

NEW YORK PHILHARMONIC

Jaap van Zweden, Music Director

Wednesday, January 30, 2019, 7:30 p.m.

16,496th Concert

Open Rehearsal at 9:45 a.m.

Thursday, January 31, 2019, 7:30 p.m.

16,497th Concert

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Friday, February 1, 2019, 8:00 p.m.

16,498th Concert

Saturday, February 2, 2019, 8:00 p.m.

16,499th Concert

Jaap van Zweden, Conductor

Emanuel Ax, Piano

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This concert will last approximately one and three-
quarters hours, which includes one intermission.

**David Geffen Hall at Lincoln Center
Home of the New York Philharmonic**

**NEW
YORK
PHILHARMONIC**
January 30–February 2, 2019

Jaap van Zweden, Conductor
Emanuel Ax, Piano

MOZART (1756–91)

Symphony No. 1 in E-flat major, K.16 (1764)

Molto Allegro

Andante

Presto

HAYDN (1732–1809)

Piano Concerto in D major, Hob.XVIII: 11 (ca. 1780–84)

Vivace

Un poco adagio

Rondo all'Ungherese (Allegro assai)

EMANUEL AX

Intermission

STRAVINSKY (1882–1971)

Capriccio for Piano and Orchestra (1928–29, rev. 1949)

I. Presto

II. Andante rapsodico

III. Allegro capriccioso ma tempo giusto

(There are no pauses between movements.)

EMANUEL AX

MOZART

Symphony No. 41 in C major, K.551, Jupiter (1788)

Allegro vivace

Andante cantabile

Menuetto

Molto allegro

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Notes on the Program

By James M. Keller, Program Annotator, The Leni and Peter May Chair

Symphony No. 1 in E-flat major, K.16 **Symphony No. 41 in C major, K.551, Jupiter**

Wolfgang Amadeus Mozart

At the end of this concert, we will hear the Symphony No. 41 by Wolfgang Amadeus Mozart, a sublime masterpiece from 1788 that exemplifies why its composer occupies a spot on the very top rung of symphonic creation. But first, let us visit the trailhead of the path that led him there.

Mozart was five years old when he composed his first pieces, both for keyboard: an Andante in C major (K.1a) and an Allegro in F major (K.1c). In January 1762 he wrote his F-major Minuet (K.2), which beginning pianists still learn today, and he traveled with his violinist father (Leopold) and his also-precocious sister (Maria Anna, a.k.a. Nannerl, four-and-a-half years his elder) to perform for the Elector in Bavaria, not very far from their native Salzburg. That fall, they were off to Vienna to entertain the royals at Schönbrunn Palace; near the outset of that trip, Wolfgang played his first public recital, in Linz. By June 1763 the whole Mozart family — mother, father, and the two kids — felt ready to embark on a more extended tour. The youngsters performed in several Bavarian cities, Coblenz, Bonn, Cologne, Aix-la-Chapelle, Brussels, and Paris (where Wolfgang celebrated his eighth birthday) before reaching their principal destination, London, on April 23, 1764.

There, the Mozart siblings performed three times in the presence of King George III and the English court, offered recitals at aristocratic homes, and gave several public concerts. They were so warmly embraced in London that they could have remained and made good money, but Leopold decided

against it. He wrote to a friend in Salzburg, “I will not bring up my children in such a dangerous place (where the majority of the inhabitants have no religion and where one only has evil examples before one).” After 15 months in England, the Mozarts wended their way through the Netherlands, France, Switzerland, and Germany. They arrived back in Salzburg at the end of November 1766 — three-and-a-half years after they had left — having mingled with the rich and famous, endured serious illnesses, become savvy travelers, and turned heads everywhere.

In July 1764, during their stay in London, Leopold (as he reported in a letter) was overtaken by a “kind of native complaint, which

IN SHORT

Born: January 27, 1756, in Salzburg, Austria

Died: December 5, 1791, in Vienna

Works composed and premiered:

Symphony No. 1, composed in the second half of 1764; premiere unknown. Symphony No. 41, composed July 25 (at the earliest) through August 10, 1788; premiere unknown.

New York Philharmonic premieres and most recent performances:

Symphony No. 1, premiered March 30, 1933, Arturo Toscanini, conductor; most recently performed February 6, 1991, Zubin Mehta, conductor. Symphony No. 41, premiered January 13, 1844, Denis G. Etienne, conductor; most recently played November 30, 2013, Alan Gilbert, conductor

Estimated durations: Symphony No. 1, ca. 11 minutes; Symphony No. 41, ca. 35 minutes

is called a cold.” Fearing that such an ailment might develop into tuberculosis, he consulted multiple physicians; was “clystered, purged, and bled” by a Portuguese Jew whom he tried to convert to Christianity; and (with his family) removed to temporary lodgings in Chelsea, where the country air hastened his recovery during August and September. There, Nannerl recalled in 1799, after her brother’s death, Wolfgang “composed his first symphony with all the instruments,

above all with trumpets and drums. I had to sit by him and copy it out as he composed.”

There are no trumpets and drums in what is now known as Mozart’s **Symphony No. 1**, and the manuscript of this piece is not in Nannerl’s hand but rather in Wolfgang’s, with numerous corrections in Leopold’s. Probably the piece she remembered was not this one and should be considered missing. This Symphony in E-flat major was almost surely composed during Mozart’s London

The Prodigy

Wolfgang Amadeus Mozart so charmed Londoners during performances there that some apparently found it difficult to believe he was truly a child of eight. In 1765 the Hon. Daines Barrington, a lawyer, magistrate, philosopher and naturalist, set out on an investigation. He secured a copy of Wolfgang’s birth certificate, and, with Leopold Mozart’s permission, conducted a private interview with the boy. His findings, presented in a paper filed in the Royal Society’s 1770 *Philosophical Transactions*, include tests of the child’s ability to sight-read a full score, and to extemporize:



Mozart, ca. 1763, captured in an unattributed portrait

Happening to know that little Mozart was much taken notice of by Manzoli, the famous singer, who came to England in 1764, I said to the boy that I should be glad to hear an extemporary “Love Song” such as his friend Manzoli might choose in an opera.

The boy on this . . . looked back with much archness, and immediately began five or six lines of a jargon recitative proper to introduce a love song. He then played a symphony which might correspond with an air composed to the single word *Affetto*. . . it was really above mediocrity and shewed a most extraordinary readiness of invention.

The interview continued with additional examples of Wolfgang’s skill at the keyboard and grasp of compositional elements, until, Barrington wrote:

A favorite cat entered the room and Wolfgang left the harpsichord . . . nor could we bring him back for a considerable time. He would also sometimes run about the room with a stick between his legs by way of a horse.

visit, however. Whether it was really his first surviving symphony is likely though not certain. Nevertheless, it holds on to its traditional designation as his Symphony No. 1.

Leopold's emendations reflect sound judgment and are generally incorporated when this piece is played, which doesn't happen often. But his changes constitute details. At heart, this symphony is by Wolfgang, who demonstrates that he has mastered the structural logic of sonata form and the poignancy of harmonic suspensions in the first movement, achieves a lilting sense of gentility in the second, conveys dancing buoyancy in the third, and possesses a gift for effective orchestration throughout. The piece is not far removed from coeval three-movement symphonies by Carl Friedrich Abel and Johann Christian Bach, works Mozart admired in London. The difference was that those composers were respectively 41 and 29 years old in 1764, whereas Mozart was eight.

Mozart's biography contains such an amazing procession of experiences and achievements that it reads almost like an 18th-century novel. The story of his final three symphonies occupies a full chapter of this life-as-novel — unfortunately, one that falls not terribly far from its end. More than two centuries after they were written, these works — the Symphonies No. 39 in E-flat major, No. 40 in G minor, and **No. 41 in C major (*Jupiter*)** — continue to stand at the summit of the symphonic repertoire, where they keep company with a small and supremely select group of fellow-masterpieces by the A-list of composers.

Almost incredibly, all three of these symphonies were produced in the space of about nine weeks, in the summer of 1788: he began his Symphony No. 39 around the beginning of June, not quite a month after *Don Giovanni* was granted a lukewarm reception at its Vienna premiere, and went on to complete

the succeeding symphonies on July 25 and August 10. Each is a very full-scale work, comprising 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. That doesn't figure in the fact that he was writing other pieces at the same time, or that he was also giving piano lessons, tending a sick wife, enduring the death of a six-month-old daughter, entertaining friends, moving to a new apartment, and begging his fellow freemason Michael Puchberg for assistance that might help him through what was turning into an extended cash-flow crisis.

Mozart, of course, had no idea that these would be his last symphonies. He undoubtedly had every expectation of living well into the 19th century; and although that is not what happened, at least he had another three and a half years in which he might well have written further symphonies. But since he didn't, these three works stand as the summa of his achievement in symphonic music, and in their strikingly different characters one glimpses not only a drawing together of strands of development that had enriched his orchestral music to that point but also hints of what the future might have held.

These three symphonies have been minutely analyzed over the years — especially Nos. 40 and 41 — and they have proved so rich in their structural details that the analytical conversation continues at full force to this day. Still, words come with difficulty when one tries to discuss Mozart's final symphonies. One can dissect their harmonic structures, their deployment of themes, their contrapuntal subtlety, and the mastery of their instrumentation and yet fail to convey the exceptionally well-wrought personalities that each makes evident even at first hearing. In Symphony No. 41, the so-called

Jupiter, Mozart seems intent on showing off his sheer brilliance as an orchestral composer. Its emotional range is wide indeed, prefiguring the sort of vast expressive canvases that would emerge in the symphonies of Beethoven. In this work's finale, Mozart renders the listener slack-jawed through a breathtaking fugal display of quintuple invertible counterpoint, and that in itself may be viewed as looking both backward, to the sort of contrapuntal virtuosity we associate with Bach and Handel, and forward, to the dramatic power of fugue as demonstrated in many of the greatest compositions of Beethoven.

Although its premiere date is unknown, the *Jupiter* Symphony quickly earned a reputation as a work of exceptional qualities. In 1798 a reviewer for Leipzig's *Allge-*

meine musikalische Zeitung referred to Mozart's "formidable Symphony in C major, in which, as is well known, he came on a little too strong." But soon commentators adopted tones of almost universal adulation. By the time Georg Nikolaus von Nissen published his groundbreaking Mozart biography, in 1828, the tenor was firmly set. "His great Symphony in C with the closing fugue is truly the first of all symphonies," declared von Nissen. "In no work of this kind does the divine spark of genius shine more brightly and beautifully."

Instrumentation: Symphony No. 1 employs two oboes, two horns, and strings. Symphony No. 41 calls for flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

What's in a Name?

Mozart's **Symphony No. 41** is universally known among English-speaking music lovers as the *Jupiter* Symphony. As with so many musical nicknames, this one did not originate with the composer. There is no reason to doubt the account provided by the English composer and publisher Vincent Novello, who (along with his wife) visited Mozart's widow and son Franz Xaver in 1829 and reported:

Mozart's son said he considered the finale to his father's Sinfonia in C — which Salomon christened the Jupiter — to be the highest triumph of Instrumental Composition, and I agree with him.

This would have been the German violinist Johann Peter Salomon, remembered especially for having established himself as an impresario in London and who arranged Joseph Haydn's two stints in Great Britain in the 1790s. It rings true: the earliest concert programs to use the nickname were Scottish and English, and the first printed edition to slap the name on the title page was a piano transcription of the symphony published in London in 1823.



German violinist Johann Peter Salomon

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Piano Concerto in D major, Hob.XVIII: 11

Joseph Haydn

Joseph Haydn's lifetime corresponded to the period when the pianoforte superseded the harpsichord as the preeminent keyboard instrument. Scholars are inclined to believe that his earliest keyboard concertos were conceived for neither of those instruments, but rather for the organ. By the time he came to write this D-major Concerto, apparently in the early 1780s, pianos were widely available and admired; it seems likely that it was the piano Haydn had in mind when he composed it. A 1784 document finds Haydn urging his noble friend Marianne von Genzinger to trade in her harpsichord and buy herself a piano. Three years later he asked his publishing firm to advance funds so he could buy a new piano to use while composing a set of piano trios — possibly implying that “a new piano” would replace an old one he already owned. Precisely when pianos overtook harpsichords at the palaces of Haydn's employer, Prince Nikolaus Esterházy, remains an open question, but the best guess is that it was in the early 1780s, just when this concerto is thought to have been composed.

That Haydn had a strong appreciation for the keyboard is evident from his output of marvelous keyboard sonatas and beautifully crafted piano trios. Most of his early keyboard concertos seem to have been conceived more as chamber works than full-blown orchestral pieces. Unlike Mozart, he did not write keyboard concertos to spotlight his own abilities as a performer. Haydn was a capable pianist and he probably taught the instrument to various aristocrats of the Esterházy circle, but he was not a real virtuoso. Like many composers, he used the keyboard as a tool when drafting his music.

Mystery surrounds the origins of this concerto, which is almost certainly the last

Haydn wrote for a keyboard instrument. Its manuscript is lost, and for some reason Haydn failed to enter it in the personal catalogue he had kept since 1766. Nonetheless, there is no doubt that this dates from Haydn's full maturity. It was first published by the Viennese firm of Artaria, which ran an advertisement for it in the *Wiener Zeitung* of August 15, 1784. In July of that year the Parisian firm of Boyer had also announced the work's imminent publication. When Haydn offered the piece to an English publisher, in 1787, he learned that pirated editions had already appeared in that country. In fact, it became Haydn's most popular concerto during his lifetime, and by the time he died, in 1809, it had appeared in different editions purveyed by no fewer than eight publishing firms in five countries. Much excitement obviously attended this concerto's advent, but it is uncertain if Haydn wrote it with a specific virtuoso in mind, or anything else about its genesis. Recent speculation that it may

IN SHORT

Born: almost certainly on March 31, 1732, since he was baptized on April 1, in Rohrau, Lower Austria

Died: May 31, 1809, in Vienna

Work composed: sometime prior to its publication in 1784

World premiere: unknown

New York Philharmonic premiere: March 25, 1926, Wilhelm Furtwängler, conductor, Wanda Landowska, soloist

Most recent New York Philharmonic performance: June 22, 2013, Alan Gilbert, conductor, Emanuel Ax, soloist

Estimated duration: ca. 18 minutes

have been played by Fräulein von Hartenstein, a pupil of the composer Leopold Kozeluch, at a private concert in Vienna on February 28, 1780, is based on evidence that seems far from iron-clad.

It has long been an audience favorite, thanks to its sparkling keyboard writing and its general sense of energy. The late Haydn scholar H.C. Robbins Landon wrote that this piece

has always won the hearts of audiences, and not because it is (as it were) forced on them by the soloists. They have an enormous repertoire from which to choose, including the 18th century, and this Haydn Concerto is popular because the music is popular.

In our century, this work has garnered something of a reputation as student repertoire; yet, as with any worthy music, the better the player plays, the better the outcome. It is a welcome event when a soloist with the mature capabilities and insight of Emanuel Ax chooses to perform this delightful piece for no reason apart from its delightfulness.

Instrumentation: two oboes, bassoon, two horns, and strings, in addition to the solo piano.

An earlier version of this note appeared in the program books of the San Francisco Symphony and is reprinted by permission.

Listen for . . . the “Rondo in Hungarian Style”

Author H.C. Robbins Landon, writing in *Haydn: Chronical and Works*, vol. II (1978) noted that the composer had flirted with Gypsy (Hungarian) music in his great String Quartet in D major from Op. 20, No. 4, but this “Rondo all’Ungherese”

is a tour de force of breathtaking originality and sweep. We seem to see the dancing figures, whirling before our eyes in front of the campfire on those endless, lonely Hungarian plains, the charm and slightly forbidding aspect of which have captivated any Western visitor of perception and imagination. Haydn displays what must have been his encyclopaedic knowledge of Gypsy folk melodies, with their repeated phrases of hypnotic force, their chain trills (the section in the minor), syncopations, the typical “biting” grace notes.

Robbins Landon reported that it is a tradition that continues to flourish, with inevitable outside influences, in Hungary and Burgenland, the province where an Esterházy castle was located, adding:



Young Hungarian dancers continue a tradition

Haydn performed a unique service (a) in writing down these fascinating Balkan melodies and (b) introducing them into “art music” and thus saving them for posterity’s delight and emulation.

Capriccio for Piano and Orchestra

Igor Stravinsky

Igor Stravinsky felt no compunction about adding to the literature of such time-honored genres as the symphony or the concerto; but, radical musical thinker that he was, he allowed himself the leeway to rethink basic assumptions when he did involve himself in those classic types. His list of works includes three items “in the piano concerto line,” but each departs in an obvious way from the classic formula of a piano concerto. The one he actually titled Concerto (from 1923–24) is indeed a piano concerto, but the accompanying ensemble consists only of winds, timpani, and double bass, rather than a standard symphony orchestra. The work he originally named Concerto for Piano and Groups of Instruments was re-titled Movements (1958–59), and its serial processes do not involve the contrast between piano and “accompanying” ensemble one expects in a concerto.

In between those two he wrote the Capriccio (1928–29), in which the piano does play a concertante role but also works within a framework of contrasting orchestral units that harks back to the make-up of a Baroque concerto grosso. Stravinsky had been in demand as a soloist in his Concerto since unveiling it several years earlier, and this emboldened him to have a go at another work in which he might showcase himself as pianist. Or, as he put it in his *Autobiography*:

I had so often been asked in the course of the last few years to play my Concerto ... that I thought that it was time to give the public another work for piano and orchestra. That is why I wrote another concerto, which I called Capriccio, that name seeming to indicate best the character of the music. I had in mind the definition of a capriccio given by Praetorius, the celebrated musical au-

thority of the eighteenth [sic] century. He regarded it as a synonym of the *fantasia*, which was a free form made up of fugato instrumental passages. This form enabled me to develop my music by the juxtaposition of episodes of various kinds which follow one another and by their very nature give the piece that aspect of caprice from which it takes its name.

He shared his work-in-progress with Sergei Prokofiev and Ernest Ansermet when they dropped in to visit him during the summer of 1928, explaining that he was deriving inspiration from the music of Carl Maria von Weber. (In *Dialogues and a Diary*, he observed that Weber’s piano sonatas “may have exercised a spell over me at the time I composed my *Capriccio*; a specific rhythmic device in the *Capriccio* may be traced to Weber, at any rate.”) Prokofiev passed on word to his friend Nikolai Miaskovsky, saying that Stravinsky

IN SHORT

Born: June 17, 1882, in Oranienbaum, now Lomonosov, near St. Petersburg, Russia

Died: April 6, 1971, in New York City

Work composed: December 1928–November 9, 1929; revised slightly in 1949

World premiere: December 6, 1929, at the Salle Pleyel, Paris, by the Paris Symphony Orchestra, Ernest Ansermet, conductor, with the composer as soloist

New York Philharmonic premiere: January 14, 1937, with the composer as conductor, Beveridge Webster, soloist

Most recent New York Philharmonic performance: March 6, 2012, David Zinman, conductor, Peter Serkin, soloist

Estimated duration: ca. 18 minutes

was determined not to call it a concerto so as to avoid a repeat of the charges of insufficient virtuosity that critics had leveled at his earlier piano concerto. He was thinking of calling it a divertimento until (according to Prokofiev) he learned that Prokofiev and Miaskovsky were both writing pieces under that title just then, at which point he veered away from that idea, too.

Stravinsky began by composing the third movement, the *Allegro capriccioso*; the idea of “capriccio” was therefore embedded in the score from the outset. Capricious this music surely is, and irreverent, too, leaping about with Jazz Age abandon. The first movement is not less rambunctious; after an exchange of pompous, Tchaikovskian outbursts at the beginning, it settles into rhythmic punchiness and stops just short of a tango. The second movement is perhaps the most surprising of all. Its somber

beginning quickly yields to a double-reed texture that begs comparison to the deep-oboee writing of Bach’s *Passions*, but then a central section erupts in hysterical panic. Francis Poulenc wrote an admiring review of the *Capriccio* in 1931, and obviously its content stuck with him. He all but quoted a couple of passages in his own concertos, particularly in his *Organ Concerto* of 1938. Another admiring composer was Virgil Thomson, who judged Stravinsky’s *Capriccio* to be “jolly and brilliant.”

Instrumentation: three flutes (one doubling piccolo), two oboes and English horn, two clarinets (one doubling E-flat clarinet and one doubling bass clarinet), two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings (including a “concertino” group of solo violin, viola, cello, and bass), in addition to the solo piano.

Stravinsky and His Conductors

An entire book could be devoted to Stravinsky’s run-ins with conductors. For some reason, his *Capriccio* engendered more than its fair share of abrasive encounters, even giving rise to hurtful incidents involving his devoted champions Ernest Ansermet and Charles Munch. Since Stravinsky was preternaturally suspicious of Germans, it comes as no surprise that one of his Teutonic colleagues, Wilhelm Furtwängler, also came in for a rough assessment, as reported in *Themes and Episodes* (1966), one of the memoirs he prepared with his amanuensis, Robert Craft:

When I played my piano concerto under Furtwängler’s direction in Leipzig and in Berlin, he was at the height of his reputation (“the last of the great tradition,” people were saying, though I thought myself it would be better to call him the first of the small). ... A few years after the Berlin performance, while on vacation in the Villa d’Este at Como, I received a telegram from Furtwängler requesting first-performance rights to my *Capriccio*. I replied that the piece had already been played twenty times (this was in 1931), but that he was welcome to play it for the twenty-first. I blame his telegram, and my less than perfect sobriety, for the misdemeanor that has troubled my conscience, though slightly, in the years since. That night, walking between a pair of “Greek” statues on one of the Villa’s garden paths, I saw that the marble figures were covered with tourists’ signatures, and took a pen myself and scrawled WILHELM VON DER FURTWÄNGLER on the *gluteus maximus* of the most obviously ersatz Apollo.



Stravinsky and Furtwängler, in an undated photo

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Lawrence Tarlow

Principal

Sandra Pearson**

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

Stanley Drucker

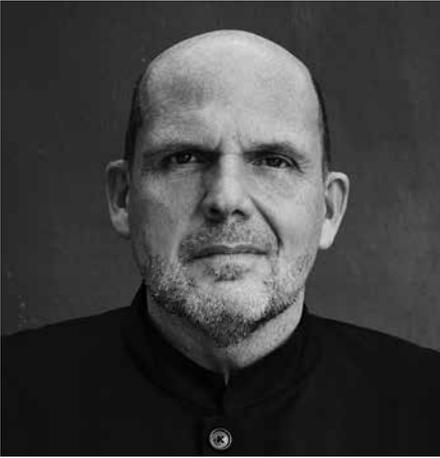
Zubin Mehta

Citi. Preferred Card of the New York Philharmonic.

Emirates is the Official Airline of the New York Philharmonic.

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**, and the **New York State Council on the Arts**, with the support of Governor Andrew Cuomo and the New York State Legislature.

The Artists



Conductor **Jaap van Zweden** has become an international presence on three continents over the past decade. The 2018–19 season marks his first as the 26th Music Director of the New York Philharmonic. He continues as Music Director of the Hong Kong Philharmonic and this season guest conducts the Leipzig Gewandhaus Orchestra, Amsterdam's Royal Concertgebouw Orchestra, Munich Philharmonic, Orchestre de Paris, San Francisco Symphony, and Dallas Symphony Orchestra, where he is Conductor Laureate. He has guest conducted the Chicago Symphony Orchestra, The Cleveland Orchestra, Los Angeles Philharmonic, Vienna Philharmonic, Berlin Philharmonic, Orchestre national de France, and London Symphony Orchestra.

In his inaugural season as New York Philharmonic Music Director, Jaap van Zweden conducts five World Premieres and symphonic cornerstones, and presides over three season pillars that contextualize music through programs complemented by city-wide collaborations. *Music of Conscience* explores composers' responses to the social issues of their time, with music by Beethoven, Shostakovich, John Corigliano, and David Lang. *New York Stories: Threads of Our City* looks at musical expressions of the immigrant experience in New York, centered on a premiere by Julia Wolfe. *The Art of Andriessen* spotlights the music of Dutch

composer Louis Andriessen. He also welcomes New Yorkers to *Phil the Hall*, for community and service professionals; the Annual Free Memorial Day Concert; and the Concerts in the Parks, Presented by Didi and Oscar Schafer.

Jaap van Zweden's acclaimed recordings include Philharmonic performances of Beethoven's Symphonies Nos. 5 and 7, released in February 2018, launching the Philharmonic's partnership with Decca Gold, Universal Music Group's newly established US classical music label. In 2018 he completed a four-year project with the Hong Kong Philharmonic and Naxos, conducting and recording the first-ever performances in Hong Kong of Wagner's *Ring Cycle*; his performance of *Parsifal* earned him the prestigious Edison Award for Best Opera Recording in 2012.

Born in Amsterdam, Jaap van Zweden was appointed at age 19 as the youngest-ever concertmaster of the Royal Concertgebouw Orchestra. He began his conducting career almost 20 years later, in 1996, and was named *Musical America's* Conductor of the Year in 2012. He is Honorary Chief Conductor of the Netherlands Radio Philharmonic, where he served as Chief Conductor (2005–13), and former Chief Conductor of the Royal Flanders Orchestra (2008–11).

In 1997 Jaap van Zweden and his wife, Aaltje, established the Papageno Foundation to support families of children with autism. Today, the Foundation focuses on the development of children and young adults with autism by providing in-home music therapy; developing funding opportunities for autism programs; opening the Papageno House in 2015 (with Her Majesty Queen Maxima in attendance), where young adults with autism live, work, and participate in the community; and creating a research center in the Papageno House for early diagnosis and treatment of autism and analyzing the effects of music therapy on autism. Most recently, the Foundation launched the app TEAMPapageno, which allows children with autism to communicate with each other through music composition.



with concerts in Vienna, Paris, and London in support of their recent release of Brahms's Piano Trios for Sony Classical. In the US he returns to the orchestras in Cleveland, Chicago, New York, Philadelphia, San Francisco, Los Angeles, Minneapolis, Washington, Detroit, Pittsburgh, Nashville, and Portland, and concludes the season with a recital at Carnegie Hall. In Europe he can be heard in Munich, Amsterdam, Berlin, Rome, Vienna, London, and on tour with the Budapest Festival Orchestra in Italy.

Mr. Ax has been a Sony Classical exclusive recording artist since 1987. He has received Grammy Awards for two volumes of his cycle of Haydn's piano sonatas, and made a series of Grammy-winning recordings of Beethoven and Brahms sonatas for cello and piano with Yo-Yo Ma. In the 2004–05 season, Mr. Ax contributed to an International Emmy Award-winning BBC documentary commemorating the Holocaust that aired on the 60th anniversary of the liberation of Auschwitz. In 2013 his recording *Variations* received the Echo Klassik Award for Solo Recording of the Year (19th-century music / piano).

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

Pianist **Emanuel Ax** has a long association with the New York Philharmonic, including being named an Honorary Member of the Society, and serving as the 2012–13 season Mary and James G. Wallach Artist in Residence. Born in modern day Lvov, Poland, he moved to Winnipeg, Canada, with his family when he was a young boy. Mr. Ax made his New York debut in the Young Concert Artists Series, and in 1974 won the first Arthur Rubinstein International Piano Competition in Tel Aviv. In 1975 he won the Michaels Award of Young Concert Artists, followed four years later by the Avery Fisher Prize.

In partnership with Leonidas Kavakos and Yo-Yo Ma, Mr. Ax began the current season

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 up to 50 million music lovers through live concerts in New York and around the world, international broadcasts, albums and digital recordings, and education programs. In 2018–19 Jaap van Zweden begins his tenure as the 26th Music Director, and the Orchestra expands its connection to New York City. Maestro van Zweden leads five World Premieres — by Ashley Fure, Conrad Tao, Louis Andriessen, Julia Wolfe, and David Lang — and core symphonic masterworks; presides over *Music of Conscience*, *New York Stories: Threads of Our City*, and *The Art of Andriessen*; and welcomes New York’s community and service professionals to *Phil the Hall*.

The New York Philharmonic has commissioned and / or premiered works by leading composers from every era since its founding in 1842. Highlights include Dvořák’s *New World* Symphony; Gershwin’s Concerto in F; John Adams’s Pulitzer Prize–winning *On the Transmigration of Souls*, dedicated to the victims of 9/11; Esa-Pekka Salonen’s Piano Concerto; Wynton Marsalis’s *The Jungle* (Symphony No. 4); and Anna Thorvaldsdóttir’s *Metacosmos*. The Philharmonic introduces two new-music series in the 2018–19 season.

A resource for its community and the world, the New York Philharmonic complements annual free concerts across the city — including the Concerts in the Parks, Presented by Didi and Oscar Schafer — with Philharmonic Free Fridays and education projects including the famed Young People’s Concerts. Committed to developing tomorrow’s orchestral musicians, the Philharmonic established the Shanghai

Orchestra Academy Partnership and a residency partnership with the University Musical Society of the University of Michigan. Renowned around the globe, the Orchestra has appeared in 432 cities in 63 countries. Highlights include the 1930 tour of Europe; the 1959 tour of the USSR; the 2008 visit to Pyongyang, DPRK, the first there by an American orchestra; and the Orchestra’s debut in Hanoi, Vietnam, in 2009.

A media pioneer, the Philharmonic has made more than 2,000 recordings since 1917, and was the first major American orchestra to offer downloadable concerts, recorded live. The Philharmonic launched its partnership with Decca Gold, Universal Music Group’s newly established US classical music label, in February 2018. In 2016 it produced its first-ever Facebook Live concert broadcast, reaching more than one million online viewers through three broadcasts that season. The Orchestra’s extensive history is available free online through the New York Philharmonic Leon Levy Digital Archives, which comprises approximately three million pages of documents, including every printed program since 1842, plus scores and parts marked by past musicians and Music Directors, such as Mahler and Bernstein.

Founded in 1842 by local musicians led by American-born Ureli Corelli Hill, the New York Philharmonic is the oldest symphony orchestra in the United States, and one of the oldest in the world. Notable figures who have conducted the Philharmonic include Tchaikovsky, Richard Strauss, Stravinsky, Copland, and Mitropoulos. Jaap van Zweden becomes Music Director in 2018–19, succeeding musical leaders including Alan Gilbert, Maazel, Masur, Zubin Mehta, Boulez, Bernstein, Toscanini, and Mahler.