Alan Gilbert
Music Director

NEW YORK PHILHARMONIC

MARCH 29–31, 2012

Thursday, March 29, 2012, 7:30 p.m.
15,344th Concert

Friday, March 30, 2012, 8:00 p.m.
15,345th Concert

Saturday, March 31, 2012, 8:00 p.m.
15,346th Concert

Christoph von Dohnányi, Conductor
Frank Peter Zimmermann, Violin

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

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

Christoph von Dohnányi's appearance is made possible through the **Charles A. Dana Distinguished Conductors Endowment Fund**.

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

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

New York Philharmonic

Christoph von Dohnányi, Conductor
Frank Peter Zimmermann, Violin

SCHNITTKE (1934–98)
(K)ein Sommernachtstraum – [(Not) A Midsummer Night's Dream] (1985)

DVOŘÁK (1841–1904)
Violin Concerto in A minor, Op. 53 (1879; rev. 1880–82)
Allegro ma non troppo [attacca]
Adagio ma non troppo
Finale: Allegro giocoso, ma non troppo

FRANK PETER ZIMMERMANN

Intermission

TCHAIKOVSKY (1840–93)
Symphony No. 6 in B minor, Op. 74, *Pathétique* (1893)
Adagio — Allegro non troppo — Andante — Allegro vivo — Andante come prima — Andante mosso
Allegro con grazia
Allegro molto vivace
Adagio lamentoso — Andante

Notes on the Program

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

(K)ein Sommernachtstraum [(Not) A Midsummer Night's Dream]

Alfred Schnittke

From the very beginning of Alfred Schnittke's *(K)ein Sommernachtstraum* it is clear that something is twisted. It's not the music itself, which is as sweet and innocent a minuet as Haydn or Mozart ever penned, played softly by a solo violin with simple piano accompaniment. Listen to the opening bars on a recording and nothing seems awry. But recordings are a wan suggestion of the concert-hall experience, and in a live performance the audience witnesses something that probably exists nowhere else in the symphonic literature: the violin soloist here is not the concertmaster, who is almost always called on to interpret solo passages, but rather the musician seated in the 12th chair of the second violins. In theory, an orchestra is an assemblage of peers in which each member plays an essential part. However, in reality, the audience can seem a long way off when you're sitting at the back of the second violin section. It is not a very prominent place in the orchestra, and the New York Philharmonic sees to it that none of its members stays there for long: a system of revolving seating keeps its section string players changing places through the course of the season.

So here the 12th-chair second violinist is thrust into the spotlight, the last made first, the orchestra hierarchy turned upside down. We would be right to detect a joke in this, to be sure, but on a deeper level it seems an appropriately ironic gesture from a composer who spent most of his life as an outsider, as a foreigner in his own land. Schnittke was born into a German family in a German community in a city named after the German social theorist Friedrich Engels (the co-author, with Karl Marx, of *The Communist Manifesto*), but he was not born in Germany. Engels was the capital and second largest city in the German Volga Republic of the Soviet Union, separated from the largest city,

In Short

Born: November 24, 1934, in Engels, in the German Volga Republic of the Soviet Union

Died: August 3, 1998, in Hamburg, Germany

Work composed: 1985

World premiere: in August 1985, at the Salzburg Festival in Salzburg, Austria

New York Philharmonic premiere: June 6, 1988, Gennady Rozhdestvensky, conductor, at the Tchaikovsky Conservatory Hall, Moscow, USSR

Most recent New York Philharmonic performance: October 2, 2001, Kurt Masur, conductor

Estimated duration: ca. 9 minutes

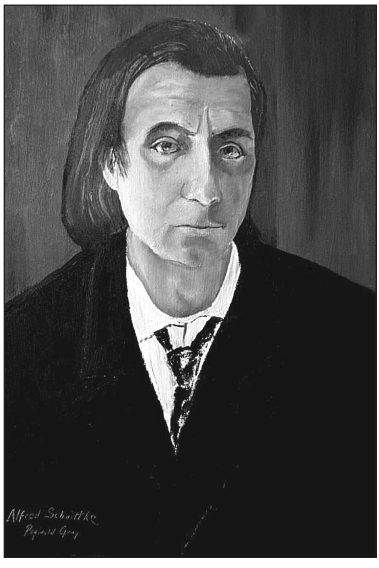
The Work at a Glance

Nothing is permanent in this piece. The opening phrase of the violin and piano suggests Mozartian Classicism, but its repetition, by flute and harpsichord, moves our perspective back toward the Baroque. The orchestra enters to provide what we want to hear as a straightforward realization of the implicit harmonies, but which in reality is a sequence of harsh dissonances. As the work proceeds we sense that music is wafting in from another place entirely, obscuring the minuet to which we have grown accustomed; the ballroom scene of Mozart's *Don Giovanni,* with its three battling orchestras, comes inevitably to mind. The vulgarity of a circus band erupts, and, later, perhaps the sounds of a military parade. Musical lines creep up out of nowhere and overwhelm the texture, sometimes to frightening effect, much as Viennese elegance disintegrates into violence at the conclusion of Ravel's *La Valse*. Here, in contrast, the end arrives gently, with much-divided strings holding a quiet, unvarying chord while the 12th-chair second violin with piano, and then the flute with harpsichord, chirp out the unadorned melody one last time.

Saratov, only by the Volga River itself. The German settlers had moved there from their own country in 1763, in the aftermath of the Seven Years' War, at the invitation of the Czarina Christina II. Nearly two million ethnic Germans were living in Russia at the turn of the 20th century, but their overwhelmingly Lutheran microculture began to unravel shortly thereafter, done in especially by the political strains of the First World War and the Russian Revolution.

Schnittke graduated from the Moscow Conservatory in 1958, stayed on as a graduate student through 1961 (when he joined the Composers' Union), and then remained at the school through 1972 to teach orchestration, composition, and counterpoint. A 1962 visit by Luigi Nono to the Soviet Union ignited his interest in the European avant-garde, and his ensuing espousal of

The Time Was Out of Joint



Schnittke was a persona non grata in the Soviet Union and was prevented from developing his career elsewhere. Nonetheless, he could not be ignored completely, thanks to the vigor with which his works were championed in the West by internationally respected musicians. Not until the advent of the Gorbachev regime in the mid 1980s did Schnittke begin to enjoy any measure of popular prestige in his own land.

Ironically, it was just then that Schnittke's health failed. In the summer of 1985 he suffered a serious stroke that prevented him from enjoying the freedom of travel that had been created by the cultural thaw. By 1990 he was able to move to Hamburg and assume a teaching position at the Hochschule für Musik und Theater. However, a second stroke struck him in 1991, and another in 1994, and his heart finally gave out in 1998. The man who grew up as a German in Russia died as a Russian in Germany.

Portrait of Alfred Schnittke by Reginald Gray, 1972

serialism — an affinity he maintained for several years — alienated him from Soviet officialdom. Thus denied performances, he scraped by as a film composer, writing non-serial scores for more than 60 films between 1962 and the mid 1980s. This involvement with film has been cited as critical to the development of his style, which can indeed be considered "cinematic" in its rapid crosscutting of references and suggested images.

Yet that is only one of many sources of influence one can spot in his prolific output. If any composer deserves to be called polystylistic, it is Schnittke. One can imagine him as a musical bumblebee sipping from the nectar of Bach, Haydn, Mozart, Beethoven, Mahler, Berg, Bartók, Stravinsky, and Shostakovich, transforming everything he consumes into something distinctly his own. Writing of Schnittke's catalogue, the musicologist Richard Steinitz remarked:

Its host of stylistic references is positively schizophrenic. Through the multiplicity of experience these evoke the return to a human (rather than an abstract) expression (whether of extrovert extravagance or intimate reflection); through an attempt to integrate acute cultural and stylistic differences in a music which is both very unified and very Russian, yet also strangely ambivalent and homeless — Schnittke has given artistic and spiritual expression to the perplexing confusion of modern life.

Instrumentation: four flutes (all doubling piccolos), four oboes, four clarinets (one doubling bass clarinet), two bassoons, four horns, four trumpets, four trombones, tuba, timpani, snare drum, cymbals, bass drum, tam-tam, large and small bells, vibraphone, celesta, harpsichord, piano, harp, and strings.

What's in a Name?

The title *(K)ein Sommernachtstraum* is itself contorted with irony. "Ein" is German for the article "a." "Kein" is the opposite, literally "not a." "Sommernachtstraum" is a "summer night's dream," but most Germans would recognize "Ein Sommernachtstraum" as the standard translation of the title of the play Shakespeare called *A Midsummer Night's Dream*. The administrators of the Salzburg Festival commissioned the piece to fill out a program that would be mostly dedicated to a revival of Aribert Reimann's opera *Lear,* based on Shakespeare's *King Lear*. They expressed the hope that Schnittke would provide a work that was also connected to Shakespeare in some way — which Schnittke did, according to his paradoxical logic, by submitting one that was *(Not) A Midsummer Night's Dream* — not after Shakespeare.

Schnittke

Violin Concerto in A minor, Op. 53
Antonín Dvořák

In the late 1870s Johannes Brahms recommended Antonín Dvořák to his own publisher, Fritz Simrock, who in 1878 welcomed the not-so-young Bohemian into his distinguished fold. Simrock quickly set about publishing a stream of Dvořák's folk-flavored works, such as his *Slavonic Dances, Slavonic Rhapsodies,* and *Czech Suite.*

Around that time Dvořák also embarked on his Violin Concerto, which is similarly bathed in lyricism tempered with folkish flavoring (particularly in its dance-like *Finale*). He wrote it at the instigation of Joseph Joachim, the chief violinist of the Brahms circle, who premiered Brahms's own Violin Concerto on New Year's Day of 1879. After composing his concerto in the late summer of that same year, Dvořák promptly sent it to Joachim, who responded appreciatively and promised that he was "looking forward to inspecting soon, *con amore,* your work."

Finally, in early April 1880, Joachim invited Dvořák to meet with him in Berlin, after which the composer began a thorough revision of the work. On May 9 Dvořák wrote to Simrock (who was eager to be informed of what was going on):

> According to Mr. Joachim's wish I revised the whole Concerto and did not leave a single bar untouched. He will certainly be pleased by that. The whole work will now receive a new face. I kept the themes and added a few new ones, but the whole conception of the work is different. Harmony, orchestration, rhythm — all the development is new. I shall finish it as soon as possible and send it to Mr. Joachim immediately.

This Dvořák did, and there the piece sat again, this time for more than two years. Eventually, on August 14, 1882, Joachim sent this note to the composer:

> Recently I made use of some spare time I had to revise the violin part of your Concerto and to make some of the passages, which were too difficult to perform, easier for the instrument. For even though the whole proves that you know the violin very well, from some single details it may still be seen that you yourself have not played for some time. While making this revision I was pleased by the many true beauties of your work, which will be a pleasure for me

In Short

Born: September 8, 1841, in Mühlhausen (Nelahozeves), Bohemia

Died: May 1, 1904, in Prague

Work composed: between July 5 and mid-September 1879, mostly during an extended visit to a friend's castle near Turnov, northeast of Prague; revised April–May 1880, and in December 1882; dedicated to the violinist Joseph Joachim

World premiere: October 14, 1883, in Prague by the orchestra of the National Theatre, František Ondříček, soloist, Mořic Anger, conductor

New York Philharmonic premiere: January 5, 1894, Henri Marteau, soloist, Walter Damrosch conducting the New York Symphony (which would merge with the New York Philharmonic in 1928 to form today's New York Philharmonic)

Most recent New York Philharmonic performance: July 22, 2011, Alan Gilbert, conductor, Veronika Eberle, soloist, at the Bravo! Vail Valley Music Festival

Estimated duration: ca. 32 minutes

to perform. Saying this with the utmost sincerity, I may — without the danger of being misunderstood — confess that I still do not think the Violin Concerto in its present shape to be ripe for the public, especially because of its orchestral accompaniment, which is still rather heavy. I should prefer you to find this out by yourself by playing the work with me.

In mid-September 1882 Dvořák accordingly traveled again to Berlin to consult with Joachim, and then he returned in November for an orchestral run-through. Quite a few changes inevitably followed, mostly involving small cuts and lightened orchestration. Simrock's adviser Robert Keller also attended the orchestral run-through, and at that point he added his two cents, arguing that the first two movements, which Dvořák had laid out as a single, essentially connected span, should be separated entirely. At this, Dvořák drew the line, writing to Simrock on December 16, 1882:

> You know that I esteem this man and can appreciate him, but this time he went too far. The first movement would be too short and cannot be complete in itself: it would be necessary to add a third part and to this — sincerely speaking — I am not inclined. Therefore: first and second movement without any changes, some cuts in the third movement where the main motif in A major appears.

After all this, Joachim did not in fact introduce the piece, notwithstanding his involvement in its difficult birth and the fact that his name remained at the head of the score as its dedicatee. The honor of the premiere went instead to František Ondříček, who

Dvořák's Concertos

Dvořák wrote four concertos within a 30-year span. The first, completed in 1865, was a Cello Concerto in A major; a curiosity of his early years, it seems not to have been played until long after his death — in 1927 with a piano accompaniment, and not until 1977 with an orchestra. His three published concertos — the Piano Concerto in G minor (1876); the Violin Concerto in A minor (1879, rev. 1880–82); and the Cello Concerto in B minor (1894–95) — spotlight the three principal "concerto-solo" instruments. Of these three pieces, the late Cello Concerto is the most firmly ensconced in the repertoire. The Violin Concerto has always stood a bit to the edge of the mainstream and the Piano Concerto even farther afield. Writing about the Violin Concerto's fringe status, Dvořák's 1984 biographer, Hans-Hubert Schönzeler, observed:

> **Although the concerto does not measure up to those of Beethoven and Brahms — what other violin concerto does? — it is a work of great beauty, in my opinion superior to that much more popular Violin Concerto by Max Bruch, and it is incomprehensible that though several violinists outside Czechoslovakia have taken it into their repertoire, performances are still relatively infrequent.**

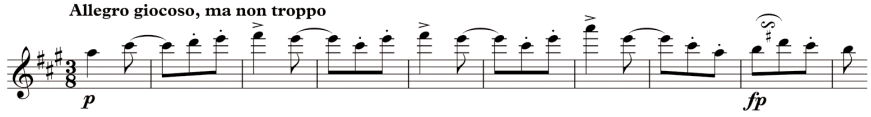
Autographed photograph of Dvořák, ca. 1891

would also unveil it in Vienna and London and who became the work's most ardent champion. Apparently, Joachim never did play the piece in public.

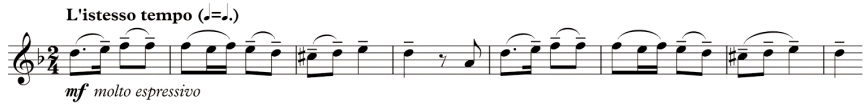
Instrumentation: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings, in addition to the solo violin.

Listen for … the Folk Flavoring

Dvořák's Violin Concerto is at its most folkish in its *Finale,* which makes use of two traditional dances that were popular in the Czech Lands. The movement is laid out as a rondo, which means listeners have several opportunities to enjoy its recurrent principal theme. The theme is effectively a *furiant,* an up-tempo Bohemian folk dance in which triple and duple meters alternate in syncopated succession:



Almost midway through the movement the overriding meter switches from 3/8 to 2/4; although the beat remains constant, this metric alteration yields what feels like a slightly slower tempo and therefore a relaxing interlude. This music, now in the key of D minor, introduces a different dance style, the *dumka:*



As best anyone can tell, the *dumka* (initially *duma*) originated in Ukraine at least three centuries ago and evolved into a non-strophic song that usually recounted a grand historical event (often one with dire consequences for Ukrainians). When 19th-century composers in other Slavonic countries began adopting the *dumka* for "classical" settings, they endowed it with a specific form: a work of ruminative character with cheerful sections interspersed along the way.

Dvořák used *dumkas* and *furiants* in many of his works, and in at least one work he bound them together explicitly: his *Furiant and Dumka,* Op. 12, written in 1884, for solo piano.

Symphony No. 6 in B minor, Op. 74, *Pathétique*
Pyotr Ilyich Tchaikovsky

Most subtitles attached to symphonies are appended after the fact without the composer's involvement. True to form, the name *Pathétique* (to be understood in the classic connotation of "infused with pathos" rather than the modern sense of "sadly inept") was suggested after this work was first heard, but barely. Pyotr Ilyich Tchaikovsky's brother Modest proposed the subtitle *Pateticheskiy* the day after the premiere, and the composer embraced it enthusiastically — for about 24 hours. Then he quickly sent a note to his publisher, Pyotr Jurgenson, asking that the epithet not be printed on the title page, a request the publisher ignored.

In any case, it was an improvement on the title that had identified the work at its premiere: *Program* Symphony. At the concert, Nikolai Rimsky-Korsakov asked Tchaikovsky what the program was, to which Tchaikovsky replied that "there was one, of course, but he did not wish to announce it." Months earlier, Tchaikovsky had told his nephew, Bob Davidov (to whom the symphony is dedicated), that the piece would have "a program of a kind that would remain an enigma to all …, [a] program saturated with subjective feeling." Subjective feeling was mother's milk to Tchaikovsky, and it is abundantly displayed in this work; even without the composer's intimation, the listener would suspect that something specific was being communicated in this symphony. The composer, however, had his way: the exact program remains a mystery.

Tchaikovsky was always given to self-doubt, but the satisfaction he felt about this work leaps off the page of a letter to Jurgenson: "I give you my word of honor that never in my life have I been so contented, so proud, so happy in the knowledge that I have written a good piece." The other shoe was bound to drop, and it did two months later, with the premiere. "It was not exactly a failure," Tchaikovsky reported, "but it was received with some hesitation." He should not have been surprised. What was an audience to make of a symphony so unorthodox as this, so redolent of private agony, so mysterious that its ending dies away in a whimper of nearly inaudible *pianississississimo?*

The symphony emerges slowly out of nothingness, approximately 45 minutes before that surprise ending, with the unusual sound of divided double basses and a solo bassoon, then enriched by divided violas, then with melancholy comments from the

In Short

Born: May 7, 1840, in Votkinsk, Russia

Died: November 6, 1893, in St. Petersburg

Work composed: February–August 1893; dedicated to Vladimir (Bob) Davidov, the composer's nephew

World premiere: October 28, 1893, at the Hall of Nobles in St. Petersburg, the composer conducting

New York Philharmonic premiere: March 16, 1894, Walter Damrosch conducting the New York Symphony (which merged with the New York Philharmonic in 1928 to form today's New York Philharmonic); this was the work's U.S. premiere

Most recent New York Philharmonic performance: February 23, 2008, Lorin Maazel, conductor, at the National Centre for the Performing Arts, Beijing, China

Estimated duration: ca. 47 minutes

woodwinds, before breaking into a nervous *Allegro non troppo*. Tenderness inhabits this movement, too, in the ardent theme for strings that all but quotes the "Flower Song" from Bizet's *Carmen,* an opera Tchaikovsky admired greatly; this gives way to a blustery section that quotes a Russian liturgical chant, surely connected in some way to the composer's unrevealed plot.

Quirkiness continues with the second movement, which one would be tempted to call a captivating waltz were it not for the fact that it is in 5/4 meter. The movement's wistfulness is swept away by the ensuing scherzo, growing from quiet fluttering into a march that crashes relentlessly to its deafening conclusion. Were it not for its sinister overtones, one might take the march for the symphony's conclusion.

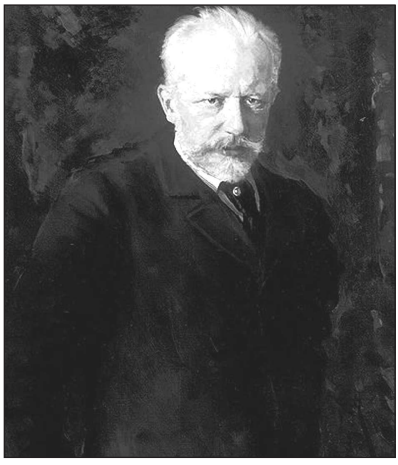
The real *Finale* is a curious appendage, the opposite of a "victory ending." Its overriding emotion is despair, underscored by descending melodic sighs, an insistence on the minor mode (or, at least, a failure of major-mode passages to break through the gloom), and a final page that disappears into nothingness. What could it all mean?

Nine days after the *Pathétique*'s premiere Tchaikovsky died, apparently the victim of cholera (though suicide has been suggested and endlessly debated). Three weeks later, his final symphony received its second performance. "This time," Rimsky-Korsakov wrote,

> the public greeted it rapturously, and since that moment the fame of the symphony has kept growing and growing, spreading gradually over Russia and Europe.

Instrumentation: three flutes (one doubling piccolo), two oboes, two clarinets and bass clarinet, two bassoons, four horns, two trumpets (although, following Philharmonic performance practice, these concerts feature four), three trombones, tuba, timpani, cymbals, bass drum, tam-tam, and strings.

In the Composer's Words



A painting of Tchaikovsky made in 1893, the last year of his life, by Nikolai Kuznetsov

In 1892, before he began to set any notes down on manuscript paper, Tchaikovsky wrote a cursory sketch toward a scenario for his impending symphony:

> **The ultimate essence of the thirst for activity. Must be short. (Finale DEATH — result of collapse.) Second movement, love; third, disappointments; fourth ends dying away (also short).**

First thoughts often give way to editing, and this would be no exception; but at least it is clear that some vague narrative informed this enigmatic symphony from its very beginning.

New York Philharmonic

2011–2012 SEASON

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Joshua Weilerstein, *Assistant Conductor*
Leonard Bernstein, *Laureate Conductor, 1943–1990*
Kurt Masur, *Music Director Emeritus*

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Sheryl Staples
Principal Associate Concertmaster
The Elizabeth G. Beinecke Chair
Michelle Kim
Assistant Concertmaster
The William Petschek Family Chair
Enrico Di Cecco
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Yoko Takebe

Hae-Young Ham
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Newton Mansfield
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Sharon Yamada
Elizabeth Zeltser
The William and Elfriede Ulrich Chair
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Principal
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In Memory of Laura Mitchell
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The Joan and Joel I. Picket Chair
Duoming Ba

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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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Rebecca Young*
The Joan and Joel Smilow Chair
Irene Breslaw**
The Norma and Lloyd Chazen Chair
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Elizabeth Dyson
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Qiang Tu
Ru-Pei Yeh
The Credit Suisse Chair in honor of Paul Calello
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Wilhelmina Smith++

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PICCOLO

Mindy Kaufman

OBOES

Liang Wang
Principal
The Alice Tully Chair
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Robert Botti
The Lizabeth and Frank Newman Chair

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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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The Pels Family Chair
Kim Laskowski*
Roger Nye
Arlen Fast

CONTRABASSOON
Arlen Fast

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R. Allen Spanjer
Howard Wall
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Ethan Bensdorf
Thomas V. Smith

TROMBONES
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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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Principal
The Constance R. Hoguet Friends of the Philharmonic Chair
Daniel Druckman*
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Kyle Zerna

HARP
Nancy Allen
Principal
The Mr. and Mrs. William T. Knight III Chair

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** Associate Principal*
*** Assistant Principal*
+ On Leave
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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
Emanuel Ax
Pierre Boulez
Stanley Drucker
Lorin Maazel
Zubin Mehta
Carlos Moseley

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 Artists

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. They developed a successful collaboration with the Théâtre du Châtelet in Paris; their many performances there have included productions of Richard Strauss's *Arabella, Die Frau ohne Schatten,* and *The Silent Woman,* as well as 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 Richard 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, 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 *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.

Violinist **Frank Peter Zimmermann** joins the New York Philharmonic in the 2011–12 season as The Mary and James G. Wallach Artist-in-Residence, with performances in New York City and on the EUROPE/WINTER 2012 tour. 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 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 also include a residency with the Bamberg Symphony Orchestra; 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 performs with Amsterdam's Royal Concertgebouw and Leipzig's Gewandhaus, Cleveland, and London Philharmonic orchestras.

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), Rheinischer Kulturpreis (1994), and 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 made in 1711, which once belonged to Fritz Kreisler, and which is sponsored by WestLB AG.

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.

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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."