Alan Gilbert
Music Director

NEW YORK PHILHARMONIC

APRIL 12–14 & 17, 2012

Thursday, April 12, 2012, 7:30 p.m.
15,347th Concert
Open rehearsal at 9:45 a.m.

Friday, April 13, 2012, 8:00 p.m.
15,348th Concert

Saturday, April 14, 2012, 8:00 p.m.
15,350th Concert

Tuesday, April 17, 2012, 7:30 p.m.
15,351st Concert

Jaap van Zweden, Conductor
(New York Philharmonic debut)
Yuja Wang, Piano
(New York Philharmonic subscription debut)

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

Jaap van Zweden's debut season with the New York Philharmonic is made possible by the **Kurt Masur Fund for the Philharmonic**, an endowment fund created to honor the accomplishments of the Philharmonic's Music Director Emeritus, Kurt Masur.

Yuja Wang's appearance with the New York Philharmonic is supported by the **Claudette Sorel Performance Endowment Fund**.

This concert will last approximately two hours, which includes one intermission.

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

New York Philharmonic

Jaap van Zweden, Conductor (New York Philharmonic debut)
Yuja Wang, Piano (New York Philharmonic subscription debut)

PROKOFIEV (1891–1953)

Piano Concerto No. 3 in C major, Op. 26 (1917–21)
Andante — Allegro
Tema con variazione
Tema: Andantino
Var. I: L'istesso tempo
Var. II: Allegro
Var. III: Allegro moderato (poco meno mosso)
Var. IV: Andante meditativo
Var. V: Allegro giusto
Tema: L'istesso tempo
Allegro ma non troppo

YUJA WANG

Intermission

MAHLER (1860–1911)

Symphony No. 1 in D major (1884–88; rev. through 1906)
Slow. Dragging — Always very relaxed
With powerful movement, but not too quick
Solemn and measured, without dragging — Very simple and modest, like a folksong
With violent movement

Notes on the Program

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

Piano Concerto No. 3 in C major, Op. 26

Sergei Prokofiev

Beginning in 1923 the artistic hotbed of Paris served as Sergei Prokofiev's base for a decade. When he wrote his Third Piano Concerto (in 1921) he had not yet become a full-time Parisian, but he was already spending a good deal of time in France discovering his affinity for things Gallic. He spent most of that spring and summer in a village on the coast of Brittany, socializing with a few other Russians who found themselves there (some of whom shared his passion for chess) and nurturing the budding romance that was growing between him and the woman he would marry, and composing.

Among Prokofiev's neighbors was a Russian émigré poet, Konstantin Balmont. One day the composer played for the poet music from the new piano concerto on which he was working, and Balmont responded by jotting verses inspired by what he heard:

> Prokofiev! Music and youth in bloom,
> In you, the orchestra yearns for forgotten summer sounds,
> And the invincible Scythian beats on the tambourine of the sun.

… and so on. Not great poetry, but for his efforts Balmont was rewarded with the dedication of what reigns as the most popular of Prokofiev's five piano concertos and, indeed, one of the most beloved concertos of the entire 20th century.

Prokofiev was a pragmatic composer. Rather than let work go to waste, he frequently recycled music he had intended for an uncertain project into one that held more promise. Such was the case with the Third Piano Concerto. Although he composed it mostly in 1921, he drew on scraps he had

In Short

Born: April 23, 1891 (so he always said, although his birth certificate said April 27), in Sontsovka, in the Ekaterinoslav district of Ukraine

Died: March 5, 1953, in Moscow

Work composed: primarily in 1921, completed in Etretât, Brittany (France), in October 1921; the composer drew on material he had sketched through the preceding decade; dedicated to the poet Konstantin Balmont, a Russian émigré neighbor in Brittany

World premiere: December 16, 1921, in Chicago, the composer as soloist, Frederick Stock conducting the Chicago Symphony Orchestra

New York Philharmonic premiere: January 26, 1922, the composer as soloist, Albert Coates 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 21, 2007, at the Bravo! Vail Valley Music Festival, Andrew Davis, conductor, Garrick Ohlsson, soloist

Estimated duration: ca. 27 minutes

previously penned for pieces that never reached fruition. As early as 1911 Prokofiev had been busy working on three piano concertos simultaneously; one of them, which he reported would be "full of virtuoso passages," ended up stillborn, but ideas that he had drafted for it would make their way into the Third Piano Concerto a decade later. The E-minor theme on which the second-movement variations are built dates back to 1913, and two themes from the finale had been penned in 1918, when they were intended for a string quartet. It would have been a curious quartet. Prokofiev called it a *quatuor blanc,* a "white quartet," because it was to include only notes corresponding to the white keys of the piano. "Then I began to think that such a quartet would sound monotonous," Prokofiev later recalled,

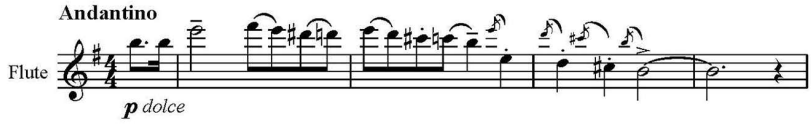
> so I decided to split up the material. I used the first and second themes of the finale for the finale of the concerto …. So when I began working on the concerto in Brittany, I already had all the thematic material I needed except for the third theme of the finale and the subordinate theme of the first movement.

The three movements reflect a standard layout for a concerto but not for one by Prokofiev — all his others conform to less usual patterns. It is famously difficult in terms of the dexterity and stamina it requires of the soloist and, as a result, stands near the top of the list of ultra-virtuosic showpieces. Yet it is not just a "show-off" concerto; it is a work of passionate expression, and in a good performance it flies from the keyboard with what sound like bursts of spontaneity.

The premiere took place in Chicago, where Prokofiev was then overseeing rehearsals for the premiere of his opera *The Love for Three Oranges*. The concerts there, on December 16–17, 1921, were received with considerable enthusiasm. Not so

Listen for … The Theme

The rather neo-classical second movement of Prokofiev's Piano Concerto No. 3, *Tema con variazione,* is structured as a slinky theme with five variations. The theme opens the movement:



The composer described the movement:

> **The theme is announced by the orchestra alone, *Andantino.* In the first variation the piano treats the opening of the theme in quasi-sentimental fashion, and resolves into a chain of trills as the orchestra repeats the closing phrase. The tempo changes to *Allegro* for the second and third variations, and the piano has brilliant figures, while snatches of the theme are introduced here and there in the orchestra. In Variation IV the tempo is once again *Andante,* and the piano and orchestra discourse on the theme in a quiet and meditative fashion. Variation V is energetic. It leads without pause into a restatement of the theme by the orchestra, with delicate chordal embroidery in the piano.**

the follow-up performances that Prokofiev played in New York on January 26–27, 1922, with Albert Coates conducting the New York Symphony. Prokofiev lamented that his American audiences "did not quite understand the work," which may well have been the case since it proved a huge hit when it was introduced in Paris in April 1922 and in London shortly thereafter, in both cases conducted by Coates and with the composer as soloist. From then on, Prokofiev's C-major Piano Concerto has never stopped its headlong rush to the C — that is, the one the soloist spreads over four octaves in the last measure.

Instrumentation: two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, bass drum, castanets, tambourine, cymbals, and strings, in addition to the solo piano.

Sources and Inspirations

The advent of rail travel in the late 1800s elevated the Brittany region of northwest France as a popular seaside retreat. Visitors were attracted by the combination of sandy beaches and rocky cliffs, and by the strong Celtic influences of the region, which in the Breton language and traditions had more in common with the British Isles than with France. British and American aristocrats saw it as a fashionable destination and built stylish cliff-hugging villas and resorts.

The relatively quick jaunt from Paris by train — a more convenient trip than going to the South of France — made Brittany a popular destination for artists as well. By the 1920s, when Sergei Prokofiev composed his Piano Concerto No. 3 there, a roster of boldface names had found inspiration in Brittany's seascapes, rugged countryside, numerous chateaux, Druid monuments, and fortified medieval towns. Picasso worked in Brittany, and Marc Chagall and Henri Matisse also found their way there, following the example of Paul Gauguin. Debussy was said to have been inspired by the coastline to compose *La Mer.* The combination of composers and visual artists built on the area's established literary tradition, which stretched back to Victor Hugo and Balzac, who also resided and worked in Brittany.

— The Editors

Top: A photograph of two local Bretons from 1921, when Prokofiev composed his Piano Concerto No. 3
Bottom: The Pink Granite Coast, near the town of Perros-Guirec in Brittany, France

Symphony No. 1 in D major

Gustav Mahler

Gustav Mahler was a famous conductor by the time he embarked on composing his First Symphony, having quickly worked his way up through a succession of directorships with musical organizations in Ljubljana, Olomouc, Kassel, Prague, Leipzig, and Budapest. He arrived in the last of these cities in October 1888, assuming the directorship of the prestigious Royal Hungarian Opera, and it was in that city that he unveiled his Symphony No. 1 in late 1889. That premiere came on the heels of personal tragedies that had marred the preceding months: the death of Mahler's father in February and of both his younger sister, Leopoldine, and his mother in the autumn. This left the composer with the stress of serving as head of his remaining family while balancing the substantial musical and political challenges of his professional life.

One wishes that the unveiling of his symphony could have come as a triumphant exclamation point at the end of such a difficult phase. Unfortunately, the premiere was entirely unsuccessful, and the politics of Budapest continued to wear Mahler down until he finally submitted his resignation (in March 1891) and moved to Hamburg. He would later say that the disastrous reception of his First Symphony prevented his being accepted as a composer for the rest of his career; that is probably an overstatement, but it does contain a grain of truth nonetheless. "My friends bashfully avoided me afterward," Mahler told his friend Natalie Bauer-Lechner. "Nobody dared talk to me about the performance and my work, and I went around like a sick person or an outcast."

The work played on that occasion in 1889 was rather different from the Symphony No. 1 as it is normally heard today. It was not even presented as a symphony; instead, the program identified it as a five-movement "Symphonic Poem in Two Sections," and it included, as its second section, an *Andante* that Mahler referred to as *Blumine (Bouquet of Flowers).* In a newspaper article that ran the day before the premiere Mahler laid out a descriptive program for the piece in which the five movements were said to depict spring, happy daydreams, a wedding procession, a funeral march to accompany the burial of a poet's illusions, and an advance toward spiritual victory.

Stung by the vehemence with which much of the audience rejected the work, Mahler set his score aside for three years. In 1893 — he had by then moved to Hamburg — he subjected the

In Short

Born: July 7, 1860, in Kalischt (Kalište), Bohemia, near the town of Humpolec

Died: May 18, 1911, in Vienna, Austria

Work composed: sketches begun in 1884, drawing substantially on melodies written some years earlier; most of the composition took place in February–March 1888, with revisions continuing until 1906

World premiere: November 20, 1889, Mahler conducting the Budapest Philharmonic, in Budapest, Hungary

New York Philharmonic premiere: December 16, 1909, the composer conducting; this was the work's U.S. premiere

Most recent New York Philharmonic performance: October 23, 2009, at the Emirates Palace Auditorium in Abu Dhabi, Alan Gilbert, conductor

Estimated duration: ca. 57 minutes

symphony to severe revisions, particularly in matters of orchestration. "On the whole," Mahler wrote to Richard Strauss the following May, "everything has become more slender and transparent." He knew this not just from his inner ear but from concert-hall experience as well, since he had conducted the new "Hamburg version" on October 27, 1893, with considerably more success than Budapest had allowed. Strauss slated it for a music festival he was programming just then, and arranged for Mahler to travel to Weimar to

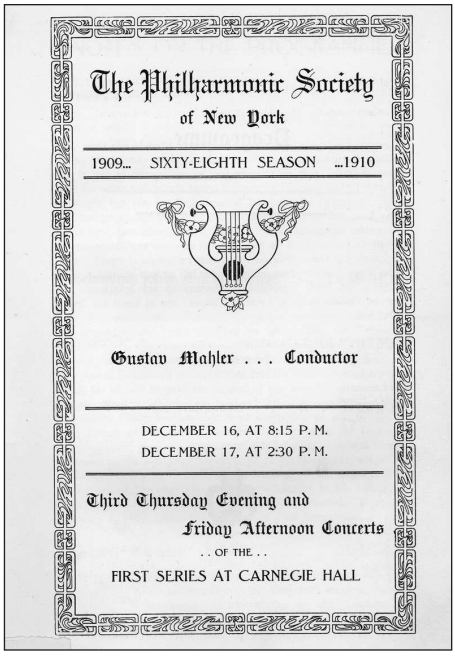
The New York Philharmonic Connection

Gustav Mahler was the first composer to be principal conductor of the New York Philharmonic; his tenure ran from 1909 to 1911. In mid December 1909, just a little over a month after taking the helm, he conducted the U.S. premiere of his own First Symphony at Carnegie Hall. About that performance, his wife, Alma, later wrote:

> **Mahler, at the request of the ladies of the committee, gave a performance of his First Symphony. After thorough rehearsal he arrived with his mind at peace. He had a rude awakening. To do him honor these ladies had wreathed and also heightened the podium, distributed the strings in an outer circle around and beneath him, and massed the brass in a tight circle at his feet. He came onto the platform suspecting nothing and was so taken aback that he could only stand and gasp. The performance was a veritable martyrdom for him, and for me too. The brass was deafening and drowned all else. We were amazed at the audience who sat it out quietly and even applauded dutifully at the end, the credit for which must be divided between Mahler's prestige and their own insensitivity to music. He had invited the orchestra to a night club, the Arion, afterwards and stayed with them (70 in all) until the small hours. He came back in a very jolly mood, and said he felt like a father among his children.**

The performance would prove to be the last time Mahler, who died in 1911, would lead any orchestra in his earliest symphonic composition.

— The Editors

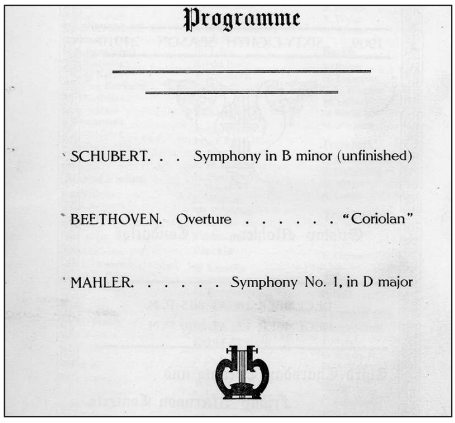

The Philharmonic Society
of New York

1909... SIXTY-EIGHTH SEASON ...1910

Gustav Mahler . . . Conductor

DECEMBER 16, AT 8:15 P. M.
DECEMBER 17, AT 2:30 P. M.

Third Thursday Evening and
Friday Afternoon Concerts
. . OF THE . .
FIRST SERIES AT CARNEGIE HALL


Programme

SCHUBERT. . . Symphony in B minor (unfinished)

BEETHOVEN. Overture . . . . . "Coriolan"

MAHLER. . . . . Symphony No. 1, in D major

The program pages for the U.S. premiere of Mahler's Symphony No. 1, given by the New York Philharmonic, conducted by the composer

conduct it in June 1894. This time the reception was sharply divided. Mahler wrote to a friend:

> My symphony was received with furious opposition by some and with wholehearted approval by others. The opinions clashed in an amusing way, in the streets and in the salons.

Mahler kept on revising. He attached further programmatic descriptions to the movements and then discarded them. When the piece was published, in 1898, the composer left only the words "Like the Sound of Nature" at the head of the score. He also eliminated the *Blumine* movement — so effectively that it remained unpublished for seven decades.

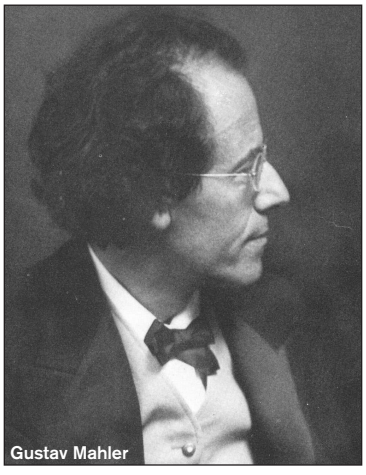
In the end, all of Mahler's travail concerning the symphony's program can be read as a reflection of the aesthetic gulf that separated proponents of "program music" and "absolute music" at that time. Mahler seems to have hoped to gain the sympathies of the "program" faction while in his heart he was himself an "absolutist." Try though he might to justify his music by attaching extra-musical description to it, Mahler fails to convince us that his symphony's content is really motivated by anything other than itself.

Instrumentation: four flutes (three doubling piccolo), four oboes (one doubling English horn), three clarinets (one doubling bass clarinet, another doubling E-flat clarinet) plus another E-flat clarinet, three bassoons (one doubling contrabassoon), seven horns, five trumpets (three of whom play offstage at the beginning of the work), four trombones, tuba, timpani (two players), bass drum, cymbals, triangle, tam-tam, harp, and strings.

Edition: The edition used in these performances was published in 1967 by Universal Edition, under the auspices of the International Gustav Mahler Society of Vienna, and essentially reflects the composer's revisions of 1906.

What's in a Name?

One frequently hears Mahler's Symphony No. 1 referred to as the *Titan* Symphony, almost always incorrectly. Mahler did attach that subtitle to the version that he introduced in Hamburg in 1893, but conflicting opinions reign over the significance of this designation. Some claim that it reflected his admiration for a novel of that name by the Romantic author Jean Paul, while others insist that Mahler was in search of a title that might predispose the Hamburg audience toward the piece's grander elements. Natalie Bauer-Lechner reported that Mahler did not intend for his symphony to be connected in this way with Jean Paul, much though he admired that writer. "What he had in mind," she wrote, "was simply a strong, heroic person, living and suffering, struggling with and succumbing to destiny, *for which the true higher resolution is not given until the Second* [Symphony]."


Gustav Mahler

Mahler would attach different titles and descriptions to the work's movements as it underwent further emendation, but when the piece was published, in 1898, the composer excised them all, as well as the subtitle *Titan.* Unless we are specifically referring to the "Hamburg" version (which perforce includes the usually unplayed *Blumine* movement), we would do well to avoid referring to this as the *Titan* Symphony.

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*

Violins

Glenn Dicterow
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 GiHae Kim
Kuan Cheng Lu
Newton Mansfield
The Edward and Priscilla Pilcher Chair
Kerry McDermott
Anna Rabinova
Charles Rex
The Shirley Bacot Shamel Chair
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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Cynthia Phelps
Principal
The Mr. and Mrs. Frederick P. Rose Chair
Rebecca Young*
The Joan and Joel Smilow Chair
Irene Breslaw**
The Norma and Lloyd Chazen Chair
Dorian Rence

Katherine Greene
The Mr. and Mrs. William J. McDonough Chair
Dawn Hannay
Vivek Kamath
Peter Kenote
Kenneth Mirkin
Judith Nelson
Robert Rinehart
The Mr. and Mrs. G. Chris Andersen Chair

Cellos

Carter Brey
Principal
The Fan Fox and Leslie R. Samuels Chair
Eileen Moon*
The Paul and Diane Guenther Chair
Eric Bartlett
The Shirley and Jon Brodsky Foundation Chair
Maria Kitsopoulos

Elizabeth Dyson
The Mr. and Mrs. James E. Buckman Chair
Sumire Kudo
Qiang Tu
Ru-Pei Yeh
The Credit Suisse Chair in honor of Paul Calello
Wei Yu
Wilhelmina Smith++

Basses

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**.

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

CONTRABASSOON
Arlen Fast

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

TRUMPETS
Philip Smith
Principal
The Paula Levin Chair
Matthew Muckey*
Ethan Bensdorf
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**

PERCUSSION
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
The Mr. and Mrs. William T. Knight III Chair

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HARPSICHORD
Paolo Bordignon

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Carl R. Schiebler

STAGE REPRESENTATIVE
Joseph Faretta

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.

HONORARY MEMBERS OF THE SOCIETY
Emanuel Ax
Pierre Boulez
Stanley Drucker
Lorin Maazel
Zubin Mehta
Carlos Moseley

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

Amsterdam-born **Jaap van Zweden** has been music director of the Dallas Symphony Orchestra since 2008; is the honorary chief conductor of the Netherlands Radio Philharmonic and Radio Chamber Orchestras, after serving as chief conductor and artistic director from 2005 to 2011; and was recently named music director designate of the Hong Kong Philharmonic Orchestra, where he will become music director in September 2012. At age 19 he was appointed the youngest-ever concertmaster of the Royal Concertgebouw Orchestra. He began his conducting career in 1995 and has served as chief conductor of the Netherlands Symphony Orchestra (1996–2000), Residentie Orchestra of The Hague (2000–05), and Royal Flemish Philharmonic Orchestra (2008–11). He was named *Musical America*'s Conductor of the Year for 2012.

Mr. van Zweden has conducted prestigious orchestras, including the Chicago Symphony, Cleveland, and Philadelphia orchestras; London, Munich, Oslo, and Rotterdam philharmonic orchestras; and the WDR Symphony Orchestra Cologne, Orchestre National de France, and Royal Concertgebouw Orchestra. Opera also plays an important part in his career: he has conducted Verdi's *La traviata* and Beethoven's *Fidelio* with the National Reisopera and Puccini's *Madama Butterfly* at Netherlands Opera, and has led concert performances of Verdi's *Otello,* Barber's *Vanessa,* and Wagner's *Die Meistersinger von Nürnberg, Parsifal,* and *Lohengrin* at the Concertgebouw with the Netherlands Radio Philharmonic. Recent highlights have included debuts with Zurich's Tonhalle Orchestra and the Boston Symphony Orchestra (at Tanglewood), as well as at the BBC Proms conducting the Netherlands Radio Philharmonic.

Jaap van Zweden's numerous recordings include Stravinsky's *The Rite of Spring* and *Petrushka,* as well as the complete symphonies of Beethoven and Brahms. He is currently recording the cycle of Bruckner symphonies with the Netherlands Radio Philharmonic for Octavia Records. He has recorded Mahler's Symphony No. 5 with the London Philharmonic, and his highly acclaimed performances of *Lohengrin, Die Meistersinger,* and *Parsifal* are available on CD and DVD. For the Dallas Symphony's own label he has released Tchaikovsky's Symphonies Nos. 4 and 5 and Beethoven's Symphonies Nos. 5 and 7. In August 2010 he recorded Mozart piano concertos with the Philharmonia Orchestra and David Fray.

Chinese pianist **Yuja Wang** is an exclusive recording artist for Deutsche Grammophon. Most recently, she collaborated with Claudio Abbado and the Mahler Chamber Orchestra on her first concerto album that features Rachmaninoff's Rhapsody on a Theme of Paganini and his Piano Concerto No. 2 (released in spring 2011). Since her debut with Ottawa's National Arts Centre Orchestra led by Pinchas Zukerman in 2005, she has performed with many of the world's leading ensembles: she made her New York Philharmonic debut at the Bravo! Vail Valley Music Festival in 2006 and performed with the Orchestra and then Music Director Lorin Maazel the following season during its JAPAN / KOREA tour.

Ms. Wang has given recitals in major cities throughout Asia, Europe, and North America; is a dedicated performer of chamber music; and makes regular appearances at summer festivals including those in Aspen and Verbier. She has worked with many of the world's esteemed conductors.

Born in Beijing in 1987, Yuja Wang began studying piano at age six. Following three years in the Morningside Music summer program at Calgary's Mount Royal College — an artistic and cultural exchange program between Canada and China — she moved to Canada to study at the Mount Royal College Conservatory. At age 15 she won the Aspen Music Festival and School's concerto competition and moved to the United States to study with Gary Graffman at The Curtis Institute of Music, where she graduated in 2008. In 2006 she received the Gilmore Young Artist Award. In 2010 she was awarded the prestigious Avery Fisher Career Grant.

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 New York 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 continue with *Alan Gilbert and the New York Philharmonic: 2011–12 Season,* which comprises 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."

Q&A

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