolzing, and Eva, the lovely daughter of a goldsmith. Learning that Eva is to be married to the winner of an upcoming song contest sponsored by the tradesmen’s Guild of the Mastersingers, Walther applies for membership (a prerequisite for participating in the contest), but is denied due to backstage politics — principally the scheming of the town clerk, Beckmesser, who hopes to win the contest, and Eva’s hand, himself. The wise cobbler Hans Sachs comes to the assistance of the lovers and helps Walther pen a song that may triumph despite the obstacles. Beckmesser steals a copy of the song (not realizing that Walther was the author) and performs it at the competition — dismally.

In Short

Born: May 22, 1813, in Leipzig, Saxony

Died: February 13, 1883, in Venice, Italy

Work composed: between March or April 1862 and October 1867

World premiere: June 21, 1868, at the Königliches Hof- und Nationaltheater, Munich, Hans von Bülow, conductor

New York Philharmonic premiere: December 2, 1871, Carl Bergmann, conductor

Most recent New York Philharmonic performance: January 7, 2024, Jaap van Zweden, conductor

Estimated duration: ca. 10 minutes

Walther then sings it so beautifully that he wins the contest by popular acclaim and thus gains entry into the Guild, as well as betrothal to Eva.

The opening music from the opera, the Prelude to Act I, is one of Wagner's most immediately irresistible pieces. In it we hear five principal themes that recur in the ensuing opera, attached to specific characters or events: the opening march of the Mastersingers Guild, some gentle rhapsodizing signifying the love between Walther and Eva, a theme relating to the banner of the Mastersingers, the song with which Walther will win his bride, and another melody suggesting the ardor of the lovers' passion. In the movement's

development section Wagner interlaces all five themes in ingenious and somewhat comical counterpoint before moving on to a blazingly triumphant conclusion.

Instrumentation: two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, triangle, cymbals, harp, 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)

Ahead of Its Time

Wagner was a controversial figure, representing an approach that broke with the line that wove through Mozart and Beethoven and was then seen as best represented by Brahms. A sampling of opposition to *Die Meistersinger* from 1870 alone includes the following assessments:

With scrupulous avoidance of all closing cadences, this boneless mollusk, self-restoring, swims ever on into the immeasurable.

— Eduard Hanslick, Austrian music critic

A more horrendous discordancy (*Katzenjammer*) than Wagner achieves in his *Meistersinger* could not be accomplished even if all the organ grinders in Berlin were locked up in Renz's Circus, each grinding out a different tune.

— Heinrich Dorn, German conductor, composer, and journalist

The debauchery of *Die Meistersinger* is the maddest assault ever made upon art, taste, and poetry.

— Ferdinand Hiller, German conductor, composer, and writer



The Guild of the Mastersingers, in an undated depiction

— The Editors

Quiet City

Aaron Copland

A classical music lover asked to describe what constitutes “the American sound” has some tough deciding to do. Colonial fusing tunes by William Billings, antebellum ballads by Stephen Foster, irresistible foot-lifters by John Philip Sousa, fearless experiments by Charles Ives and Carl Ruggles, rhythmically vibrant effusions by William Bolcom and John Adams, boundary-breaking syntheses by George Gershwin, Duke Ellington, Leonard Bernstein, and Wynton Marsalis — they all play irreplaceable parts in what makes our nation’s concert music unique. And yet, if we had to boil it down to just one composer, many would agree that the essential summation of “the American sound” may be found in the scores of Aaron Copland.

To some extent, that identification is a chicken-and-egg conundrum. Would Copland’s tones have sounded so American if they had not been attached to subjects that illuminated such specifically American places: the urban landscape in *Quiet City*, the heartland in *Appalachian Spring*, the American West in *Billy the Kid* and *Rodeo*? Or is there something deeply, inherently American in Copland’s musical vocabulary, rich as it usually is in rhythmic point, in widely spread voicing, in disjunct intervals shaping its melodies and harmonies? Well before he approached the end of his long career, Copland was nationally revered as the “Dean of American Composers.”

Following studies with Rubin Goldmark in New York, Copland sailed for France to spend the summer of 1921 at the American Conservatory in Fontainebleau. There he began studying with Nadia Boulanger, with whom he worked through 1924. She

had the ability to develop many of her pupils’ unique gifts without bending them to adhere to any particular method. This proved to be a congenial approach for Copland, such that even the earliest works of his maturity afford glimpses of his distinctive voice.

He went on to define the sound of mid-century American music, a vocabulary that was quickly absorbed by others and that survives to this day, if in debased form, whenever advertisers are intent on evoking the solid ethos and warm-hearted nostalgia of days gone by. It is curious that the iconic sound of the American Wild West, such music as *Rodeo* or *Billy the Kid*, was the inspiration of such a city slicker as Copland, but he also used his talent to celebrate the urban landscape.

In Short

Born: November 14, 1900, in Brooklyn, New York

Died: December 2, 1990, in North Tarrytown, New York

Work composed: 1939, revised September 1940

World premiere: January 29, 1941, at New York’s Town Hall, by the Saidenberg Little Symphony, Daniel Saidenberg, conductor

New York Philharmonic premiere: August 8, 1941, Alexander Smallens, conductor, Michael Nazzi, English horn, and William Vacchiano, trumpet

Most recent New York Philharmonic performance: September 19, 2021, Jaap van Zweden, conductor, Ryan Roberts and Christopher Martin, soloists

Duration: ca. 10 minutes

Quiet City was initially intended as a section of incidental music for a production of Irwin Shaw's play of the same title, which was being prepared in 1939 by the Group Theatre in New York. The piece was to be performed by a chamber quartet of clarinet, saxophone, trumpet, and piano. The production was basically still-born, but in the summer of 1940 Copland resurrected this section of his incidental music and turned it into a moody, evocative orchestral piece, again for modest forces comprising only trumpet, English horn, and strings.

In a conversation with the oral historian Vivian Perlis, published in her *Copland: 1900–1942*, the composer recalled:

Quiet City was billed as a “realistic fantasy,” a contradiction in terms that only meant the stylistic differences made for difficulties in production. The script was about a young trumpet player who imagined the night thoughts of many different people in a great city and played trumpet to express his emotions

and to arouse the consciences of the other characters and of the audience. After reading the play, I composed music that I hoped would evoke the inner distress of the central character. [Group Theatre co-founder Harold] Clurman and Elia Kazan, the director, agreed that *Quiet City* needed a free and imaginative treatment. They and the cast ... struggled valiantly to make the play convincing, but after two try-out performances in April [1939], *Quiet City* was dropped.

Reviewing the premiere of the orchestral version of *Quiet City*, in early 1941, Ross Parmenter wrote in *The New York Times*: “The work had in its silent streets the slogging gait of a dispossessed man, and some of the feeling of mournful beauty that comes from loneliness.”

Instrumentation: solo trumpet and English horn with strings.

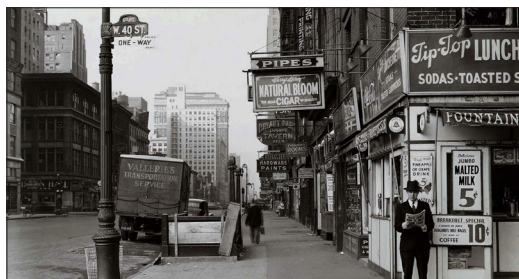
— J.M.K.

In the Composer's Words

In remarks published in Vivian Perlis's *Copland: 1900–1942*, the composer reminisced about recasting *Quiet City* into its final, orchestral form:

In arranging [*Quiet City*] for trumpet and string orchestra, I added an English horn for contrast and to give the trumpeter breathing spaces. I cannot take credit for what a few reviewers called my affinity to Whitman's “mystic trumpeter” or Ives' persistent soloist in *The Unanswered Question*. My trumpet player was simply an attempt to mirror the troubled main character,

David Mellnikoff, of Irwin Shaw's play. In fact, one of my markings for the trumpeter is to play “nervously.” But *Quiet City* seems to have become a musical entity, superseding the original reasons for its composition. The work has been called “atmospheric” and “reflective,” and David Mellnikoff has long since been forgotten!



Early morning in New York City, 1940s

Symphony No. 4 in E minor, Op. 98

Johannes Brahms

“I shall never write a symphony!” Johannes Brahms famously declared in 1872. “You can’t have any idea what it’s like to hear such a giant marching behind you.” The giant was Beethoven, of course, and although his music provided essential inspiration for Brahms, it also set such a high standard that the younger composer found it easy to discount his own creations as negligible in comparison.

Four more years passed before Brahms would finally sign off on his First Symphony. But once he conquered his compositional demons he moved ahead forcefully. Three symphonies followed that first effort in relatively short order: the Second in 1877, the Third in 1882–83, and the Fourth in 1884–85. Each is a masterpiece, and each displays a markedly different character. The First is burly and powerful, flexing its muscles in Promethean exertion; the Second is sunny and bucolic; and the Third, though often introspective and even idyllic, mixes in a hefty dose of heroism. With his Fourth Symphony, Brahms achieves a work of almost mystical transcendence born of opposing emotions: melancholy and joy, severity and rhapsody, solemnity and exhilaration. Brahms’s friend and musical confidant, Clara Schumann, recognized this play of duality already in the first movement, observing, “It is as though one lay in springtime among the blossoming flowers, and joy and sorrow filled one’s soul in turn.”

Brahms was well aware of his distinct achievement in this work. He composed it during two summer vacations at the Mürzzuschlag in the Styrian Alps — the first two movements in the summer of 1884, the second two in the summer of

1885. On many occasions he was known to suggest that his compositions reflected the places in which they were written. In this case he wrote from Mürzzuschlag to the conductor Hans von Bülow that his symphony-in-progress “tastes of the climate here; the cherries are hardly sweet here — you wouldn’t eat them!” Brahms was given to disparaging his works — he once described this symphony as “another set of polkas and waltzes” — but in this case he perfectly evoked the bittersweet quality that pervades many of the Fourth Symphony’s pages.

Although it is cast in the same classical four-movement plan as his earlier symphonies, Brahms’s Fourth seems more tightly unified throughout (largely through the pervasive insistence on the interval of the third — especially the minor third), and its movements accordingly proceed with a terrific sense of

In Short

Born: May 7, 1833, in Hamburg, Germany

Died: April 3, 1897, in Vienna, Austria

Work composed: summers of 1884 and 1885

World premiere: October 25, 1885, in Meiningen, Germany, with the composer conducting the Meiningen Ducal Chapel Orchestra

New York Philharmonic premiere: December 10, 1886, with Walter Damrosch conducting the New York Symphony (which merged with the New York Philharmonic in 1928); this marked the work’s US premiere

Most recent New York Philharmonic performance: January 7, 2024, Jaap van Zweden, conductor

Estimated duration: ca. 42 minutes

cumulative power. The opening movement (*Allegro non troppo*) is soaring and intense, and the second (*Andante moderato*) is by turns agitated and serene. The *Allegro giocoso* represents the first

time Brahms included a real scherzo in a symphony, quite a contrast to the lighter, even wistful *allegretto* intermez-zos that had served as the third movements of his first three. And for his finale,

Travelogue



Brahms found that his creative juices flowed most freely during his summer vacations, which he spent in a succession of villages in the Austrian, German, Swiss, or Italian countryside. He spent the summers of 1884 and 1885 — the summers of the Fourth Symphony — at Mürzzuschlag, a charmed Styrian village about a two-hour train trip southwest from Vienna.

He rented rooms that met his basic requirements: a decent view (in this case toward the town square rather than the surrounding mountains), large enough to hold a good piano, near a worthy restaurant. Brahms instantly became a local celebrity, and he was amused one day to witness two passersby stopped in front of the house, one whispering ecstatically to the other, “Do you hear? Brahms is playing.” He was able to witness this because the sounds actually emanated from another musician who happened to be lodging in the same house.



A visitor today could not pass through Mürzzuschlag without being reminded of the village’s Brahmsian past. The community conservatory is the Johannes Brahms Musikschule, the ring of hiking trails the composer once followed is now the Brahmsweg, and the town square is graced with a large statue of the composer setting off on one of those very hikes.

And, of course, there is a Brahms Museum “in the genuine summer residence of Johannes Brahms,” which contains memorabilia relevant to the composer’s vacations, sponsors innumerable mostly Brahms concerts, and serves refreshments from the Brahmsbar.



From top: Brahms statue in Mürzzuschlag; a sign along the town’s Brahmsweg trails where he hiked; a view of the town, ca. 1900

Brahms unleashes a gigantic passacaglia, a neo-Baroque structure in which an eight-measure progression (here derived from the last movement of J.S. Bach's Cantata No. 150) is subjected to 32 variations of widely varying character.

As soon as he completed the work, Brahms sent copies to several of his trusted friends and was miffed when they all responded with concern over this or that. His confidant Elisabet von Herzogenberg insisted that she respected the piece, but she allowed of the first movement that "at worst it seems to me as if a great master had made an almost extravagant display of his skill!" His friend Max Kalbeck suggested he throw away the third movement entirely, use the finale as a free-standing piece, and compose two new movements

to replace them. Brahms did not cave in, but he anticipated the symphony's premiere with mounting apprehension. His music had long been criticized as "too intellectual," and Brahms knew that his Fourth Symphony was at least as rigorous as anything he had previously composed. To his amazement, the symphony proved a success at its premiere, and audience enthusiasm only increased in subsequent performances.

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

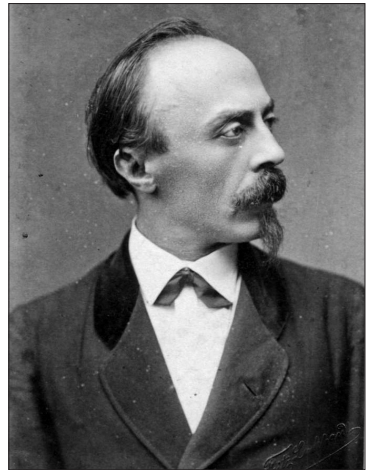
— J.M.K.

Views and Reviews

Brahms conducted the World Premiere of his Symphony No. 4, leading the Meiningen Ducal Chapel Orchestra, and he subsequently took the work on tour with that group to several cities in Germany and the Netherlands — but not before the orchestra's conductor, Hans von Bülow, conducted a second performance in Meiningen. Von Bülow was one of the most prominent conductors and pianists of the day — he conducted the World Premiere of Wagner's *Tristan und Isolde* in 1865 and performed the World Premiere of Tchaikovsky's Piano Concerto No. 1 in 1875 — and a champion of Brahms's music. He offered effusive praise of the symphony during initial rehearsals, jotting these notes:

Difficult, very difficult. No. 4 gigantic, altogether a law unto itself, quite new, steely individuality. Exudes unparalleled energy from first note to last.

— The Editors



Hans von Bülow, ca. 1885

New York Philharmonic

2023–2024 SEASON

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

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The Artists



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.



Ryan Roberts joined the New York Philharmonic as English horn / oboe in 2019. He has performed with many of the country's leading orchestras, including the Chicago

Symphony, Philadelphia, San Francisco Symphony, The Metropolitan Opera, and the Fort Worth Symphony orchestras. Roberts serves on the oboe faculty at the Bard College Conservatory of Music, and has been a guest lecturer at The Juilliard School and the San Francisco Conservatory of Music. As an oboist, Ryan Roberts received First Prize at the International Double Reed Society 2018 Norma Hooks Young Artist Competition and the National Society of Arts and Letters 2018 Woodwind Competition. Before joining the Philharmonic, Roberts spent one season as a member of the New World Symphony. Roberts recently premiered Michael Torke's *South*, Concerto for Oboe and Chamber Orchestra, with the Albany Symphony (released on Albany Records). Roberts performs at the Marlboro Music Festival during the summer under artistic directors Mitsuko Uchida and Jonathan Biss, and has collaborated with the Gamut Bach Ensemble, the Pacifica Quartet, and pianist Emanuel Ax. As a Kovner Fellow graduate of The Juilliard School, Roberts studied with Elaine Douvas and appeared frequently as principal oboe of the Juilliard Orchestra. Roberts has been a member of the New York String Orchestra Seminar, and spent three summers as the oboe fellow at the Aspen Music Festival. In 2016 he was featured as a recital soloist aboard the Crystal Symphony cruise line, touring Portugal, Spain, France, and England.



Christopher Martin joined the New York Philharmonic as Principal Trumpet, The Paula Levin Chair, in 2016. He served as principal trumpet of the Chicago Symphony

Orchestra (CSO) for 11 seasons, and as principal trumpet of the Atlanta Symphony Orchestra and associate principal trumpet of The Philadelphia Orchestra. He made his NY Phil solo debut in 2016, performing Ligeti's *The Mysteries of the Macabre*. Highlights of Martin's CSO solo appearances include the 2012 World Premiere of Christopher Rouse's concerto *Heimdall's Trumpet*; Panufnik's *Concerto in modo antico*, with Muti; and a program of 20th-century French concertos by André Jolivet and Henri Tomasi. Other solo engagements have included Martin with the Australian Chamber Orchestra, Seiji Ozawa's Saito Kinen Festival, Atlanta and Alabama Symphony Orchestras, and the National Symphony Orchestra of Mexico. Martin's discography includes a solo performance in John Williams's score to Steven Spielberg's *Lincoln* (2012) and two recordings of a concerto Martin co-commissioned: John Mackey's *Antique Violences*. Martin is a professor of trumpet at The Juilliard School and has given master classes and seminars around the world. He has served on the faculty of Northwestern University and coached the Civic Orchestra of Chicago for 11 years. In 2010 he co-founded the National Brass Symposium with his brother Michael Martin, a trumpeter in the Boston Symphony Orchestra, and in 2016 he received the Edwin Franko Goldman Memorial Citation from the American Bandmasters Association for outstanding contributions to the wind band genre.

New York Philharmonic

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.