



Alan Gilbert
Music Director
The Yoko Nagae Ceschina Chair

2011/12 Season News

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Eric Latzky
Vice President, Communications
212 875 5700
212 875 5717 Fax

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Contact: Katherine E. Johnson
(212) 875-5718; johnsonk@nyphil.org

THE MODERN BEETHOVEN: A PHILHARMONIC FESTIVAL
CONDUCTED BY DAVID ZINMAN
MARCH 1–20, 2012

**Three-Week Festival To Explore Historically Informed Approach to Performances
Of Six Beethoven Symphonies, Paired with 20th-Century Concertos by
Stravinsky, Barber, and Hartmann**

**Pianist Peter Serkin, Cellist Alisa Weilerstein, and
Violinist Gil Shaham Are Soloists**

The New York Philharmonic will present *The Modern Beethoven: A Philharmonic Festival* conducted by David Zinman, March 1–20, 2012. The three-week festival will explore Beethoven's world from a modern perspective that honors the composer's original vision, offering performances that use Jonathan Del Mar's editions of the symphonies, which revisit Beethoven's intentions, including original tempo markings, the use of limited vibrato, and other techniques.

The symphonies will be coupled with three 20th-century concertos, each reflecting a different aspect of Beethoven as heard in the symphonies with which they are paired — his roots in the Classical era and his wit (Stravinsky's neo-classical *Capriccio for Piano and Orchestra*); his Romanticism (Barber's neo-Romantic *Cello Concerto*); and his ability to convey drama and pathos (Hartmann's *Concerto funèbre*). The concertos will be performed by pianist Peter Serkin, cellist Alisa Weilerstein, and violinist Gil Shaham, respectively.

Mr. Zinman will also conduct a Young People's Concert on Saturday, March 17, 2012, at 2:00 p.m. The concert's title is *Four Greats: Beethoven*, and it will be hosted by Theodore Wiprud, Director of Education, The Sue B. Mercy Chair. The program will feature selections from Beethoven's First and Third Symphonies and Haydn's Symphony No. 96, and the Philharmonic debut of the Voxare String Quartet.

"David Zinman is one of the most important interpreters of Beethoven working today," said Music Director Alan Gilbert, The Yoko Nagae Ceschina Chair.

"When I first heard his performances of the symphonies, it taught me something about them that I didn't know existed. While these works can withstand

(more)

differences of approach, I find his to be one of the most dramatic and compelling. After hearing his Beethoven symphonies, it's hard for me to think of them in another way."

Mr. Zinman's approach to the Beethoven symphonies is to remove the accretions of decades of performance tradition from the symphonies in order to bring the listener as close as possible to the composer's original conception as performed by a modern orchestra. "What listeners should know is that they'll be hearing a different approach to the Beethoven symphonies," he says. "Beethoven was breaking ground in his own time, and so the playing style has to come from his own style rather than from the Romantic era.

"My approach to Beethoven is not as an 'easy listening composer,'" Mr. Zinman continues. "You'll hear violence, noise, anger, but also a kind of ethos that has to do with freshness and revolutionary qualities. It's very important to know what he actually wrote and what was not changed. Jonathan Del Mar's edition shows exactly what he wrote and didn't write."

The works by Hartmann, Stravinsky, and Barber in the programs represent, he says "a good way of refreshing people's ears. You need something that sheds another light. And perhaps Stravinsky or Barber, or Hartmann are another prism through which to look at Beethoven."

Related Events

- **Pre-Concert Talks**

Arbie Orenstein, author and professor of music at the Aaron Copland School of Music at Queens College, will introduce the program on March 1–3 and 6; composer/conductor **Victoria Bond** will introduce the concerts on March 8, 10, and 13. And **Joelle Wallach**, composer and visiting professor at College of Music, University of North Texas, will introduce the concerts on March 15–17 and 20. Pre-Concert Talks are \$7; discounts available for multiple concerts, students, and groups. They take place one hour before each performance in the Helen Hull Room, unless otherwise noted. Attendance is limited to 90 people. Information: nyphil.org or (212) 875-5656

- **Insights Series Event — *The Modern Beethoven***

David Zinman, speaker

With **Harvey Sachs**, **The Leonard Bernstein Scholar-in-Residence**

David Zinman reveals the story behind recreating Beethoven's sound world with the modern orchestra, and shows how a 21st-century perspective unveils new secrets in music that has been treasured for 200 years.

Monday, March 5, 2012, 6:30 p.m.

Stanley Kaplan Penthouse, The Samuel B. and David Rose Building

165 West 65th Street, 10th floor. Tickets: \$20; \$15 for Philharmonic Friends (Affiliate level and above) and current Subscribers; and \$10 for Patrons

(more)

- ***New York Philharmonic Offstage***

Cellist **Alisa Weilerstein** (who performs March 8, 10, and 13) and Philharmonic Assistant Conductor **Joshua Weilerstein**

Hosted by **Jeff Spurgeon** of WQXR 105.9 FM

Wednesday, March 7, 2012, 7:00 p.m. (free of charge; first-come, first served)

R.S.V.P. up to three days prior to the event to offstage@nyphil.org

The David Rubenstein Atrium at Lincoln Center

(Broadway between 62nd and 63rd Street)

- ***On the Music: The New York Philharmonic Podcast***

New York Philharmonic Audio Producer Mark Travis is the producer and host of this program. Formerly with the WFMT Radio Network, he is the producer of the 52-week-per-year nationally and internationally syndicated radio series, *The New York Philharmonic This Week*. These award-winning previews of upcoming programs — through musical selections as well as interviews with guest artists, conductors, and Orchestra musicians — are available at nyphil.org/podcast and from iTunes.

- ***National and International Radio Broadcast***

The first program will be broadcast the week of **March 19, 2012**,* on *The New York Philharmonic This Week*, a radio concert series syndicated weekly to more than 300 stations nationally, and to 122 outlets internationally, by the WFMT Radio Network. The second program will be broadcast the week of **March 26, 2012**,* and the final program, the week of **April 2, 2012**.* The 52-week series, hosted by actor Alec Baldwin, is generously underwritten by The Kaplen Foundation, the Audrey Love Charitable Foundation, the National Endowment for the Arts, and the Philharmonic's corporate partner, MetLife Foundation. The broadcast will be available on the Philharmonic's Website, nyphil.org. The program is broadcast locally in the New York metropolitan area on 105.9 FM WQXR on Thursdays at 9:00 p.m.

*Check local listings for broadcast and program information.

PROGRAM I

Beethoven Symphonies Nos. 2 and 7, Coupled with Stravinsky's Capriccio for Piano and Orchestra, with Peter Serkin

The festival's first program takes place March 1–3 and 6, 2012, beginning with Beethoven's Symphony No. 2, which was written in the period when the composer was first acknowledging his increasing deafness. Premiered in Vienna in April 1803, the work is considered to be one of Beethoven's last "early period" compositions. It is followed by Igor Stravinsky's 1929 Capriccio for Piano and Orchestra, featuring pianist Peter Serkin. In a reflection of his love of Tchaikovsky, Stravinsky composed this three-movement neo-classical concerto for himself to perform — it was another way for the recently expatriated musician to earn a living — and it is written in a style that emphasizes the composer's virtuosic strengths at the piano. The concert concludes with Beethoven's

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energetic Symphony No. 7, composed in 1811–12 and premiered at a benefit for soldiers wounded in the battle of Hanau on December 8, 1813. It was one of the composer's most successful concerts, given for an enthusiastic Viennese crowd that was overjoyed that the tide of the Napoleonic Wars had turned in their favor.

PROGRAM II
Beethoven Symphonies Nos. 8 and 4, Coupled with
Barber's Cello Concerto with Alisa Weilerstein

The second program, March 8, 10, and 13, 2012, begins with Beethoven's Symphony No. 8, a tighter work written during the composer's third period. Composed primarily at a countryside spa and completed in Linz, it was premiered in Vienna on February 27, 1814; lighter and more humorous, it reflects a more Classical style. Samuel Barber's Cello Concerto, composed in 1945, was premiered in 1946 by Raya Garbousova — for whom it was written — and the Boston Symphony Orchestra, conducted by Serge Koussevitzky. "It is one of his best pieces," commented Mr. Zinman about this technically demanding work, which won the 1947 New York Music Critics' Circle Award and is considered by many to be one of the masterworks of the genre. The program closes with the least-performed of Beethoven's nine symphonies, the Symphony No. 4. Dedicated to Count Franz von Oppersdorff — at whose palace Beethoven was staying while composing the work — it was premiered in March 1807, in a private performance at the palace of Prince Lobkowitz in Vienna. Although originally well received, it has historically been eclipsed by the enormous popularity of Beethoven's Third and Fifth Symphonies.

This program will also be presented at the New Jersey Performing Arts Center in Newark, New Jersey, on Friday, March 9, 2012.

PROGRAM III
Beethoven Symphonies Nos. 1 and 3 Coupled with
Hartmann's *Concerto funèbre*, with Violinist Gil Shaham

The final program, March 15–17 and 20, 2012, begins with Beethoven's Symphony No. 1, which the composer wrote at the age of 29, late in the first period of his career. Premiered in 1800, it was immediately praised for its originality and masterful composition, essentially becoming a game-changer that set a new stage for the genre. Next on the program is Karl Amadeus Hartmann's *Concerto funèbre*, composed during the first months of World War II. Hartmann was an underground dissident; he wrote the concerto, which reflects his horror at the German invasion of Czechoslovakia, to protest the deaths of millions during the war. The soloist will be violinist Gil Shaham, who has performed the Hartmann work as part of his "Violin Concertos from the 1930s" project, which explores pieces composed during one of Europe's most destructive decades of upheaval. The Festival concludes with one of Beethoven's most famous works, the Symphony No. 3, *Eroica*. Regarded as a turning point — many historians use its 1803

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premiere to mark the change of eras, from the Classical to the Romantic — it shows a new direction for Beethoven, and continues to be a significant influence on the musical community two centuries later.

David Zinman's career has been distinguished by his programming of a broad repertoire, his strong commitment to the performance of contemporary music, and his introduction of historically informed performance practice. He is in his 17th season as music director of the Tonhalle-Orchester Zürich. He has conducted all of the leading North American orchestras, including the Boston and Chicago Symphony Orchestras, The Cleveland and Philadelphia Orchestras, as well as the New York Philharmonic. In Europe he performs with the Berlin Philharmonic, Leipzig Gewandhaus Orchestra, hr-Sinfonieorchester, Munich Philharmonic, Bavarian Radio Symphony Orchestra, WDR Symphony Orchestra, and the Orchestra of the Age of Enlightenment. He also has relationships with the Amsterdam's Royal Concertgebouw Orchestra, Vienna Symphony, London Philharmonic Orchestra, as well as Orchestre de Paris, Philharmonia Orchestra, and Orchestre National de France. His most recent opera performance was a production of Offenbach's *Les contes d'Hoffmann* at Geneva Opera in March 2010, to be revived in late 2011.

David Zinman's extensive discography of more than 100 recordings has earned him numerous international honors, including five Grammy awards, two Grand Prix du Disque, two Edison Prizes, the Deutsche Schallplattenpreis, and a Gramophone Award. He was also the 1997 recipient of the Ditson Award from Columbia University in recognition of his commitment to the performance of works by American composers. David Zinman and the Tonhalle-Orchester Zürich recently completed a highly acclaimed Mahler symphony cycle (the Mahler Symphony No. 8 disc receiving a 2011 ECHO Award), which followed similarly praised Beethoven, Strauss, and Schumann cycles. A recording of all the Schubert symphonies is their current project for Sony/BMG; the most recent release is a cycle of Brahms symphonies.

David Zinman studied conducting with Pierre Monteux, and made his first major conducting debut with The Philadelphia Orchestra in 1967. Previous positions include music director of the Rotterdam Philharmonic Orchestra, Rochester Philharmonic Orchestra, and Baltimore Symphony Orchestra, and principal conductor of the Netherlands Chamber Orchestra. He was also music director of the Aspen Music Festival and School, and the American Academy of Conducting for 13 years.

In 2000 the French Ministry of Culture awarded David Zinman the title of Chevalier de l'Ordre des Arts et des Lettres, and in October 2002 he received the City of Zurich Art Prize for his outstanding artistic efforts, making him the first conductor and the first non-Swiss recipient of this award. He last appeared with the New York Philharmonic in May 2009.

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The Modern Beethoven: A Philharmonic Festival/6

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Peter Serkin's appearances are made possible with generous support from **Donna and Marvin Schwartz**.

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David Zinman's appearance is made possible through the **Charles A. Dana Distinguished Conductors Endowment Fund**.

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The concerts on March 15–17 and 20 are sponsored by **Mitsui & Co.**

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Programs of the New York Philharmonic are supported, in part, by public funds from the **New York City Department of Cultural Affairs, New York State Council on the Arts**, and the **National Endowment for the Arts**.

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Tickets

Tickets for the **March 1–3 and 6** performances start at \$46; for **March 8, 10, and 13**, \$45; for **March 15–17 and 20**, \$41. Tickets for Open Rehearsals are \$18. Pre-Concert Talks are \$7; discounts are available for multiple concerts, students, and groups (visit nyphil.org/preconcert for more information). All other tickets may be purchased online at nyphil.org or by calling **(212) 875-5656**, 10:00 a.m. to 6:00 p.m., Monday through Saturday, and 12:00 noon to 5:00 p.m. on Sunday. Tickets may also be purchased at the **Avery Fisher Hall Box Office** or the **Alice Tully Hall Box Office** at Lincoln Center, Broadway at 65th Street. The Box Office opens at 10:00 a.m. Monday through Saturday, and at noon on Sunday. On performance evenings, the Box Office closes one-half hour after performance time; other evenings it closes at 6:00 p.m. A limited number of \$12.50 tickets for select concerts may be available through the Internet for students within 10 days of the performance, or in person the day of. Valid identification is required. To determine ticket availability, call the Philharmonic's Customer Relations Department at **(212) 875-5656**. [Ticket prices subject to change.]

For press tickets, call Lanore Carr in the New York Philharmonic Communications Department at (212) 875-5714, or e-mail her at carrl@nyphil.org.

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**THE MODERN BEETHOVEN: A PHILHARMONIC FESTIVAL
CONDUCTED BY DAVID ZINMAN**

Program I

Avery Fisher Hall

Thursday, March 1, 2012, 7:30 p.m.

Friday, March 2, 2012, 2:00 p.m.

Saturday, March 3, 2012, 8:00 p.m.

Tuesday, March 6, 2012, 7:30 p.m.

David Zinman, conductor

Peter Serkin, piano

Pre-Concert Talk (one hour before each concert) with Arbie Orenstein, author and professor of music at the Aaron Copland School of Music at Queens College

BEETHOVEN

Symphony No. 2

STRAVINSKY

Capriccio for Piano and Orchestra

BEETHOVEN

Symphony No. 7

**THE MODERN BEETHOVEN: A PHILHARMONIC FESTIVAL
CONDUCTED BY DAVID ZINMAN**

Program II

Avery Fisher Hall

Thursday, March 8, 2012, 7:30 p.m.

Saturday, March 10, 2012, 8:00 p.m.

Tuesday, March 13, 2012, 7:30 p.m.

David Zinman, conductor

Alisa Weilerstein, cello

Pre-Concert Talk (one hour before each concert) with composer/conductor Victoria Bond

BEETHOVEN

Symphony No. 8

BARBER

Cello Concerto

BEETHOVEN

Symphony No. 4

(more)

DAVID ZINMAN AND THE PHILHARMONIC AT NJPAC

New Jersey Performing Arts Center
Newark, New Jersey

Friday, March 9, 2012, 8:00 p.m.

David Zinman, conductor
Alisa Weilerstein, cello

BEETHOVEN	Symphony No. 8
BARBER	Cello Concerto
BEETHOVEN	Symphony No. 4

THE MODERN BEETHOVEN: A PHILHARMONIC FESTIVAL
CONDUCTED BY DAVID ZINMAN

Program III

Avery Fisher Hall

Thursday, March 15, 2012, 7:30 p.m.
Friday, March 16, 2012, 11:00 a.m.
Saturday, March 17, 2012, 8:00 p.m.
Tuesday, March 20, 2012, 7:30 p.m.

David Zinman, conductor
Gil Shaham, violin

Pre-Concert Talk (one hour before each concert) with Joelle Wallach, composer and visiting professor at College of Music, University of North Texas

BEETHOVEN	Symphony No. 1
HARTMANN	<i>Concerto funèbre</i> for Solo Violin and String Orchestra
BEETHOVEN	Symphony No. 3, <i>Eroica</i>

(more)

DAVID ZINMAN CONDUCTS A YOUNG PEOPLE'S CONCERT

Avery Fisher Hall

Saturday, March 17, 2012, 2:00 p.m.

David Zinman, conductor
Theodore Wiprud, host
Tom Dulack, scriptwriter and director
Voxare String Quartet*

Four Greats: Ludwig van Beethoven

BEETHOVEN	Selections from Symphony No. 1
HAYDN	Minuet from Symphony No. 96
BEETHOVEN	Scherzo from Symphony No. 3, <i>Eroica</i>
BEETHOVEN	Selection from <i>Grosse Fuge</i>
BEETHOVEN	Selection from Symphony No. 3, <i>Eroica</i>

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nyphil.org/newsroom, or by contacting the Public Relations Department:
(212) 875-5700 or PR@nyphil.org.