

Alan Gilbert
Music Director



MARCH 22-24, 2012

Thursday, March 22, 2012, 7:30 p.m.

15,339th Concert
Open rehearsal at 9:45 a.m.

Friday, March 23, 2012, 2:00 p.m.

15,340th Concert

Saturday, March 24, 2012, 8:00 p.m.

15,341st Concert

Christoph von Dohnányi, Conductor

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

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

Christoph von Dohnányi's appear-
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Avery Fisher Hall at Lincoln Center
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Exclusive Timepiece of the New York Philharmonic

March 2012 23

New York Philharmonic

Christoph von Dohnányi, Conductor

Hans Werner HENZE **Adagio, Fugue, and Maenads' Dance, from**
(b. 1926) ***The Bassarids*** (1964–65/2004)

Intermission

SCHUBERT **Symphony in C major, D.944, Great** (1825–26)
(1797–1828)
Andante – Allegro ma non troppo
Andante con moto
Scherzo. Allegro vivace – Trio
Finale. Allegro vivace

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Notes on the Program

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

Adagio, Fugue, and Maenads' Dance, from *The Bassarids*

Hans Werner Henze

Hans Werner Henze is a man of staunch but individualistic leftist political leanings whose output is unswerving in its passionate, humanistic expression. He began composing as a child, before receiving any formal instruction. While the Third Reich was at the height of its power he grew interested in many literary figures who were branded at that time as “decadent” and he came to think of music as a subversive, anti-authoritarian activity. Following the Second World War, he sought out formal training in composition, including harmony and counterpoint under Wolfgang Fortner in Heidelberg and twelve-tone studies with René Leibowitz. In 1947 the

premiere of his Chamber Concerto attracted attention at the International Summer Courses for New Music at Darmstadt, a hotbed of the avant-garde, and the following year a trio of important “firsts” confirmed the importance of his talent: his First Violin Concerto, First String Quartet, and First Symphony.

Henze rapidly expanded his activities to include the world of the musical stage, often imbuing his works

with political import relevant to the cause of social justice. In 1948 he became associated with the Deutsches Theater in Constance and two years later became artistic director and conductor of the ballet of the Hessisches Staatstheater in Wiesbaden. He would soon develop into one of the most important opera composers of our time, winning widespread acclaim for such works as *Boulevard Solitude* (1952), *Elegy for Young Lovers* (1961), *Der Prinz von Homburg* (1963), *Der junge Lord* (1965), *The Bassarids* (1966), and the much later *Venus und Adonis* (1998). He has made important contributions to all the principal genres, including large symphonic works in which, as he put it, “the old forms strive to regain significance, even when the modern timbre of the music seldom or never allows them to appear on the surface.” One of these pieces

In Short

Born: July 1, 1926, in Gütersloh, Westphalia, Germany

Resides: in Marino, near Rome, Italy

Work composed: the opera *The Bassarids*, from 1964 to September 28, 1965, on commission from the Salzburg Festival; this three-movement suite from that score was assembled in 2004, on commission from North German Radio

World premiere: the opera on August 6, 1966, at the Grosses Festspielhaus, Salzburg, Christoph von Dohnányi conducting; the Adagio, Fugue, and Maenads' Dance was first performed as an independent work on September 4, 2005, in Hamburg, Dohnányi conducting the NDR (North German Radio) Symphony Orchestra.

New York Philharmonic premiere: these performances

Estimated duration: ca. 25 minutes

in “the old forms” was his Fifth Symphony, composed for the New York Philharmonic in 1962.

Among the distinctions that have been conferred on Henze are honorary memberships in the American Academy and Institute of Arts and Letters and London’s Royal Academy of Music; honorary doctorates from the University of Edinburgh, the University of Osnabrück, and the Munich University of Music and Performing Arts; the Bach Prize of the Free Hanseatic City of Hamburg; the Hans von Bülow Medal of the Berlin Philharmonic Orchestra; the Grand Cross for Distinguished Service of the Order of Merit of the Federal Republic of Germany; the Praemium Imperiale (Tokyo); and the French Chevalier de la Légion d’Honneur.

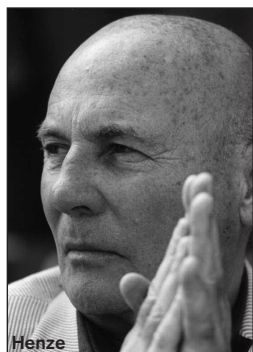
The Bassarids, to a libretto by W.H. Auden and Chester Kallman, is a one-act opera seria with intermezzo based on Euripides’s *The Bacchae*. The plot focuses on King Pentheus of Thebes, an ascetic ruler whose abstemious nature proves no match for the hedonism of the god Dionysos. In this conflict of heart vs. head, Pentheus meets his end when the Maenads, ecstatic followers of the cult of Dionysos, recognize the disguised king as he watches their cavorting. His own mother is among them and it is she who tears him to shreds.

The opera was structured to mirror the four movements of a classical symphony: a sonata-

form opening movement followed by a scherzo, an adagio (culminating in the intermezzo), and a passacaglia finale. In 2004 Henze fashioned substantial segments of the opera’s score, mostly from the third movement, into this stand-alone work for very large orchestra in which the original vocal lines are reassigned to instruments. Following the brooding Adagio, the central Fugue corresponds to the conflict between Pentheus and Dionysos, the riotous Maenads’ Dance leads to the king’s dismemberment, and the final pages return to a somber Adagio in which the solo horn gives voice to the music Pentheus sings when he is facing death.

Instrumentation: four flutes (one doubling piccolo, another doubling alto flute and piccolo), two oboes and two English horns, four clarinets (one doubling E-flat clarinet) plus bass clarinet, alto saxophone, four bassoons (one doubling contrabassoon), six horns, four trumpets and bass trumpet, three trombones, two tubas, timpani, triangle, three suspended cymbals, three tam-tams, three cowbells, three gongs, tambourine, field drum, three tom-toms, three bongos, log drum, bass drum (with and without cymbals), maracas, ratchet, anvils, orchestra bells, xylophone, vibraphone, finger cymbals, tubular bells, two harps, celesta, two pianos, and strings.

The Henze–Schubert Connection



Henze

In an interview with Klaus Geitel, published in 1966 in the German newspaper *Die Welt*, Henze noted that Schubert’s *Great C-major Symphony* played a role in the gestation of his opera *The Bassarids*. After receiving the finished libretto from Auden and Kallman, he reported that “I was prevented from starting work on *The Bassarids* straight away by the feeling that I still had to grow into it.” He continued:

I was also gathering valuable new experience as a conductor. Conducting helped me on. It was, as it were, a matter of physically gauging out the proportions, just as one measures out a terrain, one’s own territory, with one’s feet. I conducted various performances of Schubert’s *Great C-Major Symphony*, Brahms’s *Second Piano Concerto* (with Claudio Arrau), and Mahler’s *First Symphony*. This physical experience of the orchestra, through sound, was valuable. To put it crudely, it was a question of physically kneading the material, to make it pliable for my own work.

Symphony in C major, D.944, *Great*

Franz Schubert

This symphony, the last one Schubert completed, is usually purveyed as his Ninth but one may sometimes find it referred to as his Eighth or his Tenth, and may even run across old recordings that call it his Seventh. This confusing situation arises from the fact that not a single one of Schubert's symphonies was published during his lifetime — nor, indeed, apart from the piece at hand, until more than half a century after his death. If they had been, Schubert doubtless would have shipped them off to his publisher as he completed them and they would have appeared in print numbered in proper chronological order.

Since that did not happen, it was left to musicologists to try to put Schubert's oeuvre in proper order. Modern Schubert scholarship began with the production of the complete edition of his works, issued in Germany from 1883 and 1897, and then flowered in the 1910s and 1920s with the scholar Otto Erich Deutsch, whose role is immortalized by the "D" (as in "Deutsch") numbers that to this day identify Schubert's compositions. Following the cue of the complete edition, Deutsch catalogued Schubert's first six symphonies correctly, but then he stumbled. It was long assumed by Deutsch and everyone else that this C-major Symphony dated

from Schubert's final year, since the first page of its manuscript bears the composer's notation "März 1828" (March 1828). Studies involving the paper on which that music is inscribed leave no doubt that the real date of composition was a few years earlier. What the "March 1828" inscription refers to remains a mystery, but it simply was not the date of composition. Whether the piece was written in 1828 or 1825–26, this would have been next in the line of Schubert's completed symphonies, following the first six.

But there was another important piece to be dealt with, the so-called *Unfinished* Symphony, which comprised only two movements (dated October 20, 1822, on its manuscript) and a sketch for a third movement. When the complete Schubert edition was finally issued, the editors decided to call the *Unfinished* the Eighth; this, they felt, would acknowledge that enough of it existed to merit status as a full (if incomplete) symphony, and yet it would not detract from the *Great* C-major Symphony's more honored placement as Number Seven

In Short

Born: January 31, 1797, in Liechtenthal, then a suburb of Vienna (now incorporated into the city), Austria

Died: November 19, 1828, in Vienna

Work composed: spring 1825–winter 1826

World premiere: in a rehearsal by the Vienna Society of Friends of Music in 1827 or 1828; first performed publicly after Schubert's death — the finale alone on April 17, 1836, at the Redoutensaal in Vienna, Leopold Jansa, conductor; the entire symphony (with some cuts) on March 21, 1839, Felix Mendelssohn conducting the Leipzig Gewandhaus Orchestra

New York Philharmonic premiere: January 11, 1851, Theodore Eisfeld, conductor; this was the work's U.S. premiere

Most recent New York Philharmonic performance: April 18, 2009, Riccardo Muti, conductor

Estimated duration: ca. 50 minutes

Views and Reviews

Robert Schumann, wearing his critic's hat for the *Neue Zeitschrift für Musik* on March 10, 1840, presented a rapturous review of Schubert's *Great C-major Symphony* when it was published a year after its premiere. In fact, it was Schumann who had been largely responsible for that premiere: he had "discovered" the manuscript in the possession of the composer's brother, Ferdinand Schubert, and had passed it along to his friend Felix Mendelssohn to premiere. Schumann wrote:

Here, beside sheer musical mastery of the technique of composition is life in every fiber, color in the finest shadings, meaning everywhere, the acutest etching of detail, and all flooded with a romanticism which we have encountered elsewhere in Franz Schubert. And this heavenly length, like a fat novel in four volumes by Jean Paul — never-ending, and if only that the reader may go on creating in the same vein afterwards. ... It is still evidence of an extraordinary talent that he who heard so little of his own instrumental work during his lifetime could achieve such an idiomatic treatment both of individual instruments and of the whole orchestra, securing an effect as of human voices and chorus in discourse. ... The brilliance and novelty of the instrumentation, the breadth and expanse of the form, the striking changes of mood, the whole new world into which we are transported — all this may be confusing to the listener, like any initial view of the unfamiliar. But there remains a lovely aftertaste, like that which we experience at the conclusion of a play about fairies or magic. There is always the feeling that the composer knew exactly what he wanted to say and how to say it, and the assurance that the gist will become clearer with time.

And in his turn-of-the-century volume *The Symphony since Beethoven*, the eminent conductor Felix Weingartner responded to listeners who complained that Schubert's *Great C-major Symphony* overstayed its welcome:

How grand it stands before us in its four glorious movements! — the first swelling with life and strength, the second a Gipsy romance with the wonderful secret horn motive (the heavenly guest, as Schumann so beautifully expressed it), the splendid scherzo, and the finale filled with gigantic humor. No worked-up harmonic effects, no polyphonic combinations, awaken our interest, and yet this work, lasting in performance over an hour without break, — which is quite unusual for a symphony, — is able to fascinate us and carry us along with it. It is quite incomprehensible to me how, in the presence of such a direct expression of truly divine power, there are always those people who find this symphony too long and desire to shorten it. I do not belong to this class, and confess that whenever I hear this work well conducted, or conduct it myself, I always experience the most joyous sensations and become fairly intoxicated with the music. Free flying about through a clear and shining ether might perhaps arouse similar feelings. Nature has denied us this delight, but great works of art can give it.



Franz Schubert, ca. 1825



Robert Schumann, ca. 1839

New York Philharmonic

2011–2012 SEASON

ALAN GILBERT, *Music Director, The Yoko Nagae Ceschina Chair*

Case Scaglione, *Assistant Conductor*

Joshua Weilerstein, *Assistant Conductor*

Leonard Bernstein, *Laureate Conductor, 1943–1990*

Kurt Masur, *Music Director Emeritus*

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Concertmaster
The Charles E. Culpeper
Chair

Sheryl Staples
Principal Associate
Concertmaster
The Elizabeth G. Beinecke
Chair

Michelle Kim
Assistant Concertmaster
The William Petschek
Family Chair

Enrico Di Cecco

Carol Webb

Yoko Takebe

Hae-Young Ham
The Mr. and Mrs. Timothy
M. George Chair

Lisa GilHae Kim

Kuan Cheng Lu
Newton Mansfield
The Edward and Priscilla
Filcher Chair

Kerry McDermott

Anna Rabinova
Charles Rex
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Fiona Simon

Sharon Yamada

Elizabeth Zeltser
The William and Elfriede
Ulrich Chair

Yulia Ziskel

Marc Ginsberg
Principal

Lisa Kim*
In Memory of Laura Mitchell

Soohyun Kwon
The Joan and Joel I.
Picket Chair

Duoming Ba

Marilyn Dubow
The Sue and Eugene
Mercy, Jr. Chair

Martin Eshelman

Quan Ge
The Gary W. Parr Chair

Judith Ginsberg

Stephanie Jeong+

Hanna Lachert

Hyunju Lee

Joo Young Oh

Daniel Reed

Mark Schmoockler

Na Sun

Vladimir Tsypin

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P. Rose Chair

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Chair

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Vivek Kamath

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Samuels Chair

Eileen Moon*
The Paul and Diane
Guenther Chair

Eric Bartlett
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Brodsky Foundation Chair

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Buckman Chair

Sumire Kudo

Qiang Tu

Ru-Pei Yeh
The Credit Suisse Chair
in honor of Paul Calello

Wei Yu

Wilhelmina Smith++

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Timothy Cobb++
Acting Principal
The Redfield D. Beckwith
Chair

Orin O'Brien*
Acting Associate Principal
The Herbert M. Citrin
Chair

William Blossom
The Ludmila S. and Carl B.
Hess Chair

Randall Butler

David J. Grossman

Satoshi Okamoto

FLUTES

Robert Langevin
Principal
The Lila Acheson Wallace
Chair

Sandra Church*

Mindy Kaufman

PICCOLO

Mindy Kaufman

OBOES

Liang Wang
Principal
The Alice Tully Chair

Sherry Sylar*

Robert Botti
The Lizabeth and Frank
Newman Chair

ENGLISH HORN

CLARINETS

Mark Nuccio
Acting Principal
The Edna and W. Van Alan
Clark Chair

Pascual Martinez

Forteza*

Acting Associate Principal
The Honey M. Kurtz
Family Chair

Alucia Scalzo++

Amy Zoloto++

E-FLAT CLARINET

Pascual Martinez

Forteza

BASS CLARINET

Amy Zoloto++

(continued)

Instruments made possible, in part, by **The Richard S. and Karen LeFrak Endowment Fund.**

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Principal
The Pels Family Chair
 Kim Laskowski*
 Roger Nye
 Arlen Fast

CONTRABASSOON

Arlen Fast

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The Ruth F. and Alan J. Broder Chair
 Stewart Rose++*
Acting Associate Principal
 Cara Kizer Aneff
 R. Allen Spanjer
 Howard Wall
 David Smith++

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Principal
The Paula Levin Chair
 Matthew Muckey*
 Ethan Bendorf
 Thomas V. Smith

TROMBONES

Joseph Alessi
Principal
The Gurnee F. and Marjorie L. Hart
Chair
 Daniele Morandini++*
Acting Associate Principal
 David Finlayson
The Donna and Benjamin M. Rosen
Chair

BASS TROMBONE

James Markey
The Daria L. and William C. Foster
Chair

TUBA

Alan Baer
Principal

TIMPANI

Markus Rhoten
Principal
The Carlos Moseley Chair
 Kyle Zerna**

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Christopher S. Lamb
Principal
The Constance R. Hoguet Friends of
the Philharmonic Chair
 Daniel Druckman*
The Mr. and Mrs. Ronald J. Ulrich
Chair
 Kyle Zerna

HARP

Nancy Allen
Principal
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AUDIO DIRECTOR

Lawrence Rock

* Associate Principal

** Assistant 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.

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SOCIETY**

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

Programs 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**.

The Artist



Christoph von Dohnányi has held opera directorships in Frankfurt and Hamburg; principal orchestral conducting posts in Germany and in London and Paris; as well as his 20-year tenure as music director of The Cleveland Orchestra. He has also had other appointments and guest engagements throughout Europe and North America.

Mr. Dohnányi's long-standing partnership with London's Philharmonia Orchestra, where he is honorary conductor for life, began in 1994 when he was appointed principal guest conductor and, subsequently, principal conductor and artistic adviser. Together they developed a successful collaboration with the Théâtre du Châtelet in Paris; their many performances there have included productions of R. Strauss's *Arabella*, *Die Frau ohne Schatten*, and *Die schweigsame Frau*; Schoenberg's *Moses und Aron*, Stravinsky's *Oedipus Rex*, and Humperdinck's *Hänsel und Gretel*.

In the 2011–12 season Mr. Dohnányi returns to North America to lead concerts with the Boston and Kansas City Symphony orchestras. Recent season highlights include concerts with Amsterdam's Royal Concertgebouw Orchestra, Orchestre de Paris, and Israel Philharmonic Orchestra; the Boston and Chicago Symphony Orchestras; the New York and Los Angeles Philharmonic orchestras; and The Cleveland Orchestra. He frequently leads the Chicago Symphony Orchestra at Ravinia and the Boston Symphony Orchestra at Tanglewood, where he was music director for their production of R. Strauss's *Ariadne auf Naxos*.

Christoph von Dohnányi conducts frequently at the world's great opera houses, including at London's Royal Opera House, Covent Garden, Milan's Teatro alla Scala, the Vienna Staatsoper, and in Berlin and Paris. He has been a frequent guest conductor with the Vienna Philharmonic at the Salzburg Festival, where he led the world premieres of Hans Werner Henze's *The Bassarids* and Cerha's *Baal*. He also appears regularly with the Zurich Opera, where in recent years he conducted R. Strauss's *The Silent Woman*, and a double bill of Stravinsky's *Oedipus Rex* and Bartók's *Bluebeard's Castle*. He has made many critically acclaimed recordings for London/Decca with The Cleveland Orchestra — including the complete symphonies of Beethoven, Brahms, and Schumann — and with the Vienna Philharmonic.

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.

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.

Credit Suisse is the Global Sponsor of the New York Philharmonic.

The Music Director



New York Philharmonic Music Director **Alan Gilbert**, The Yoko Nagae Ceschina Chair, began his tenure in September 2009, creating what *New York* magazine called “a fresh future for the Philharmonic.” The first native New Yorker to hold the post, he has sought to make the Orchestra a point of civic pride for both the city and the country.

Mr. Gilbert’s creative approach to programming combines works in fresh and innovative ways. He has forged artistic partnerships, introducing 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. In 2011–12 he conducts world premieres, Mahler symphonies, a residency at London’s Barbican Centre, tours to Europe and California, and a season-concluding musical exploration of space at the Park Avenue Armory featuring Stockhausen’s theatrical immersion, *Gruppen*. He also made his Philharmonic soloist debut performing J.S. Bach’s Concerto for Two Violins

alongside Frank Peter Zimmermann in October 2011. Last season’s highlights included two tours of European music capitals, Carnegie Hall’s 120th Anniversary Concert, and 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.”

In September 2011 Alan Gilbert became Director of Conducting and Orchestral Studies at The Juilliard School, where he is the first to hold the William Schuman Chair in Musical Studies. Conductor Laureate of the Royal Stockholm Philharmonic Orchestra and Principal Guest Conductor of Hamburg’s NDR Symphony Orchestra, he regularly conducts the world’s leading orchestras, such as the Boston Symphony Orchestra, Amsterdam’s Royal Concertgebouw Orchestra, and the Berlin Philharmonic.

Alan Gilbert made his acclaimed Metropolitan Opera debut in 2008 leading John Adams’s *Doctor Atomic*, the DVD of which won a Grammy Award for Best Opera Recording in 2011. Other recordings have garnered Grammy Award nominations and top honors from the *Chicago Tribune* and *Gramophone* magazine. Mr. Gilbert studied at Harvard University, The Curtis Institute of Music, and at Juilliard, and was assistant conductor of The Cleveland Orchestra (1995–97). In May 2010 he received an Honorary Doctor of Music degree from Curtis, and in December 2011 he received Columbia University’s Ditson Conductor’s Award for his “exceptional commitment to the performance of works by American composers and to contemporary music.”