



**Alan Gilbert**

Music Director

**Wednesday, April 27, 2016, 7:30 p.m.**

16,063rd Concert

Open Rehearsal at 9:45 a.m.

This concert is performed in memory of **Dr. Leon Root**, from his friend and colleague **Dr. Thomas Sculco** and his wife **Cynthia**.

**Thursday, April 28, 2016, 7:30 p.m.**

16,064th Concert

This performance is made possible with generous support from **The Brodsky Family**.

**Friday, April 29, 2016, 2:00 p.m.**

16,065th Concert

**Saturday, April 30, 2016, 8:00 p.m.**

16,066th Concert

**Alan Gilbert**, Conductor

**Carter Brey**, Cello

The Fan Fox and Leslie R. Samuels Chair

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

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

# NEW YORK PHILHARMONIC

Alan Gilbert, Conductor

Carter Brey, Cello, The Fan Fox and Leslie R. Samuels Chair

**Franck KRAWCZYK**  
(b. 1969)

**Après** (2016; World Premiere—New York Philharmonic Commission, with support from the Kravis Prize for New Music)

I. Coda ... Ruines (à Gilbert Amy)

II. Reconstitution (Hommage à L. van Beethoven)  
(pour György Kurtág)

III. Matin (à la mémoire de Henri Dutilleux)

**SCHUMANN**  
(1810–56)

**Cello Concerto in A minor, Op. 129** (1850)

Nicht zu schnell (Not too fast)

Langsam (Slow)

Sehr lebhaft (Very lively)

(The movements are played without pause.)

CARTER BREY

## Intermission

**BRAHMS**  
(1833–97)

**Symphony No. 2 in D major, Op. 73** (1877)

Allegro non troppo

Adagio non troppo

Allegretto grazioso (Quasi andantino) — Presto ma  
non assai

Allegro con spirito

Composer and conductor Victoria Bond will give a *Pre-Concert Insights* talk one hour prior to each of these performances.

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## ALAN GILBERT ON THIS PROGRAM

**M**usicians always feel a sense of honor as well as excitement in the anticipation of discovering something new, when we prepare a piece for its World Premiere, but in these concerts that feeling is heightened by the circumstances of the commission. Franck Krawczyk's *Après* is not only the result of the generosity of Marie-Josée Kravis and her husband, Henry, and of their truly remarkable support for contemporary music. It was also born of the generosity of spirit of the great composer Henri Dutilleux, the first composer to whom we awarded the Kravis Prize for New Music and who chose to "pay it forward," sharing the proceeds with three younger composers whom he admired: Anthony Cheung, Peter Eötvös, and Franck Krawczyk. As I studied the score and spoke with Franck in preparing for these concerts I became keenly aware that this piece is partly an homage, a memorial, to Dutilleux, while it nevertheless speaks in Franck's distinct compositional voice.

This sense of sharing infuses all orchestral performances, with each player listening to and taking inspiration from others to create a greater whole, and this is true whether they are performing a symphony by Brahms or accompanying a soloist in a concerto by Schumann. The New York Philharmonic is filled with the best instrumentalists, and many of them are able to step in front of their colleagues and play as soloists with incredible distinction. Carter Brey is a legendary cellist, and one of the great joys over my years here have been to play with him,



whether he is sitting as Principal Cello, next to the podium as a soloist (as he is today), or beside me as a collaborator in chamber music, as we did just this past March when we performed Messiaen's *Quartet for the End of Time*. Music is perhaps the most perfect context to experience a sense of listening, of giving, and it is a continuing joy and privilege to do so with the Philharmonic.

# NOTES ON THE PROGRAM

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

## Après

### Franck Krawczyk

When, in 2011, the New York Philharmonic named Henri Dutilleux as the first recipient of The Marie-Josée Kravis Prize for New Music, the eminent French composer, then 95 years old, expressed the desire that the funds be directed to three composers whose work he found particularly worthy of encouragement: Anthony Cheung, Peter Eötvös, and Franck Krawczyk. Thus was instigated the commission of Krawczyk's *Après*, which receives its premiere in these concerts. Although Dutilleux did not live to hear this particular fruit of his generosity — he died in 2013 — he would doubtless be touched to know that it reflects a similar spirit of graciousness. Each of its three short movements is dedicated to a musical figure of special importance to Krawczyk: the first to Gilbert Amy, his composition teacher at the Lyon Conservatoire and a protégé of Milhaud, Messiaen, and Boulez; the second to György Kurtág, a deeply appreciated composer and teacher in the European new-music scene; the third to the memory of Dutilleux himself.

Krawczyk is sometimes described as a pianist turned composer, but in fact his first instrument was the accordion (his father also played it) and he arrived at the piano rather belatedly. He achieved expertise on the instrument, which he studied in Paris at The Ecole Normale de Music with Serge Petitgirard, but he changed course precipitously. In a 2012 interview on the French television station TVFIL78 (carried out in connection with his term as composer-in-residence at the Théâtre de Saint-Quentin-en-Yvelines), Krawczyk explained that he simply stopped playing in the middle of Beethoven's *Pathétique* Sonata during a recital at the École Normale,

and that was the end of his career as a piano virtuoso. "The piano bored me quickly," he stated. "If I am to do music, I should do something that involves *my* vision of music." The incident was as surprising to him as to anyone else, since he projects a kindly mien and acknowledges that he is by nature a diffident sort of person. "Beethoven," he said, "gave me the power to interrupt my own concert."

Among his teachers for analysis and composition were such well-known figures as Claude Helffer, and Philippe Manoury ("my first *grand maître*"). He went on to earn a first prize in composition at the Conservatoire national supérieur musique et danse de Lyon, where he benefited from the tutelage of Amy. Krawczyk joined that school's faculty in 1994, and today he heads its chamber music department. In 1996 he co-founded with Jacques Aboulker at the Lyon Conservatoire the ensemble Haute Trahaison (High Treason), since renamed Anamorphose.

## IN SHORT

**Born:** July 5, 1969, in Maisons-Laffitte, Yvelines, Île-de-France, northwest of Paris

**Resides:** in Paris

**Work composed:** 2016, on commission from the New York Philharmonic with the generous support of The Marie-Josée Kravis Prize for New Music

**World premiere:** these performances

**Estimated duration:** ca. 18 minutes

He began receiving commissions in the late 1980s, the first prominent one coming from the Festival d'Automne in Paris, and since then has fulfilled commissions for such institutions as Radio France, the Musée du Louvre, and the Haut-conseil culturel Franco-Allemand. In 2000 he was awarded the Prix Hervé Dugardin of SACEM (the principal composers' organization of France) in honor of his *Ruines* for orchestra. Shortly thereafter he began collaborating with the artist and filmmaker Christian Boltanski and the lighting designer Jean Kalman; together they created a dozen installations internationally. This launched Krawczyk into further cross-genre projects, including theater pieces with director Peter Brook and playwright Marie-Hélène Estienne as well as dance collaborations with choreographer Emio Greco and Pieter C. Scholten. He has also forged a strong bond with several musical performers for whom he has made transcriptions of classic repertoire: pieces by Chopin, Liszt, and Wagner (among others) for conductor Laurence Equilbey and her Choeur Accentus; and works by Janáček, Mahler, and Monteverdi for cellist Sonia Wieder-Atherton. Sometimes his circles of collaboration overlap,

as they did in his composition *Polvere* (inspired by the dust of Vesuvius) for solo cello (Wieder-Atherton), instrumental ensemble, and chorus, which was his musical contribution to the Monumenta contemporary-art event overseen by Boltanski at the Grand Palais in Paris in 2010. That work began with a prologue in the Champs-Élysées-Clemenceau subway station, where Krawczyk, returning to his roots, played 11 repetitions of a theme from the finale of Mahler's Third Symphony with his childhood accordion, superimposing his performance over a recorded "loop" of that music in its original orchestral form.

**Instrumentation:** two flutes and piccolo, two oboes and English horn, three clarinets (one doubling E-flat clarinet and one doubling bass clarinet), two bassoons and contrabassoon, four horns, three trumpets (one doubling bugle), three trombones and tenor tuba, timpani, rototom, triangle, Chinese cymbal, three suspended cymbals, three tam-tams, snare drum, crash cymbals, bass drum plus bass drum with attached cymbal, wood blocks, whip, maracas, chimes, gong, harp, piano, and strings.

## The Work at a Glance

Franck Krawczyk's new score, *Après*, arrives with several mysteries in tow. Its title literally means "after," in the sense of "later than"; but in the context of a creative work the word (in the form "d'après") might be taken to imply specific influence, quite like the English-language use of "after" to mean "inspired by" — say, an engraving after a painting by Leonardo da Vinci.

The first movement, *Coda ... Ruines*, would seem to refer to two of Krawczyk's previous compositions: *Coda*, which is the title of his String Quartet No. 2 of 1996, and his prize-winning *Ruines* for orchestra, from 2000. Delicate and slow-moving, it suggests an almost Webernesque spirit of the ephemeral. It concludes in a passage curiously marked "*Applaudissements pour les funérailles*" ("Applause" for the obsequies). This leads without a break to *Reconstitution*, a Beethoven homage, which alludes to a sharply dotted rhythm reminiscent of the *Grosse Fuge* (Op. 133) as well as to a little march figure recalled from the Ninth Symphony. The movement makes its way, again without a break, to *Matin (Morning)*, which includes a violent, jagged passage marked *H. Dutilleux*: "*Muss es sein?*" This is a quotation from one of Dutilleux's late works, a five-minute orchestral piece (from 2000) named *Pièce sans titre* ("*Muss es sein?*") — *Piece without Title* ("*Must it be?*") — which itself alludes to a notation Beethoven inscribed in his Op. 130 string quartet.



An excerpt from Krawczyk's handwritten manuscript for *Après*

## Cello Concerto in A minor, Op. 129

### Robert Schumann

**R**obert Schumann composed three works that he identified as concertos: one for piano (1841–45), an essential staple in the repertoire; one for violin (1853), widely written off — too unreservedly, perhaps — as the ineffectual product of his declining sanity; and the work heard here, which stands as a keystone in the cello literature and yet is programmed less frequently than its quality merits. In addition to these, Schumann wrote a handful of concerted pieces that he did not designate as concertos, such as his Introduction and Allegro (*Konzertstück*) for Piano and Orchestra and his *Konzertstück* for Four Horns and Orchestra, both of which were composed in 1849 and premiered in February 1850. At first it appeared that the work for cello, written in the concentrated span of two weeks in October 1850, would join the ranks of those near-concerto predecessors. In fact, Schumann initially attached to it the same noncommittal title, *Konzertstück* (Concert Piece), which served to loosen expectations that it would follow certain time-honored structures for the classic concerto.

That he ended up changing the name to “concerto” seems a somewhat arbitrary decision. Its running time — around 25 minutes — clocks in on the short side for a full Romantic concerto, and its character is more introverted than bravura; in fact, Schumann harbored plans, never realized, to arrange the orchestra part for string quartet so the piece might be presented in intimate spaces as a chamber work. In any case, one does not look to Schumann for textbook examples of anything. He was among the most original of composers, and even his works that are ostensibly structured in standard forms generally show idiosyncratic touches. His Cello Concerto is a typical three-movement work, but the edges of the movements are softened so that everything is elided into a single, uninterrupted span, with touches of recurrent musical material helping

to unify the piece. There is, moreover, no orchestral exposition of the principal themes in the first movement, a long-standing given of concertos; instead, the cello leaps into the fray immediately.

Nearly all concertos of this era include a cadenza near the end of the first movement, in which the soloist displays extravagant virtuosity. Schumann, ever the experimenter, moves the cadenza from its usual spot and places it near the end of the third movement; and rather than give the spotlight over to the cello entirely he writes an accompanied cadenza, with the orchestra punctuating the soloist’s phrases. Even this discrete passage does not reach a definitive end, but rather flows seamlessly into the concluding coda. (Not a few cellists, by the way, have taken it upon themselves to expand Schu-

### IN SHORT

**Born:** June 8, 1810, in Zwickau, Saxony (Germany)

**Died:** July 29, 1856, in an asylum at Endenich, near Bonn, Germany

**Work composed:** October 10–24, 1850; revised through 1854

**World premiere:** June 9, 1860, at the Leipzig Conservatory, by the Gewandhaus Orchestra, Julius Rietz, conductor, Ludwig Ebert, soloist

**New York Philharmonic premiere:** March 23, 1900, Emil Paur, conductor, Leo Schulz, soloist

**Most recent New York Philharmonic performance:** November 26, 2005, Lorin Maazel, conductor, Jan Vogler, soloist

**Estimated duration:** ca. 26 minutes

mann's carefully wrought cadenza with some unaccompanied barnstorming of their own — an interpretive fancy that Carter Brey, this evening's soloist, believes “goes against the spirit of this piece and is compositionally indefensible.”)

Even the use of the cello as the solo instrument was unusual. There is no evidence that Schumann was aware of the cello concertos by such earlier masters as Luigi Boccherini and C.P.E. Bach and he certainly didn't know the now standard cello concertos of Vivaldi or the C-major Concerto of Haydn, which were lost in library limbo during Schumann's lifetime. Just possibly Haydn's D-major Cello Concerto could have registered on his radar, but in any case Schumann professed little interest in Haydn, generally.

Schumann was enjoying a relatively happy moment in his often troubled life when he

wrote his Cello Concerto. Frustrated with musical life in Dresden, where he had moved in 1844, he and his family arrived in Düsseldorf on September 2, 1850, to start a new life. He and his wife, the virtuoso pianist Clara Wieck Schumann, were greeted as true musical eminences, one of the few times when they both received the accolades they deserved at the same time. He immediately began planning the concert series he was to direct as Düsseldorf's municipal music director, and he led the first of those concerts on the very day he completed his Cello Concerto.

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

## Orchestrating the Cello Concerto

A perennial problem of cellos concertos is that very often members of the audience see more cello playing going on than they actually hear. The cello has an inherently deep and mellow voice, which is ideally suited to the sort of intimate writing Schumann did especially well. (It comes as no surprise to learn that he studied cello for a while.) The downside is that the cello can easily blend into inaudibility in the texture of a full orchestra.

One might have expected that this would prove fatal in the case of Schumann's Cello Concerto, since Schumann was in general attracted to expressing himself through thicker-than-normal textures, such that for many years it was customary to rescore his symphonies to lighten their instrumentation and simplify their balances. But this does not prove problematic in the case of his Cello Concerto, which Schumann orchestrated with an uncharacteristically light touch. Perhaps he was consciously compensating for the potential balance problem that he knew could be the undoing of such a piece.





## Symphony No. 2 in D major, Op. 73

### Johannes Brahms

**“**I shall never write a symphony!” Johannes Brahms famously declared in 1872. “You can’t have any idea what it’s like to hear such a giant marching behind you.” The giant was Beethoven, of course, and although his music provided essential inspiration for Brahms, it also set such a high standard that the younger composer found it easy to discount his own creations as negligible in comparison.

Four more years would pass before Brahms finally signed off on his First Symphony. But once he had conquered his compositional demons he moved ahead forcefully. Three symphonies followed that first effort in relatively short order: the Second in 1877 (only a year after he completed the First), the Third in 1882–83, and the Fourth in 1884–85. Each is a masterpiece and each displays a markedly different character. The First is burly and powerful, flexing its muscles in Promethean exertion; the Second is sunny and bucolic; and the Third, the shortest of his four, though introspective and idyllic on the whole, mixes in a hefty dose of heroism. With his Fourth Symphony, Brahms would achieve a work of almost mystical transcendence born from the opposition of melancholy and joy, severity and rhapsody, solemnity and exhilaration.

Brahms did much of his best work during his summer vacations, which he usually spent at some bucolic getaway or other in the Austrian countryside. The summer of 1877, during which he completed his Second Symphony, was spent in the resort town of Pörlschach, on the north shore of the Wörthersee (known in English as Lake Wörth) in the southern Austrian province of Kärnten (Carinthia), a bit west of the university city of Klagenfurt. Brahms was greatly taken with this locale, which was new to him that summer, and he remarked in a letter to the critic Eduard Hanslick (his friend and cheerleader) that there were “so many melodies flying about that you must be careful not to

tread on any.” He would return to the same spot the following summer to write his Violin Concerto and yet again the year after that, when he was occupied with his G-major Violin Sonata (Op. 78). Others found the place similarly inspiring: not many years later Mahler would build a summer getaway on the lake’s southern shore, and Alban Berg would compose his Violin Concerto while residing at Lake Worth in the summer of 1935.

Brahms’s Second Symphony was viewed from the outset as a “landscape” symphony, a sort of equivalent to Beethoven’s *Pastoral*. “It is all blue sky, babbling of streams, sunshine, and cool green shade,” wrote Brahms’s musical physician-friend Theodor Billroth. “By Lake Worth it must be so beautiful.” Later commentators have added many a fine point to the discussion; still, the general idea remains, and on the whole the Second Symphony is accepted as a sort of nature idyll. Having said that, it is also important to remark that this is, after all, a

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### IN SHORT

**Born:** May 7, 1833, in Hamburg, Germany

**Died:** April 3, 1897, in Vienna, Austria

**Work composed:** summer 1877

**World premiere:** December 30, 1877, with Hans Richter conducting the Vienna Philharmonic at the Musikverein in Vienna

**New York Philharmonic premiere:** November 23, 1878, Adolph Neuendorff, conductor

**Most recent New York Philharmonic performance:** February 28, 2015, Sakari Oramo, conductor

**Estimated duration:** ca. 46 minutes



large-scale work by Brahms, and that fact in itself mandates that it will not be simplistic in its emotional stance, that even the most idyllic landscape will offer plenty of acreage for clouds and shadows, for the alternation of serenity and melancholy.

Another Brahmsian trait is that of not being in a hurry. This aspect is fully on display in the Second Symphony, which is the longest of his four. The movement markings themselves betoken the overall spirit of relaxation and moderation. The first movement is fast (*Allegro*) but “not too much so” (*non troppo*), just as the second movement is “Not too slow” (*Adagio non troppo*). Brahms labels his third movement

ambivalently, wanting it to fall somewhere in the region of *Allegretto grazioso* (“pleasantly sort-of-quickly”) and *Quasi andantino* (“as if sort-of-slowly”), before galloping off in a *Presto* (“very quick”) — but in this case *Presto ma non assai* (“Very quick, but not very much so”). Only in the finale does the composer not pull his punches so far as tempo is concerned, allowing the orchestra to proceed relatively unbridled at *Allegro con spirito* (“Fast, with high spirits”).

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

## In the Composer's Words

Brahms was not usually very helpful when it came to describing his music. In the case of his Second Symphony he took typical delight in being evasive and ironic. Just after finishing it, he wrote to his friend Elisabet von Herzogenberg that, to get an idea of the new piece,

you have only to sit down at the piano, placing your little feet on the two pedals in turn and striking the chord of F minor several times in succession, first in the treble, then in the bass (*ff* and *pp*).

In fact, one would be hard-pressed to locate an F-minor chord anywhere in this piece. After the dress rehearsal for the premiere he wrote again to von Herzogenberg, observing that

the orchestra here plays my new “*Sinfonie*” with crepe bands on their sleeves because of its dirge-like effect, and it is to be printed with a black border, too.



*Brahms in 1875*

# NEW YORK PHILHARMONIC

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Mindy Kaufman

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### ENGLISH HORN

Grace Shryock\*\*

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Mark Nuccio

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

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Arlen Fast

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Arlen Fast

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Ethan Bensdorf\*\*\*

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Chair*

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*The Daria L. and William C. Foster  
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Chair*

Kyle Zerna

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

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**Steinway** is the Official Piano of the New York Philharmonic and David Geffen Hall.

Programs are supported, in part, by public funds from the **New York City Department of Cultural Affairs** in partnership with the **City Council**, the **National Endowment for the Arts**, and the **New York State Council on the Arts**, with the support of Governor Andrew Cuomo and the New York State Legislature.

## THE ARTISTS



Music Director **Alan Gilbert** began his New York Philharmonic tenure in 2009, the first native New Yorker in the post. He and the Philharmonic have introduced the positions of The Marie-Josée Kravis Composer-in-Residence, The Mary and James G. Wallach Artist-in-Residence, and Artist-in-Association; *CONTACT!*, the new-music series; the NY PHIL BIENNIAL, an exploration of today's music; and the New York Philharmonic Global Academy, partnerships with cultural institutions offer training of pre-professional musicians, often alongside performance residencies. As *The New Yorker* wrote, "Gilbert has made an indelible mark on the orchestra's history and that of the city itself."

Alan Gilbert's 2015–16 Philharmonic highlights include R. Strauss's *Ein Heldenleben* to welcome Concertmaster Frank Huang; Carnegie Hall's Opening Night Gala; four World Premieres; and seminal works by Mahler, Sibelius, and Mozart. He co-curates the second NY PHIL BIENNIAL and performs violin in Messiaen's *Quartet for the End of Time* at The Metropolitan Museum of Art's Temple of Dendur. He leads the Orchestra as part of the Shanghai Orchestra Academy Residency Partnership and appears at Santa Barbara's Music Academy of the West. Philharmonic-tenure highlights include acclaimed stagings of Ligeti's *Le Grand Macabre*, Janáček's *The Cunning Little Vixen*, Stephen Sondheim's *Sweeney Todd* starring Bryn Terfel and Emma Thompson (for which Mr. Gilbert

was nominated for a 2015 Emmy Award for Outstanding Music Direction), and Honegger's *Joan of Arc at the Stake* starring Marion Cotillard; 24 World Premieres; The Nielsen Project; Verdi Requiem and Bach's B-minor Mass; the score from 2001: A Space Odyssey alongside the film; Mahler's *Resurrection* Symphony on the tenth anniversary of 9/11; and nine tours around the world. In August 2015 he led the Mahler Chamber Orchestra in the U.S. Stage Premiere of George Benjamin's *Written on Skin*, co-presented as part of the Lincoln Center–New York Philharmonic Opera Initiative.

Conductor laureate of the Royal Stockholm Philharmonic Orchestra and former principal guest conductor of Hamburg's NDR Symphony Orchestra, Alan Gilbert regularly conducts leading ensembles including the Boston, Philadelphia, Cleveland, Amsterdam's Royal Concertgebouw, Berlin Philharmonic, Munich Philharmonic, Leipzig's Gewandhaus, and Bavarian Radio Symphony orchestras as well as Orchestra della Accademia Nazionale di Santa Cecilia and Orchestre Philharmonique de Radio France. He has appeared at The Metropolitan, Los Angeles, Zurich, Royal Swedish, and Santa Fe opera companies. This season Mr. Gilbert makes debuts with four great European orchestras — Filarmonica della Scala, Dresden Staatskapelle, London Symphony, and Academy of St Martin in the Fields — and returns to The Cleveland Orchestra and Tokyo Metropolitan Symphony Orchestra.

Director of Conducting and Orchestral Studies and the William Schuman Chair in Musical Studies at The Juilliard School, Mr. Gilbert has conducted on the Grammy Award-winning recordings of John Adams's *Doctor Atomic*, with the Met, and *Poèmes*, with Renée Fleming. He studied at Harvard University, The Curtis Institute of Music, and Juilliard and was assistant conductor of The Cleveland Orchestra. His accolades include an Honorary Doctor of Music degree from Curtis; Columbia University's Ditson Conductor's Award; election to The American Academy of Arts & Sciences in 2014; a 2015 Foreign Policy Association Medal; and being named Officier de l'Ordre des Arts et des Lettres.



**Carter Brey** was appointed Principal Cello, The Fan Fox and Leslie R. Samuels Chair, of the New York Philharmonic in 1996. He made his official subscription debut with the Orchestra in May 1997 performing Tchaikovsky's *Rococo Variations* under then Music Director Kurt Masur. He has since appeared as soloist each season, and was featured during *The Bach Variations: A Philharmonic Festival*, when he gave two performances of the cycle of all six of Bach's Cello Suites.

He rose to international attention in 1981 as a prizewinner in the Rostropovich International

Cello Competition. The winner of the Gregor Piatigorsky Memorial Prize, Avery Fisher Career Grant, Young Concert Artists' Michaels Award, and other honors, he also was the first musician to win the Arts Council of America's Performing Arts Prize. Mr. Brey has appeared as soloist with virtually all the major orchestras in the United States, and performed under the batons of prominent conductors including Claudio Abbado, Semyon Bychkov, Sergiu Comissiona, and Christoph von Dohnányi. He has made regular appearances with the Tokyo and Emerson String Quartets, as well as The Chamber Music Society of Lincoln Center, and at festivals such as Spoleto (both in the United States and Italy) and the Santa Fe and La Jolla Chamber Music festivals. He presents an ongoing series of duo recitals with pianist Christopher O'Riley; together they recorded *Le Grand Tango: Music of Latin America*, a disc of compositions from South America and Mexico released on Helicon Records.

Mr. Brey was educated at the Peabody Institute, where he studied with Laurence Lesser and Stephen Kates, and at Yale University, where he studied with Aldo Parisot and was a Wardwell Fellow and a Houpt Scholar. His violoncello is a rare J.B. Guadagnini made in Milan in 1754.

# NEWYORKPHILHARMONIC

The New York Philharmonic plays a leading cultural role in New York City, the United States, and the world. This season the Philharmonic will connect with up to 50 million music lovers through live concerts in New York City and on its worldwide tours and residencies; digital recording series; international broadcasts on television, radio, and online; and as a resource through its varied education programs.

Today, the Orchestra's performances are enriched by collaborations among today's leading artists, a philosophy behind the positions of The Marie-Josée Kravis Composer-in-Residence, currently Esa-Pekka Salonen; The Mary and James G. Wallach Artist-in-Residence, now bass-baritone Eric Owens; and Artist-in-Association, now pianist Inon Barnatan. The Philharmonic partners with institutions on groundbreaking initiatives, including critically acclaimed staged productions; the NY PHIL BIENNIAL returns in 2016; and the Lincoln Center–New York Philharmonic Opera Initiative.

A champion of the new music of its time, the Philharmonic has commissioned and/or premiered works by leading composers from every era since its founding — Dvořák's Symphony No. 9, *From the New World*; Gershwin's Concerto in F; and Berio's *Sinfonia*, in addition to U.S. premieres including Beethoven's Symphonies Nos. 8 and 9 and Brahms's Symphony No. 4. Recent highlights include John Adams's Pulitzer Prize-winning *On the Transmigration of Souls* and *Scheherazade.2* — Dramatic symphony for violin and orchestra; Christopher Rouse's Symphony No. 4 and *Thunderstuck*; Melinda Wagner's Trombone Concerto; Wynton Marsalis's *Swing Symphony* (Symphony No. 3); Magnus Lindberg's Piano Concerto No. 2; and, by the end of the 2014–15 season, the world premieres of 21 works in *CONTACT!*, the new-music series.

A resource for its community and the world, the New York Philharmonic complements annual free concerts across the city — including the Concerts in the Parks, Presented by Didi and Oscar Schafer — with Philharmonic Free Fridays and a wide range of education programs — among them the famed Young People's Concerts and Philharmonic Schools, an immersive classroom program that reaches thousands of New York City students. Committed to developing tomorrow's leading orchestral musicians, the Philharmonic has established the New York

Philharmonic Global Academy, collaborations with partners worldwide offering training of pre-professional musicians, often alongside performance residencies. These include the Shanghai Orchestra Academy and Residency Partnership and collaborations with Santa Barbara's Music Academy of the West and The Shepherd School of Music at Rice University.

The Philharmonic has appeared in 432 cities in 63 countries on five continents — including the groundbreaking 1930 tour of Europe; the unprecedented 1959 tour to the USSR; the historic 2008 visit to Pyongyang, D.P.R.K., the first there by an American orchestra; and the Orchestra's debut in Hanoi, Vietnam, in 2009. An International Associate of London's Barbican Centre, the Orchestra appears there in biennial residencies.

A longtime media pioneer, the Philharmonic began radio broadcasts in 1922 and is currently represented by the national, weekly *The New York Philharmonic This Week*, also streamed online. The Orchestra is telecast annually on *Live From Lincoln Center* on PBS, and in 2003 it made history as the first orchestra to make a solo appearance on the Grammy awards. Since 1917 the Philharmonic has made almost 2,000 recordings; in 2004 it became the first major American orchestra to offer downloadable concerts, recorded live, with the self-produced digital recording series continuing in the 2015–16 season. The Orchestra shares its extensive history online through the ever-expanding New York Philharmonic Leon Levy Digital Archives, which currently makes available every printed program since 1842; by the end of 2018 more than three million pages of documents from the Archives, one of the world's most important orchestral research collections, will be available for free.

Founded in 1842 by local musicians led by American-born Ureli Corelli Hill, the New York Philharmonic is the oldest symphony orchestra in the United States, and one of the oldest in the world. Notable composers and conductors who have led the Philharmonic include Dvořák, Klemperer, Richard Strauss, Stravinsky, Copland, Mitropoulos (Music Director, 1949–58), and Tennstedt. Alan Gilbert began his tenure as Music Director in September 2009, succeeding musical giants including Lorin Maazel; Kurt Masur (now Music Director Emeritus); Zubin Mehta; Pierre Boulez; Leonard Bernstein (named Laureate Conductor in 1969); Arturo Toscanini; and Gustav Mahler.



## MILESTONES: JUBILEES AND RETIREES

Once a year, the New York Philharmonic family — active and retired Musicians, Board Members, and Staff — gather at a concert and post-concert reception on the Grand Promenade to honor their colleagues who are retiring or marking important milestones. This year's celebration, on April 28, honors violist Irene Breslaw, flutist Sandra Church, and violinists Newton Mansfield and Carol Webb, who are retiring after decades of service to the Orchestra, as well as violist Katherine Greene, who is celebrating her 25th anniversary. For more information about these honorees' lives and careers, visit [nyphil.org/about](http://nyphil.org/about).

### **Katherine Greene, Viola, *The Mr. and Mrs. William J. McDonough Chair*, 25th Anniversary**

"Thinking about this milestone, I have two major feelings: How fast the years have gone, and gratitude," Katherine Greene says. As she remembers how her tenure began, another feeling is clear: pride in "defying the odds." Her arrival was the culmination of a remarkable career transition: she was 37 when she joined the New York Philharmonic, and viola was her second instrument.

Kathy, a native New Yorker, began her musical studies at the age of five on piano, and she later became a successful performer and teacher on that instrument. But she found herself wanting to be in a large ensemble. "There's nothing like being inside a Bruckner or Mahler symphony," she says, describing it as being "carried on a sound wave that goes right through your body." Ms. Greene entered The Juilliard School playing both instruments and graduated with a master's degree in viola performance in 1977.

Her gratitude and pride are just as deeply felt when it comes to her colleagues. "Besides being lucky enough to play with the greatest conductors and soloists in the world, my fellow musicians are also on that level. It's a tremendous honor to be part of the great legacy of the New York Philharmonic and carry it forward. We all hold that very high."

The variety of music-making is another thrill, she says, citing Broadway, film music, new music, and chamber music. Indeed, in 2014 Kathy produced *Strings in Swingtime*, an album of standards arranged for string quartet on which she was joined by several Philharmonic colleagues, released on the Bridge Records label. She describes the project — which included finding historically significant arrangements, attracting the label, and writing program notes — as "a pinnacle of my artistic achievement."

When asked for her favorite moment from the past 25 years, she hesitates, then says, "The magic of making live music makes every performance thrilling for me."





## Irene Breslaw, Assistant Principal Viola, *The Norma and Lloyd Chazen Chair, Retiring After 40 Years*



Love at first sight — and sound. What lies behind the powerful yet mysterious connection between music and emotion? Irene Breslaw has been asking this question since she was nine years old and, on watching a *Mickey Mouse Club* talent show, was overtaken by the passion that would guide her career. That was when the little girl from Queens heard another girl perform Sarasate's *Zigeunerweisen* and called out to her parents, "I want to do that!"

Within a year Irene was studying violin with Margaret Pardee at The Juilliard School's Pre-College Division, where at age 16, she was encouraged to try the viola. "I immediately liked the sound," she recalls. "It felt more like my own voice." She studied with Walter Trampler at The Juilliard School, and, on graduating, immediately won a position in the Baltimore Symphony Orchestra. She moved on to the St. Louis Symphony, and then, in 1976, to the New York Philharmonic.

The Philharmonic was a bit of a culture shock, she explains. "I was coming from an orchestra that was at least one-third women to one in which I was one of eight." And she was in awe: "The playing was phenomenal! I was sharing the stage with the legends of orchestral playing, seated in front of genius on the podium. When Bernstein walked on stage, I couldn't believe it. His musicianship was amazing."

Irene, who was named Assistant Principal Viola in 1989, has been very active in the Philharmonic's chamber music series and, offstage, on the musicians' Tour Committee, often joining the Philharmonic staff's advance visits to assess halls, hotels, and logistics. "It is hard work — you land, run to the hotel, change, and then out the door! But it is great fun, working so closely with such wonderful people."

As with music, Irene's connection with Daniel Grapel, began with an instant spark. "I was going to Israel for the first time, in 1978; when I approached the El Al security screener my gut told me that *something* was going to happen with this guy — I just didn't know what. After asking his standard questions he asked me for my phone number and if I wanted to go out with him." She and Dani, a podiatrist, married in 1979 and are now the parents of a daughter, Michal, and a son, Ilan, both in their 30s.

About her plans for retirement, she says, "Life is a work in progress. There is a time and a place for everything." Including Irene Breslaw's next inspiration.

Associate Principal Viola Rebecca Young says: "When you work with your colleagues as closely as orchestral musicians do, you're lucky to be able to sit with someone you can tolerate on levels well beyond musicianship. Irene's contribution to the viola section has been enormous on every level: she is as sensitive and supportive a colleague as she is a player — everyone loves to sit with her! Someone else will fill her chair, but no one can take her place in our hearts. I miss her already and she hasn't even left yet!"



*The Tour Committee Chair with a tour trunk*

## Sandra Church, Associate Principal Flute, Retiring After 27 Years

Sandra Church started piano lessons as a five year old growing up in Syracuse, New York. However, she says, “it was sort of lonely on the piano and I wanted to experience ensemble excitement, so I joined the band.” After a year each on clarinet and French horn, in sixth grade she turned to the flute and piccolo: “I loved it: it is exciting to be on top of the orchestra.” And already she was thinking of a life in music; “it was my dream to be in the New York Philharmonic.”

Sandra spent two years at Syracuse University while also studying privately with then-New York Philharmonic Principal Flute Julius Baker. “He was a magical player, yet down to earth as a person, and so encouraging. Studying with him changed my life.” She transferred to The Juilliard School, earned her bachelor’s and master’s degrees, and then became principal flute of the New Jersey Symphony Orchestra.

She became Associate Principal Flute of the New York Philharmonic in 1988, when Zubin Mehta was Music Director. “Zubin was a pivotal figure in my life,” she recalls. “He was an extremely charismatic conductor and there was a lot of fun when he was on the podium, and we could feel his respect for the Orchestra.” Her view of Alan Gilbert, the Philharmonic’s current maestro, is remarkably similar. “He wants results from the Orchestra, and he goes about it in a way that is positive, constructive, and encouraging.” There is a difference, though: “He’s informally friendly with the Orchestra, in a way that conductors never used to be. It’s been hard for me to get used to it!”

Asked to name highlights of her Philharmonic tenure, Sandra Church quickly replies, “Playing for Leonard Bernstein on the recording series of Tchaikovsky symphonies.” After a moment she adds memories of her own concerto appearances, playing the alto flute in *Daphnis et Chloë* at Carnegie Hall this past October, and, she says, “anything to do with Mahler — his music is in this Orchestra’s DNA.” And, generally, “being in the Philharmonic allows you to perform with an ongoing parade of first-class guest conductors and soloists. I’ve enjoyed touring; music can be a force for good in the world, and it’s been a privilege to act as a musical ambassador.”

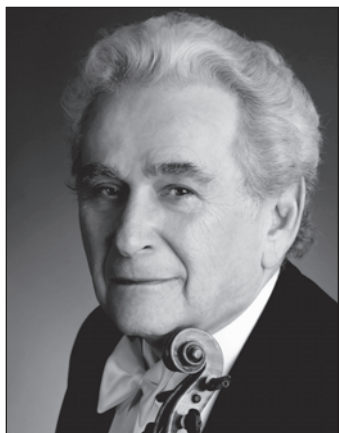
But, really, the true highlight has been her fellow players. “To perform at this level you need people to be on your side, and here your colleagues root for you and look to you to inspire them. And I feel blessed to have been part of a truly great flute section; they are wonderful, both as players and as people. It really is a Philharmonic family.”

Associate Principal Bassoon Kim Laskowski, her colleague in the woodwind section, says: “Sandra Church is an incredible musician. Her tone is rich and complex and her interpretation stylish and nuanced. At the theater and on tour, we have shared many unforgettable experiences. Her sound will always be in my ear.”

*Church in Paris, on tour, in 2008*



## Newton Mansfield, *Violin, The Edward and Priscilla Pilcher Chair, Retiring After 55 Years*



Newton Mansfield started his musical journey at age six, when neighbors in Paris asked him if he wanted to play a half-size violin. “I said, sure, why not. I thought it was a toy.”

Newton hasn’t stopped having fun. Ask him his favorite Philharmonic memory and you’ll hear about the 1968 Europe tour, which kicked off with Leonard Bernstein’s 50th birthday in Belgium. Actually, the party started en route. “We got our own plane and crew. As soon as the plane got off the ground, the bar was open.” And the tour itself? “We couldn’t play anything wrong. And the mussels in Brussels were delicious.”

Born in Poland, Newton moved with his family to Paris at age two. After being introduced to the violin he started studying at the Schola Cantorum. He played in salons run by Russian émigrés and gave his first public performance in 1938.

In 1940 the Mansfields were living in Toulouse, France, when the Germans marched in. “Since we were Jews and not French citizens, we were certainly going to be deported. My mother had the bright idea of sneaking me into the conservatory in Toulouse.” He got housing and permission to stay in the country. “Me, not my parents — they were hiding right outside the town. I was picked up by the police two or three times a week to be questioned about where my parents were.” Newton and his family finally snuck out at night and fled to Montpellier. “My mother played the same trick there with the conservatory.” Then they crossed into Spain, then Portugal — then Hoboken, New Jersey, in 1941, when Newton was 11.

In 1948, at age 18, he got a job with the Houston Symphony Orchestra, followed by stints with the Baltimore Symphony Orchestra, Robert Shaw Chorale as concertmaster, Pittsburgh Symphony Orchestra, and The Metropolitan Opera Orchestra.

He joined the New York Philharmonic in 1961, hired by Bernstein, and served on almost every committee for most of his 55 years with the Philharmonic. True to form, he had fun even when the Orchestra was in the midst of marathon contract negotiations. “Every year we’d be up at midnight screaming and yelling. It was great. Then at two, three a.m. we’d settle and the champagne would come out.”

Newton’s other longtime love: his wife Maria, whom he met in 1968. “I went up to her, introduced myself, and didn’t let go of her hand.” A beloved Lincoln Center tour guide once profiled in *The New York Times*, Maria passed away in 2014.

Philharmonic violinist Hae-Young Ham reflects: “I’m grateful to have played alongside Newton for the past three decades. His wicked wit and keen intellect have enriched and inspired my musical life. I will miss his anecdotes, wisdom, and brilliant perspectives on music and life.”



Mansfield with then-Mayor Ed Koch, violinists Kenneth Gordon and Max Weiner at Central Park, 1987

## Carol Webb, Violin, Retiring After 39 Years

Growing up in Louisville, Kentucky, Carol Webb never imagined how far the violin could take her. From moving to New York on her own to study, at age 14, to speaking in North Korea as Chair of the musician's Tour Committee during the historic 2008 trip, her years with the New York Philharmonic have included performances at all points around the globe.

She began with piano lessons at age five. But it was the violin resting on her teacher's grand piano (instructor Ruth Scott French was also a bluegrass performer) that caught her eye. "I can remember clearly saying, 'What is that? Let me try it!'" says Carol. "It was full-size, so it was out to here," she adds, stretching her arms wide. But it felt right. "I've thought a lot about it over the years, what brings us to music. I already had an ear for it, but something just clicked at that moment."

By age ten Carol had made her solo debut with the Louisville Youth Orchestra, then went on to the Meadowmount School of Music, where she began studying with Ivan Galamian and Margaret Pardee (and also met her future husband, violinist and composer Richard Sortomme.) Her teachers persuaded her to move to New York, and she became the first of a series of students Pardee invited to live at her home in Queens.

After years of focused concerto and solo work, she vividly recalls being immersed in the full Orchestra at her first Philharmonic rehearsal. "I was sitting in the second violin section, and it was the just — the sound. Being in the middle of that sound was almost awe-inspiring."

The Juilliard School graduate had a recent master's degree and was a new mother at the time. Daughter Holly was only six months old; Lara was born three years later, soon after Carol became the first woman to win a spot in the first violin section. For all her accomplishment onstage, Carol says, "our girls are the thing I'm most proud of. Without a doubt." But now that they are pursuing careers in Los Angeles (Holly is director of events for the Independent Film and Television Alliance and a competitive Ironman athlete and Lara is an executive with Sony Pictures television), Carol and Richard are relocating to Savannah, Georgia.

Which means it's last call for a slice of the Coffee Lady's poppy-seed cake. For more than a decade, Carol has worn a second hat as the Orchestra Coffee Lady, firing up her barista equipment at rehearsal breaks, complemented by home-baked goods and carefully composed lunches.

Principal Associate Concertmaster Sheryl Staples credits that labor of love with bringing musicians together socially behind the scenes. "Carol is a truly cherished member of the Philharmonic. She is a tasteful, conscientious, and well-rounded musician whom I have often referred to as the 'glue' of the first violin section, masterfully bridging communication and ensemble between the front stands and the rest of the section. Similarly, on a personal level, she could not be a better colleague. Carol will be dearly missed for so many reasons."



Flutist Renée Siebert, Carol, and Danny Kaye celebrate then-Music Director Zubin Mehta's birthday in 1981. Renée and Carol were soloists the same week in Vivaldi's *Concerto for Flute and Violin*.

# NEEDTOKNOW

## NEW YORK PHILHARMONIC GUIDE

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The Philharmonic Gift Kiosk, located on the Grand Promenade, is open prior to concert time and during intermissions. Staffed entirely by volunteers, all proceeds benefit the Philharmonic.

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