

Alan Gilbert
Music Director



OCTOBER 5–7, 2011

Wednesday, October 5, 2011, 7:30 p.m.

15,242nd Concert

Open rehearsal at 9:45 a.m.

Thursday, October 6, 2011, 7:30 p.m.

15,243rd Concert

This concert is dedicated to **William S. Beinecke**
for his support of the Leonard Bernstein Circle.

Friday, October 7, 2011, 11:00 a.m.

15,244th Concert

Alan Gilbert, Conductor and Violin
(New York Philharmonic solo debut)
Frank Peter Zimmermann, Violin

CREDIT SUISSE
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Alan Gilbert, Music Director, holds
The Yoko Nagae Ceschina
Chair.

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

Frank Peter Zimmermann is the
The Mary and James G. Wallach
Artist-in-Residence.



Avery Fisher Hall at Lincoln Center
Home of the New York Philharmonic

Exclusive Timepiece of the New York Philharmonic

October 2011 27

New York Philharmonic

Alan Gilbert, Conductor and Violin (New York Philharmonic solo debut)
Frank Peter Zimmermann, Violin

J.S. BACH

(1685–1750)

Concerto for Two Violins in D minor, BWV 1043

(ca. 1720)

Vivace

Largo ma non tanto

Allegro

FRANK PETER ZIMMERMANN

ALAN GILBERT

BERG

(1885–1935)

Violin Concerto (1935)

Andante — Allegretto

Allegro — Adagio

FRANK PETER ZIMMERMANN

Intermission

BRAHMS

(1833–97)

Symphony No. 3 in F major, Op. 90 (1882–83)

Allegro con brio

Andante

Poco allegretto

Allegro — Un poco sostenuto

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Please be sure that your cell phones and electronic devices have been silenced.

Alan Gilbert on This Program

This concert introduces the 2011–12 season Mary and James G. Wallach Artist-in-Residence, someone who is already very close to the Orchestra and a wonderful friend of mine: the great violinist Frank Peter Zimmermann. He is truly a complete musician; his interest in music is probing and deep, and he has a staggering ability to bring his unique brand of clarity – there is a sense of inevitability and absolute purity – to every piece he performs. The experience he provides is very direct, and that can only happen because his musicality is so intense and his technical ability is so consummate. That will be true in the two very different pieces he is playing today, one by Bach, one by Berg.

These join music by Brahms to create our version of “The Three Bs.” It’s a serious program, but I would say that although this music is sad, it can be seen as ultimately optimistic. The Berg Violin Concerto was written in memory of a dead child, but the composer makes use of a famous Bach chorale at the end of the work to represent the soul ascending, and so it concludes with a poignant, spiritually peaceful expression.

The Brahms Third Symphony – which I love, perhaps the most of all of Brahms’s symphonies – traces a parallel emotional trajectory. The piece is introspective and quite sad, and is rich with an ambiguity that makes it particularly special. It lives on the cusp of F major and F minor (and, on a very simple level, one can say that major is often a happy key and that the minor mode denotes sadness). The last movement actually goes very far on the side of defiance, but it ultimately resolves peacefully, ending quietly in F major in a way that is, I feel, uplifting.



Notes on the Program

By James M. Keller, Program Annotator

The Leni and Peter May Chair

Concerto for Two Violins in D minor, BWV 1043

Johann Sebastian Bach

The origins of Bach's D-minor Concerto for Two Violins are shrouded in uncertainty. One of today's leading Bach scholars, Christoph Wolff, believes that this work dates from the composer's years in Leipzig, where he lived from 1723 until the end of his life. This is a minority opinion, however, and most musicologists support the idea that it is a product of Bach's time in Cöthen, where he was employed immediately prior to his move to Leipzig.

Johann Sebastian Bach was 32 years old when he became Kapellmeister (i.e., music director) at the Court of Prince Leopold of Anhalt in Cöthen, in December 1717. It was a big decision for the composer, who already had a perfectly good job as orchestra leader for the Duke of Weimar, where

he had worked since 1708. Accepting the new position was personally disruptive quite beyond the fact that it entailed moving Bach's quickly growing family the distance of about 60 miles; the Duke, in fact, refused to accept Bach's resignation and had him held under arrest for a month before he finally relented and let his orchestra leader go. Still, the offer

was desirable: in addition to musical inducements, there was Leopold's practically unbeatable financial proposal. Bach would be the second-highest-paid employee of the entire court, and Bach's wife would be paid half as much to serve as a singer — an offer the Bachs could hardly refuse.

Unfortunately, Bach's nearly six and a half years spent in Cöthen would not be entirely happy. His wife died in 1720, leaving him a single father of seven children. However, he remarried a year and a half later and generally prospered, moving on only when he was offered the prestigious position of cantor of the city of Leipzig, in 1723.

The D-minor Concerto for Two Violins comes down to us not in full score, but in a set of manuscript parts that were written out jointly by Bach, his son Carl Philipp Emanuel, his son-in-law Johann Christoph Altnikol, and his student Johann Ludwig Krebs. Bach

In Short

Born: March 21, 1685, in Eisenach, Germany

Died: July 28, 1750, in Leipzig

Work composed: probably ca. 1720 in Cöthen

World premiere: No information is available concerning the early performance history of this work.

New York Philharmonic premiere: December 10, 1881, Theodore Thomas, conductor, Hermann Brandt and Richard Arnold, soloists

Most recent New York Philharmonic performance: July 14, 2008, in Brooklyn's Prospect Park, Alan Gilbert, conductor, Sheryl Staples and Michelle Kim, soloists

Estimated duration: ca. 17 minutes

later arranged the piece in a version for two harpsichords and strings (BWV 1062), just as he did with many of his Cöthen concertos, in order to breathe new life into them for performances in Leipzig.

In this work the two violinists are equal soloists, sharing their musical material in close alternation. The opening movement (*Vivace*) begins with a fugal exposition in the orchestra, to which the solo violins respond (as a team) with a passage in which fluid melodic runs are given a memorable contour by sudden leaps of a tenth. The concerto's *Largo ma non tanto* provides a particularly fine example of Bach's ability to make time seem to stop while the players weave a magical tapestry from threads of poignancy, resignation, and tenderness. Anything would seem an intrusion after such a slow movement, but Bach offers an unusually blustery finale.

Bach as Violinist

Bach was renowned in his day as a keyboard virtuoso, but he was also a skilled violinist. His father, Johann Ambrosius Bach, had been a professional violinist in Erfurt and Eisenach (where Johann Sebastian was born), so the composer grew up surrounded by the sounds of the violin. It was as a violinist that he obtained his first professional appointment, at Weimar in 1703, and when he died 47 years later he left in his estate a violin built by Stainer — probably the luthier Jacob Stainer whose instruments are still prized today. Bach's son Carl Philipp Emanuel, recalled in a 1774 biography of his father:

From his youth up to fairly old age he played the violin purely and with a penetrating tone and thus kept the orchestra in top form, much better than he could have from the harpsichord. He completely understood the possibilities of all stringed instruments.

Instrumentation: two solo violins plus an orchestra of strings (two violin parts and one viola part) with continuo (here realized by harpsichord, cellos, and basses).

Angels and Muses

The realm of Prince Leopold of Anhalt in Cöthen (1694–1728) may have been small (with only 5,000 subjects), but the prince's passion for music was boundless. He was himself a reasonably accomplished performer on the viola da gamba, and he traveled to France, England, Italy, and the Netherlands to polish his skills not only as a gambist, but also as a violinist and harpsichordist. As a teenager Leopold had convinced his mother to start hiring a musical staff with whom he could play chamber music when he was at home in Cöthen; by the time he assumed the throne himself, the assemblage had grown into a full-fledged *collegium musicum* — essentially an orchestra. Then, when Friedrich Wilhelm I, King of Prussia, arranged to put more money into military spending, Leopold had his pick of the newly unemployed musicians who had played in the king's orchestra.

In 1717 Prince Leopold offered Johann Sebastian Bach the position of music director. While Bach's circumstances in Weimar were good, this invitation was irresistible. In addition to financial inducements, the Prince could offer him a professional ensemble of three violinists, a cellist, a double-bassist, two flutists, an oboist, a bassoonist, two trumpeters, a timpanist, an organist, and three singers; their numbers could be augmented by several amateur musicians who held other positions at his court. Further, because Prince Leopold adhered to the Reformed faith, his church services did not require elaborate music, thereby allowing his music director to spend most of his time writing secular instrumental pieces, such as sonatas, concertos, and orchestral suites.



Prince Leopold of Anhalt

Violin Concerto

Alban Berg

In February 1935 the violinist Louis Krasner asked the 50-year-old Alban Berg to compose a concerto. At first Berg expressed no interest in Krasner's request; at that moment he was completely absorbed in the composition of his opera *Lulu*. It seemed unlikely that Krasner's dream would be fulfilled.

However, the idea had intrigued Berg, not least because of Krasner's argument that what twelve-tone music really needed in order to become popular was a genuinely expressive, heartfelt piece in an audience-friendly genre like a concerto. Then, too, the generous commission of \$1,500 that Krasner offered would go a long way and was sorely tempting. In spite of himself, Berg started making tentative stabs toward writing a work such as Krasner envisaged, and he accepted the commission.

That spring the composer received word that on April 22 Manon Gropius — the 18-year-old daughter of Alma Mahler-Werfel (Gustav Mahler's widow) and the well-known architect Walter Gropius — had died of polio. Berg had adored the girl, and he resolved to compose a musical memorial. "Before this terrible year has passed," he wrote in a letter to Alma, "you and Franz [Werfel, her current husband] will be able to hear, in the form of a score which I shall dedicate 'to the memory of an angel,' that which I feel and today cannot express."

Berg immediately turned his entire focus to the violin concerto, left off work on the final act of *Lulu* (which he would never complete), and moved to a summer cottage on the Wörthersee in the southern Austrian province of Kärnten (Carinthia). Mahler had built a summer getaway at Maiernigg on the lake's southern shore, and — as Berg pointed out — Brahms had written much of *his* Violin Concerto while staying at a hotel on the northern side.

Berg worked feverishly on the concerto. Normally he required two years to write a large-scale work; in contrast, he substantially finished the Violin Concerto within two and a half months, though he would take another month to finish writing out the full score. At the head of the manuscript he inscribed "To the Memory of an Angel," just as he had promised. The name of Louis Krasner was also appended to the score as dedicatee. (Krasner, who would live to the age of 91, was near the beginning of a long career: in addition to introducing Berg's Violin Concerto, he would go on to premiere concertos by Schoenberg, Alfredo Casella, and Roger Sessions.)

In Short

Born: February 9, 1885, in Vienna, Austria

Died: December 24, 1935, in Vienna

Work composed: late April–August 11, 1935

World premiere: April 19, 1936, Hermann Scherchen (substituting for Anton Webern), conducting the Orquesta Pau Casals, at the International Society for Contemporary Music Festival in Barcelona, Louis Krasner, soloist; that performance had been preceded by a private run-through for an invited audience

New York Philharmonic premiere: December 15, 1949, Dimitri Mitropoulos, conductor, Joseph Szigeti, soloist

Most recent New York Philharmonic performance: March 20, 2010, Christoph Eschenbach, conductor, Pinchas Zukerman, soloist

Estimated duration: ca. 27 minutes

This piece, Berg's only solo concerto, evolved according to the twelve-tone principles that he had learned at the knee of Arnold Schoenberg and championed as only a great composer could – which is to say, by using those principles as a means toward articulating a unique world of expression. Within his tone row, Berg chooses to emphasize those pitches that correspond to the open strings of the violin, yielding a harmonic basis that makes perfect sense in terms of the forces involved.

In a tragic turn, the Violin Concerto was to be his last completed work. Shortly after composing it, Berg was annoyed by an abscess

on his back, presumably the result of an insect bite. Treatment proved ineffective and blood poisoning set in. He died at the end of the year in which he composed his concerto, one day before Christmas.

Instrumentation: two flutes (both doubling piccolo), two oboes (one doubling English horn), three clarinets (one doubling alto saxophone) and bass clarinet, two bassoons and contrabassoon, four horns, two trumpets, two trombones, tuba, timpani, bass drum, cymbals, snare drum, low tam-tam, high gong, triangle, harp, and strings, in addition to the solo violin.

Listen for ... the Chorale

Berg's Violin Concerto concludes with a **set of variations on the Lutheran chorale** "Es ist genug! Herr, wenn es Dir gefällt" ("It is enough! Lord, when it pleases you"). As he was composing the piece, Berg discovered that the final four notes of his tone row corresponded exactly with the opening notes of that chorale's melody, which he knew through its harmonization in Bach's Cantata No. 60. The chorale melody begins with a succession of three whole tones, which together describe the interval of the augmented fourth – the tritone, anciently forbidden as the "devil in music."

Bach:



ADAGIO
♩ = ca. 54

Berg:



mp, *ma deciso* - - - - - *doloroso* - - - - -
[Es ist ge - nug! Herr, wenn es Dir ge - fällt]

Berg realized that his current project enjoyed not just a musical connection to the chorale, but a poetic one as well, since the text of the chorale supremely expressed an emotion he was endeavoring to articulate about Manon Gropius's inevitable resignation to untimely death:

It is enough!
Lord, when it pleases you
Unshackle me at last.
My Jesus comes;
I bid the world goodnight
I travel to the heavenly home.
I surely travel there in peace,
My troubles left below.
It is enough! It is enough!

Symphony No. 3 in F major, Op. 90

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 would pass before Brahms finally signed off on his First Symphony. Three symphonies would follow 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, the shortest of Brahms's symphonies, though introspective and idyllic on the whole, mixes in a hefty dose of heroism.

With his Fourth Symphony, Brahms achieved a work of almost mystical transcendence born of opposing emotions: melancholy and joy, severity and rhapsody, solemnity and exhilaration.

Brahms did much of his best work during his summer vacations, which he usually spent in the bucolic Austrian countryside. The summer of 1883, when he completed his Third Symphony, was spent in the

town of Wiesbaden, a spa resort along the Rhine some 20 miles west of Frankfurt. Perhaps that is why the opening of the piece seems strongly reminiscent of the opening of Robert Schumann's Symphony No. 3, *Rhenish*, which was composed in 1850 in Düsseldorf, another city on the Rhine.

Although Brahms was widely respected by the time he wrote his Third Symphony, he was also quite accustomed to critical disparagement and to a half-hearted reception of his new works. He knew that his music would not be to the taste of audiences who preferred the Music of the Future style of Wagner, Liszt, Bruckner, and their partisans. The Futurists did make their displeasure known at the work's premiere, but on the whole Brahms was quite taken aback by the warmth with which everyone else greeted his latest piece. Indeed, it was not accepted with mere respect; it scored a palpable hit. Suddenly, orchestras outside Vienna began to clamor for Brahms, and he had to admit to himself that he now occupied a plateau of higher prestige than he had previously glimpsed in his career. The composer had an irascible streak, and he

In Short

Born: May 7, 1833, in Hamburg, Germany

Died: April 3, 1897, in Vienna, Austria

Work composed: 1882–83

World premiere: November 9, 1883, with the composer and Ignaz Brüll playing a two-piano reduction for a private gathering of friends in Vienna; the full orchestral version premiered on December 2, 1883, Hans Richter conducting the Vienna Philharmonic

New York Philharmonic premiere: November 15, 1884, Theodore Thomas, conductor

Most recent New York Philharmonic performance: October 28, 2008, David Robertson, conductor

Estimated duration: ca. 37 minutes

occasionally expressed irritation over the fact that the Third Symphony was overshadowing others of his compositions that he felt also deserved attention. Still, he accepted his triumph as generally a good thing.

Early on, Brahms's Third Symphony acquired a reputation as an equivalent to Beethoven's Third, the *Sinfonia eroica*, a comparison that may strike many listeners as odd. According to the powerful Viennese critic and champion of Brahms, Eduard Hanslick, the idea was planted by Hans Richter, who conducted the premiere. "In a gracious toast," Hanslick reported,

Hans Richter recently christened the new symphony "Eroica." Actually, if one were to call Brahms's First Symphony the "Appassionata" and the second the "Pastoral," then the new symphony might well be

called the "Eroica." ... The Symphony No. 3 is really something new. It repeats neither the unhappy fatalism of the First, nor the cheerful idyll of the Second; its foundation is self-confident, rough and ready strength. The "heroic" element in it has nothing to do with anything military, nor does it lead to any tragic dénouement, such as the Funeral March of Beethoven's "Eroica." Its musical characteristics recall the healthy soundness of Beethoven's second period, never the eccentricities of his last. And here and there are suggestions of the romantic twilight of Schumann and Mendelssohn.

Instrumentation: two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

The Work at a Glance

Clara Schumann (the widow of Robert Schumann) was Brahms's most vocal early champion and remained close to the composer throughout her life. She was often the first person to hear his new works as they emerged. Her reaction to the Third Symphony, conveyed in a letter to Brahms on February 11, 1884, was little short of euphoric:

I don't know where this letter will find you, but I can't refrain from writing it because my heart is so full. I have spent such happy hours with your wonderful creation ... that I should like at least to tell you so. What a work! What a poem! What a harmonious mood pervades the whole! All the movements seem to be of one piece, one beat of the heart, each one a jewel! From start to finish one is wrapped about with the mysterious charm of the woods and forests. I could not tell you which movement I loved most. In the first I was charmed straight away by the gleams of dawning day, as if the rays of the sun were shining through the trees. Everything springs to life, everything breathes good cheer, it is really exquisite! The second is a pure idyll; I can see the worshippers kneeling about the little forest shrine, I hear the babbling brook and the buzz of insects. There is such a fluttering and a humming all around that one feels oneself snatched up into the joyous web of Nature. The third movement is a pearl, but it is a gray one dipped in a tear of woe, and at the end the modulation is quite wonderful. How gloriously the last movement follows with its passionate upward surge! But one's beating heart is soon calmed down again for the final transfiguration which begins with such beauty in the development motif that words fail me!



Clara Schumann, ca. 1889

New York Philharmonic

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

HONORARY MEMBERS OF THE SOCIETY

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Instruments made possible, in part, by

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Steinway is the Official Piano of the New York Philharmonic and Avery Fisher Hall.

The Artists



Music Director **Alan Gilbert**, The Yoko Nagae Ceschina Chair, began his tenure at the New York Philharmonic in September 2009, launching what *New York* magazine called “a fresh future for the Philharmonic.” His creative approach to programming combines works in fresh and innovative ways, and he has developed artistic partnerships, including the positions of The Marie-Josée Kravis Composer-in-Residence and The Mary and James G. Wallach Artist-in-Residence; an annual three-week festival; and *CONTACT!*, the new-music series. The first native New Yorker to hold the post, he has sought to make the Orchestra a point of civic pride for the city as well as for the country.

During the 2011–12 season Alan Gilbert conducts world premieres, three Mahler symphonies, a residency at London’s Barbican Centre, tours to Europe and California, and a season-concluding musical exploration of space that features Stockhausen’s theatrical immersion, *Gruppen*, to be given at the Park Avenue Armory. Highlights of the previous season include two tours of European music capitals, Carnegie Hall’s 120th Anniversary

Concert, and an acclaimed production of Janáček’s *The Cunning Little Vixen*, hailed by *The Washington Post* as “another victory,” building on 2010’s wildly successful staging of Ligeti’s *Le Grand Macabre*, which *The New York Times* called “an instant Philharmonic milestone.” Other highlights of Mr. Gilbert’s inaugural season comprise the Asian Horizons tour in October 2009, which included the Orchestra’s Vietnam debut at the historic Hanoi Opera House; the EUROPE / WINTER 2010 tour; world premieres; and chamber performances as violinist and violist with Philharmonic musicians.

In September 2011 Alan Gilbert became Director of Conducting and Orchestral Studies at The Juilliard School, where he is also the first to hold the William Schuman Chair in Musical Studies. He is Conductor Laureate of the Royal Stockholm Philharmonic Orchestra and Principal Guest Conductor of Hamburg’s NDR Symphony Orchestra; he regularly conducts leading orchestras in the U.S. and abroad. His 2011–12 season engagements include appearances with the NDR Symphony Orchestra, Munich Philharmonic, San Francisco Symphony, Cleveland Orchestra, Orchestre Philharmonique de Radio France, Royal Swedish Opera, and the Royal Stockholm Philharmonic.

Alan Gilbert made his acclaimed Metropolitan Opera debut in November 2008 leading John Adams’s *Doctor Atomic*. His recordings have been nominated for Grammy Awards, and his recording of Mahler’s Symphony No. 9 received top honors from the *Chicago Tribune* and *Gramophone* magazine. Mr. Gilbert studied at Harvard University, The Curtis Institute of Music, and The Juilliard School, and served as the assistant conductor of The Cleveland Orchestra (1995–97). In May 2010 he received an Honorary Doctor of Music from The Curtis Institute of Music.



Violinist **Frank Peter Zimmermann** joins the New York Philharmonic in the 2011–12 season as The Mary and James G. Wallach Artist-in-Residence. Born in 1965 in Duisburg, Germany, he began playing the violin at the age of five, and made his orchestral debut at ten. Since finishing his studies with Valery Gradov, Saschko Gawriloff, and Herman Krebbers in 1983, Mr. Zimmermann has performed with renowned conductors and with many of the world's major orchestras. His many concert engagements take him to concert venues and international music festivals throughout Europe, South America, and Australia, as well as in the United States and Japan. Highlights of his 2011–12 season include residencies with both the New York Philharmonic and the Bamberg Symphony; engagements with the Chicago and Boston Symphony Orchestras, Berlin Philharmonic, Orchestre National de France, and Filarmonica della Scala, and concerts in Australia with the orchestras of Sydney and Melbourne. He also will perform with Amsterdam's Royal Concertgebouw Orchestra, Leipzig's Gewandhaus

Orchestra, Cleveland Orchestra, and London Philharmonic Orchestra.

Mr. Zimmermann has given world premieres of three violin concertos: Augusta Read Thomas's Violin Concerto No. 3, *Juggler in Paradise*, with the Orchestre Philharmonique de Radio France and Andrey Boreyko in 2009; Brett Dean's 2007 *The Lost Art of Letter Writing* (which received the 2009 Grawemeyer Award) with the Royal Concertgebouw Orchestra, conducted by the composer; and Matthias Pintscher's 2003 violin concerto, *en sourdine*, with the Berlin Philharmonic and Peter Eötvös.

An avid chamber musician and recitalist, Frank Peter Zimmermann gives numerous concerts worldwide. His regular partners are the pianists Piotr Anderzewski, Enrico Pace, and Emanuel Ax. He also performs in the Trio Zimmermann, with violist Antoine Tamestit and cellist Christian Poltéra. Their recording of trios by Mozart and Schubert was released in November 2010 by BIS Records.

Mr. Zimmermann has been awarded the Premio del Accademia Musicale Chigiana, Siena (in 1990), the Rheinischer Kulturpreis (1994), and the Musikpreis of the city of Duisburg (2002). In January 2008 he received the Order of Merit of the Federal Republic of Germany, First Class. He plays a Stradivarius from 1711, which once belonged to Fritz Kreisler, and which is sponsored by the WestLB AG. Mr. Zimmermann has performed with the New York Philharmonic 16 times over the past 15 years, including on the Orchestra's debuts in Hanoi and Abu Dhabi on the Asian Horizons tour in October 2009.

New York Philharmonic

The **New York Philharmonic**, founded in 1842 by a group of local musicians led by American-born Ureli Corelli Hill, is by far the oldest symphony orchestra in the United States, and one of the oldest in the world. It plays some 180 concerts a year, and on May 5, 2010, gave its 15,000th concert — a milestone unmatched by any other symphony orchestra in the world.

Music Director Alan Gilbert, The Yoko Nagae Ceschina Chair, began his tenure in September 2009, the latest in a distinguished line of 20th-century musical giants that has included Lorin Maazel (2002–09); Kurt Masur (Music Director 1991–2002, Music Director Emeritus since 2002); Zubin Mehta (1978–91); Pierre Boulez (1971–77); and Leonard Bernstein (appointed Music Director in 1958; given the lifetime title of Laureate Conductor in 1969).

Since its inception the Orchestra has championed the new music of its time, commissioning and/or premiering many important works, such as Dvořák's *Symphony No. 9, From the New World*; Rachmaninoff's *Piano Concerto No. 3*; Gershwin's *Piano Concerto in F*; and Copland's *Connotations*. The Philharmonic has also given the U.S. premieres of such works as Beethoven's *Symphonies Nos. 8 and 9* and Brahms's *Symphony No. 4*. This pioneering tradition has continued to the present day, with works of major contemporary composers regularly scheduled each season, including John Adams's Pulitzer Prize- and Grammy Award-winning *On the Transmigration of Souls*; Melinda Wagner's *Trombone Concerto*; Esa-Pekka Salonen's *Piano Concerto*; Magnus Lindberg's *EXPO* and *Al largo*; Wynton Marsalis's *Swing Symphony* (*Symphony No. 3*); Christopher Rouse's *Odna Zhizn*; and, by the end of the 2010–11 season, 11 works in *CONTACT!*, the new-music series.

The roster of composers and conductors who have led the Philharmonic includes such historic figures as Theodore Thomas, Antonín Dvořák, Gustav Mahler (music director 1909–11), Otto Klemperer, Richard Strauss, Willem Mengelberg

(Music Director 1922–30), Wilhelm Furtwängler, Arturo Toscanini (Music Director 1928–36), Igor Stravinsky, Aaron Copland, Bruno Walter (Music Advisor 1947–49), Dimitri Mitropoulos (Music Director 1949–58), Klaus Tennstedt, George Szell (Music Advisor 1969–70), and Erich Leinsdorf.

Long a leader in American musical life, the Philharmonic has become renowned around the globe, appearing in 430 cities in 63 countries on 5 continents. Under Alan Gilbert's leadership, the Orchestra made its Vietnam debut at the Hanoi Opera House in October 2009. In February 2008 the Philharmonic, conducted by then Music Director Lorin Maazel, gave a historic performance in Pyongyang, D.P.R.K., earning the 2008 Common Ground Award for Cultural Diplomacy. In 2012 the Philharmonic becomes an International Associate of London's Barbican Centre.

The Philharmonic has long been a media pioneer, having begun radio broadcasts in 1922, and is currently represented by *The New York Philharmonic This Week* — syndicated nationally and internationally 52 weeks per year, and available at nyphil.org. It continues its television presence on *Live From Lincoln Center* on PBS, and in 2003 made history as the first symphony orchestra ever to perform live on the Grammy Awards. Since 1917 the Philharmonic has made nearly 2,000 recordings, and in 2004 became the first major American orchestra to offer downloadable concerts, recorded live. Since June 2009 more than 50 concerts have been released as downloads, and the Philharmonic's self-produced recordings will continue with *Alan Gilbert and the New York Philharmonic: 2011–12 Season*, comprising 12 releases. Famous for its long-running Young People's Concerts, the Philharmonic has developed a wide range of educational programs, among them the School Partnership Program that enriches music education in New York City, and Learning Overtures, which fosters international exchange among educators.

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