

**J.S. Bach
Schoenberg
Mozart**



NEW YORK PHILHARMONIC

**Alan Gilbert and the
New York Philharmonic
2012-13 Season**

Alan Gilbert and the New York Philharmonic 2012–13 Season

Alan Gilbert has said that every concert should be an event, a philosophy that pervades the New York Philharmonic's programs week after week. Twelve of these concerts are captured live in *Alan Gilbert and the New York Philharmonic: 2012–13 Season*, demonstrating the excitement surrounding the Orchestra as the Music Director has entered the fourth year of his tenure.

About his rapport with the Philharmonic players, Alan Gilbert has said: "The chemistry between the Orchestra and me is ever-evolving and deepening. It is a great joy to make music with these incredible musicians and to share what we have to

offer with the audience in a very palpable, visceral, and potent way."

These high-quality recordings of almost 30 works, available internationally, reflect Alan Gilbert's wide-ranging interests and passions, from Bach's B-minor Mass to brand-new music by Christopher Rouse. Bonus content includes audio recordings of the Music Director's occasional onstage commentaries, program notes published in each concert's *Playbill*, and encores — all in the highest audio quality available for download.

For more information about the series, visit nyphil.org/recordings.

New York Philharmonic

Alan Gilbert, *Conductor*
Emanuel Ax, *Piano*

Recorded live October 4–6, 2012
Avery Fisher Hall at Lincoln Center for the Performing Arts

J.S. BACH (1685–1750) **Keyboard Concerto No. 1 in D minor, BWV 1052**

(ca. 1714–17/ca.1729–39)

Allegro	8:02
Adagio	6:01
Allegro	7:40
EMANUEL AX	

SCHOENBERG (1874–1951) **Piano Concerto, Op. 42** (1942)

Andante
Molto allegro
Adagio
Giocoso (Moderato)
EMANUEL AX

19:12

MOZART (1756–91) **Symphony No. 36 in C major, Linz, K.425** (1783)

Adagio — Allegro spiritoso	10:00
Andante	6:07
Menuetto: Trio	3:23
Presto	7:37

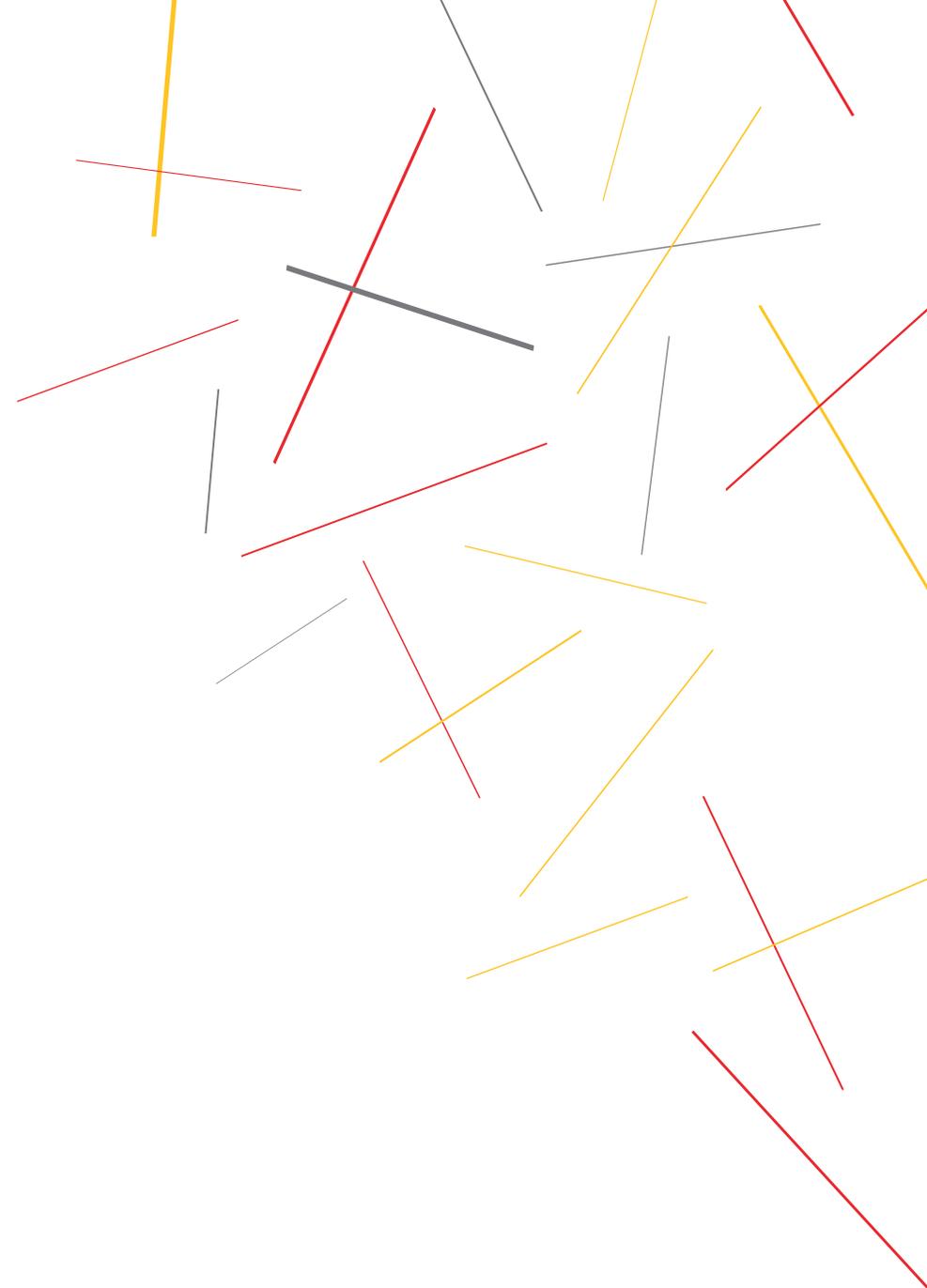
27:07

Alan Gilbert on This Program

Emanuel Ax is a beloved artist on the New York concert scene. He is an amazing technician, but I am even more struck by how incredibly natural his musicianship is — his performances are really only about the music. There is a powerful communication with the audience when he plays because he brings it all together in such an effortless, natural way. Manny is also one of the very few musicians who have performed with the New York Philharmonic more than 100 times — all in all, he was a clear choice to be our Artist-in-Residence. Manny has told me that his relationship with the New York Philharmonic is incredibly important to him, and I am excited that we'll be able to showcase various aspects of his musical personality, as a concerto soloist, chamber music collaborator, and even speaker within the context of the New York Philharmonic family.

Another thing about Manny that I love is his endless curiosity, which lies behind this program. This is his very first performance of this Bach concerto, and coupling that work with Schoenberg's Piano Concerto offers a glimpse of the wide range of his talents and interests. I know that many listeners are a little afraid — unnecessarily — of the name Schoenberg, and it is true that some of his pieces are difficult to grasp on first listening, but the fact is that there is profound and great beauty in his music. I have always enjoyed the fact that the first syllable of his name is *schön*, which means "beautiful" in German. Manny and I both want to emphasize that beauty, as well as the humanity behind Schoenberg's intellectual rigor.

Bach and Schoenberg are connected as two great creators in the German school of composition, each of them codifying a musical language, so I decided to add another, from the Viennese school. That is why we are closing the program with Mozart's Symphony No. 36. Beyond these cerebral points, I do believe that there is really a very strong connection among these three composers, which I hope the audience at this concert feels as well.





Notes on the Program

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

Keyboard Concerto No. 1 in D minor, BWV 1052

Johann Sebastian Bach

The principal source for Johann Sebastian Bach's seven concertos for solo keyboard instrument is a manuscript collection the composer copied out as a self-standing album, seemingly in the period 1737–39. Bach did not waste paper; he began inscribing each concerto immediately after writing out the one that preceded it, even to the extent of beginning a new piece on the same page, if space allowed. In that sense, the set of Bach's harpsichord concertos is analogous to the collection of concerti grossi he assembled to support his application for a job with the Margrave of Brandenburg in 1721. As with the *Brandenburg* Concertos, there must have been a reason for Bach to go to such an effort.

The most likely explanation is that he created these works to be played by the Collegium Musicum that he directed in Leipzig from 1729 through 1741, except for a two-year span from 1737 to 1739. Since the collection dates from the exact time of his absence, Bach may have prepared it to use on his return. He had moved to Leipzig in 1723 to oversee music at the city's principal churches and to teach at the St. Thomas School, but the Collegium Musicum presented a freelance opportunity that would have been very appealing to a middle-aged musician with an ever-growing family. Seven of Bach's children — ages one to twenty-one — were alive in 1729, when he began his

In Short

Born: March 21, 1685, in Eisenach, Germany

Died: July 28, 1750, in Leipzig, Saxony, Germany

Work composed: sometime in the late 1720s or 1730s, as a transcription from an earlier violin concerto written during the period 1714–17

World premiere: unknown

New York Philharmonic premiere: January 26, 1913, Walter Damrosch, conductor, Ernesto Consolo, soloist

Collegium job; six had already died and seven were yet to be born.

During these years he produced concertos that spotlighted as many as four harpsichords. Of the bunch, only one seems to have been originally conceived for the keyboard: his Concerto in C major for Two Harpsichords (BWV 1061). The rest are widely thought to be arrangements of concertos he had written for other instruments. The D-minor Keyboard Concerto (BWV 1052), the longest of the set, almost surely started out as a violin concerto, as evidenced by extended passages in the first and third movements that weave a melody in close proximity above and below a repeated drone note. That is not especially idiomatic harpsichord writing; it is violin writing that would have involved quick alternation between two strings — one for the melody, the other (probably an open string) for the drone. In addition to the eventual keyboard concerto, this early violin concerto furnished material for several other contexts: the first and second movements were adapted for his Cantata No. 146, and the third move-

ment was re-used in Cantata No. 188. In each case, they were arranged to include a solo organ part.

Lacking early source materials, musicologists are left to speculate about when Bach might have composed the original setting. The work's style suggests that it is a rather early piece, dating from the end of his years at the Court of Weimar, probably from the period 1714–17. That is just the time when Bach, captivated by the music of Vivaldi, began to adopt that composer's ritornello procedures in his own scores. The ritornellos (recurrent refrains) of the first and third movements of the D-minor Concerto sound remarkably Vivaldi-like. Dating the presumed D-minor Violin Concerto to Bach's late Weimar period places it just a bit earlier than the Fifth *Brandenburg* Concerto, to which the eventual keyboard arrangement shows considerable affinity. The resemblance is reinforced by the inclusion of a written-out solo cadenza in both, as well as by places where the figuration strikingly evokes similar passages in the Fifth *Brandenburg* Concerto — especially when, at the movement's climax, a steady stream of 16th notes spills over into 32nd notes prior to the final iterations of the ritornello.

Instrumentation: strings, in addition to the solo piano.

A Concerto with a History

The D-minor Keyboard Concerto has long been the most frequently played of Bach's solo keyboard concertos. In fact, it is one of his few works to boast an essentially unbroken performance history, even through the “dark ages” of the late-18th and early-19th centuries, when shockingly few of his works remained in the active repertoire. Carl Philipp Emmanuel Bach (Johann Sebastian's second son) made an arrangement of it. Sarah Itzig Levy (a patron of C.P.E.), who was a pupil of Wilhelm Friedemann Bach (Johann Sebastian's eldest son) is known to have played it in Berlin in 1807 and 1808, and it was also in the active repertoire of her great-nephew Felix Mendelssohn, who on at least one occasion presented it at the concerts he directed at the Leipzig Gewandhaus, the revered organization that had grown out of Bach's own Collegium Musicum.

Notes on the Program

(continued)

Piano Concerto, Op. 42 Arnold Schoenberg

Arnold Schoenberg was a multi-faceted composer of many achievements, but he is remembered, above all, for one: a “Method of Composing with Twelve Tones Which are Related Only with One Another,” from his 1945 book *Style and Idea*. He developed the concept of writing 12-tone music over many years, and demonstrated the breadth of its possibilities through thoughtful theoretical discourse and magisterial compositions. But Schoenberg did not start out as a 12-tone composer, nor did he aspire to be one. “The method of composing with twelve tones,” he wrote in a 1941 essay, “grew out of necessity.”

Because Schoenberg came from a family of modest means he was not able to benefit from — or be limited by — a conservatory education. As a result he was largely an autodidact until he began consulting with his future brother-in-law, Alexander von Zemlinsky, who had attended the Vienna Conservatory and who served as a sounding board. Around the turn of the century Schoenberg began producing works that remain in the repertoire to this day, including the richly textured string sextet *Verklärte Nacht* (*Transfigured Night*, 1899) and the immense post-Romantic effusion *Gurre-Lieder* (*Songs of Gurre*, 1900–01).

During the first decade of the 20th century Schoenberg’s music reflected the period’s fascination with Symbolism, but by the second decade it was veering into a more overt form of Expressionism. Over

In Short

Born: September 13, 1874, in Vienna, Austria

Died: July 13, 1951, in Los Angeles

Work composed: July–December 1942; dedicated to Henry Clay Shriver

World premiere: February 6, 1944, in New York City, by the NBC Symphony, Leopold Stokowski, conductor, Eduard Steuermann, soloist

New York Philharmonic premiere: February 6, 1954, Dimitri Mitropoulos, conductor, James MacInnes, soloist

the same period, his harmonic language was also evolving, as was that of such other adventurous composers as Mahler, Debussy, Richard Strauss, and Ives. In Schoenberg’s case, the pungent chromaticism of the late-19th century started to overflow the container that had formerly held things in place. By 1909 traditional tonality stopped fencing in his richly contrapuntal music, and he allowed his lines to propel themselves in the directions they wanted to go, without the constraints of what had formerly been viewed as inviolable laws of harmonic tension and repose.

After a decade and a half of producing atonal works, Schoenberg came to feel that music would still benefit from some organizing harmonic principle — one that was inherently different from traditional tonality. Thus was born his 12-tone concept, which was firmly in place by 1924. In this entirely democratic approach to harmonic behavior, each of the 12 notes of the chromatic scale occupies a specific context, and none exhibits greater pull than any other. “The main advantage of this method of composing with 12 tones is its unifying

effect,” declared Schoenberg.

General audiences were perplexed by the sound of 12-tone music. As this approach became ubiquitous in academically sanctioned composition from the 1940s through the ’70s, many listeners drew a line in the sand, declaring their distaste for the genre. Indeed, much work from that period displayed a stultifying lack of imagination, but the best 12-tone works can provide tremendous sensual pleasure as well as intellectual stimulation. Schoenberg’s Piano Concerto, from 1942, stands as testimony.

Its four movements, discrete but connected, trace the contours of a traditional piano concerto as they unroll through a span of approximately 20 minutes. The first movement is not cast in a sonata form, as in most traditional concertos (being based on the hierarchy of tonality, sonata form would be illogical in a 12-tone context), but rather as variations on a gracious, easily remembered waltz theme enunciated by the piano at the outset. The second movement is a vigorous scherzo (nervous, anguished, or violent, depending on the interpretation); the third is an ardent *Adagio*; then, following a short cadenza for the soloist, the fourth is a humorous, potentially charming, rondo-finale.

Schoenberg had fled Europe for America in 1933, shortly after the Nazis rose to power, and he accordingly envisioned the trauma of Europe from afar. He later revealed that autobiographical sentiments had inspired his Piano Concerto: its movements reflect the ideas “Life was so easy” (initially, “Life was so pleasant”), “Suddenly hatred broke out,” “A grave situation was created,” and, for the finale, “But life goes on.”

Listen for ... the Opening Tone Row

Serialism — or dodecaphony, or 12-tone composition — may sound terribly technical when described in prose, but when used by a true master it can become as unobtrusive as any underlying structural process. That is true of the tone row — the ordering of the 12 tones of the chromatic scale — with which Schoenberg opens his Piano Concerto. As the late Michael Steinberg, a former New York Philharmonic Program Annotator, wrote in his essential compendium *The Concerto: A Listener’s Guide*:

A row, as well as being a matrix — or, as the composer John Adams has put it, the genetic code of the piece — may also be a theme in the familiar sense of the word. It is that in Schoenberg’s Piano Concerto. The first thing you hear is the piano playing alone a lyric melody in a gentle waltz tempo. It begins with a phrase of eight measures, a nicely symmetrical twice-four. ... The piano melody up to this point is a statement of the row; everything that happens thereafter is an outgrowth of the patterns of intervals those pitches define.

Instrumentation: two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bells, gong, cymbal, xylophone, bass drum, snare drum, and strings, in addition to the solo piano.

Notes on the Program

(continued)

Symphony No. 36, *Linz* Wolfgang Amadeus Mozart

In 1781 Wolfgang Amadeus Mozart was finally on his own, after fleeing what he considered the provincial limitations of his native Salzburg and settling in Vienna. Within a year he was writing to his father, Leopold, asking paternal permission to wed Constanze Weber, and that August went ahead and married her, to the consternation of Leopold, who had pointedly withheld his consent. The following June she gave birth to their first child, a son they christened Raimund Leopold. The middle name, they assumed, would help smooth Grandpa Mozart's ruffled feathers.

Parenting styles have changed a bit since the 18th century, and few modern mothers and fathers (perhaps few 18th-century ones, for that matter) would do what Constanze and Wolfgang did next: six weeks after the baby was born, they left him with a wet-nurse and headed off to Salzburg for an extended, long-contemplated visit with Leopold. About two weeks after they left Vienna, baby Raimund died of what was reported to be "intestinal cramp." It's unclear whether anybody thought to communicate this unfortunate turn of events to the Mozarts, and they may have learned of it only when they returned to Vienna five months later.

Apparently it was a far from perfect vacation anyway, with Leopold continuing to harbor a grudge about the marriage and Mozart's sister behaving coolly toward her new sister-in-law. Wolfgang and Constanze

In Short

Born: January 27, 1756, in Salzburg, Austria

Died: December 5, 1791, in Vienna

Work composed: at the Linz, Austria palace of Count Johann Joseph Anton Thun-Hohenstein, between October 30 and the first days of November 1783

World premiere: November 4, 1783, at the Ballhaus in Linz, Austria

New York Philharmonic premiere: December 17, 1904, Frank Damrosch conducting the New York Symphony (which would merge with the New York Philharmonic in 1928 to become today's New York Philharmonic)

were probably relieved to wave good-bye, which they did on October 27, 1783. It took them three days to reach the city of Linz, about 80 miles northeast of Salzburg, on the Danube, not yet halfway to Vienna. On October 31 Mozart wrote from Linz to his father:

We arrived here safely yesterday morning at nine o'clock. . . . On Tuesday, November 4th, I am giving a concert in the theatre here and, as I have not a single symphony with me, I am writing a new one at breakneck speed, which must be finished by that time. Well, I must close, because I really must set to work.

Set to work he apparently did, and four days later the new symphony received its first hearing. Notwithstanding the looming deadline, Mozart delivered a very full-length symphony, the longest he had written to date. What's more, he decided to try something novel: this is his first symphony to use a slow introduction, a feature that would recur in his Symphonies Nos. 38

and 39 and that would become a hallmark of the later symphonies of his friend Joseph Haydn. A slow introduction also launches Mozart's Symphony No. 37. In fact, it is the only part of Symphony No. 37 actually by Mozart; he attached it to a preexistent symphony by Michael Haydn (Joseph's brother) for performance at the very same concert in Linz where his new Symphony No. 36 was unveiled. (Because Mozart copied out the whole score — his introduction plus Michael Haydn's symphony — in his own hand, the work was long attributed to him in its entirety, hence the official number it was accorded in the parade of his symphonies.) So it appears that the *Linz* Symphony wasn't the only music that Mozart penned — and had copied and rehearsed — in the five days following his arrival in that city.

Listeners may as well give themselves over utterly to the enjoyment of this symphony, which is brimming with charm, wit, and surprise, not to mention an undercurrent of undeniable passion. No reports of the premiere have come down to us, but we do know that it received repeat performances during the composer's lifetime.

Instrumentation: two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

Copyright Concerns

Accounts of the premiere of Mozart's *Linz* Symphony are unavailable, but we hear a report of it three and a half months later, when the composer, back in Vienna, wrote to his father, on February 20, 1784:

Well, two gentlemen, a deputy-controller and a cook, are going off to Salzburg in a few days, and I shall probably ask them to take with them a sonata, a symphony, and a new concerto. The symphony is in the original score, which you might arrange to have copied at some time. You can then send it back to me or even give it away or have it performed anywhere you like.

It seems that Mozart hadn't yet sent the score when an opportunity for a repeat performance arose, so he kept it and included it in a Vienna concert on April 1. On May 15 he wrote to his father, complaining about unauthorized copies of his works that he believed were robbing him of income:

I gave to the mail coach today the symphony which I composed at Linz for old Count Thun and also four concertos. I am not particular about the symphony, but I do ask you to have the four concertos copied at home, for the Salzburg copyists are as little to be trusted as the Viennese.

The music obviously arrived in Salzburg, since Leopold led it there in a concert on September 15, 1784, at the home of Dr. Barisani, the Prince-Archbishop's physician. It continued to appear in the annals of performance even after its composer's death. Already when it was young, this was a symphony for the ages.

New York Philharmonic

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

HONORARY MEMBERS OF THE SOCIETY

Emanuel Ax

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The late Carlos Moseley

The Music Director



New York Philharmonic Music Director **Alan Gilbert** began his tenure in September 2009. *The New York Times* has said: “Those who think classical music needs some shaking up routinely challenge music directors at major orchestras to think outside the box. That is precisely what Alan Gilbert did.” The first native New Yorker to hold the post, he has sought to make the Orchestra a point of civic pride for the city and country.

Mr. Gilbert combines works in fresh and innovative ways; has forged important artistic partnerships, introducing the positions of The Marie-Josée Kravis Composer-in-Residence and The Mary and James G. Wallach Artist-in-Residence; and introduced an annual multi-week festival and *CONTACT!*, the new-music series. In 2012–13, he conducts world premieres; presides over a cycle of Brahms’s

complete symphonies and concertos; continues The Nielsen Project, the multi-year initiative to perform and record the Danish composer’s symphonies and concertos; conducts Bach’s Mass in B minor and an all-American program, including Ives’s Fourth Symphony; and leads the Orchestra on the EUROPE / SPRING 2013 tour. The season concludes with *June Journey: Gilbert’s Playlist*, four programs showcasing themes and ideas that Alan Gilbert has introduced, including the season finale: a theatrical reimagining of Stravinsky ballets, directed and designed by Doug Fitch and featuring New York City Ballet Principal Dancer Sara Mearns. Last season’s highlights included performances of three Mahler symphonies, including the Second, *Resurrection*, on *A Concert for New York*; tours to Europe (including the Orchestra’s first International Associates residency

at London’s Barbican Centre) and California; and *Philharmonic 360*, the Philharmonic and Park Avenue Armory’s acclaimed spatial-music program featuring Stockhausen’s *Gruppen*, building on the success of previous seasons’ productions of Ligeti’s *Le Grand Macabre* and Janáček’s *The Cunning Little Vixen*, each acclaimed in 2010 and 2011, respectively, as *New York* magazine’s number one classical music event of the year.

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 leading ensembles such as the Boston Symphony Orchestra,

Amsterdam’s Royal Concertgebouw Orchestra, Leipzig Gewandhaus Orchestra, and Berlin Philharmonic.

Alan Gilbert’s acclaimed 2008 Metropolitan Opera debut, leading John Adams’s *Doctor Atomic*, received a 2011 Grammy Award for Best Opera Recording. Earlier releases 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 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 commitment to performing American and contemporary music.

The Artist



Born in Lvov, Poland, **Emanuel Ax** moved to Canada with his family when he was a young boy. He studied at The Juilliard School and Columbia University, capturing public attention in 1974 when he won the first Arthur Rubinstein International Piano Competition in Tel Aviv. In 1975 he won the Michaels Award of Young Concert Artists, followed four years later by the coveted Avery Fisher Prize.

As The Mary and James G. Wallach Artist-in-Residence with the New York Philharmonic for the 2012–13 season, he is performing repertoire ranging from Bach and Schoenberg to music by Christopher Rouse, and travels on the Orchestra's EUROPE / SPRING 2013 tour. Also this season, he returns to the Los Angeles Philharmonic, the National Symphony in Washington, D.C., and to the symphony orchestras of St. Louis, Atlanta, Detroit, and Pittsburgh.

Highlights of his 2011–12 season included return visits to the symphony orchestras of Boston, Houston, Toronto, Pittsburgh, Detroit, and Cincinnati; the New York Philharmonic, Los Angeles Philharmonic, Philadelphia Orchestra, and the San Francisco Symphony,

where he collaborated on the "American Mavericks" festival that was repeated in Ann Arbor and at Carnegie Hall.

Mr. Ax has been an exclusive Sony Classical recording artist since 1987. Due for release later this year is a new recital disc of works from Haydn and Schumann to Copland, reflecting their different uses of the variations concept. He has received Grammy Awards for the second and third volumes of his cycle of Haydn's piano sonatas and has also made a series of Grammy-winning recordings with Yo-Yo Ma of the Beethoven and Brahms sonatas for cello and piano.

Emanuel Ax resides in New York City with his wife, pianist Yoko Nozaki. He is a fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Yale and Columbia Universities.

New York Philharmonic

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

Alan Gilbert began his tenure as Music Director in September 2009, the latest in a distinguished line of 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 or premiering many important works, such as Dvořák's Symphony No. 9, *From the New World*; Rachmaninoff's Piano Concerto No. 3; Gershwin's Concerto in F; and Copland's *Connotations*, in addition to the U.S. premieres of works such 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; Wynton Marsalis's *Swing Symphony*

(Symphony No. 3); Christopher Rouse's *Odna Zhizn*; John Corigliano's *One Sweet Morning*, for mezzo-soprano and orchestra; Magnus Lindberg's Piano Concerto No. 2; and, as of the end of the 2011–12 season, 14 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, having appeared in 431 cities in 63 countries on five continents. In October 2009 the Orchestra, led by Music Director Alan Gilbert, made its Vietnam debut at the Hanoi Opera House. In February 2008 the musicians, led by then-Music Director Lorin Maazel, gave a historic performance in Pyongyang, DPRK, earning the 2008 Common Ground Award for Cultural Diplomacy. In 2012 the Orchestra became an International Associate of London's Barbican. Highlights of the EUROPE / SPRING 2013 tour include a performance of Magnus Lindberg's *Kraft* at Volkswagen's Die Gläserne Manufaktur (The Transparent Factory) in Dresden and

the Philharmonic's first appearance in Turkey in 18 years.

The New York Philharmonic, a longtime media pioneer, began radio broadcasts in 1922 and is currently represented by *The New York Philharmonic This Week* — syndicated nationally 52 weeks per year and available at nyphil.org. Its television presence has continued with annual appearances on *Live From Lincoln Center* on PBS, and in 2003 it made history as the first orchestra ever to perform live on the Grammy Awards. Since 1917 the Philharmonic has made almost 2,000 recordings, and in 2004 it became the first major American orchestra to offer downloadable concerts, recorded live. The Philharmonic's self-produced recordings continue with *Alan Gilbert and the New York Philharmonic: 2012–13 Season*.

The Orchestra has built on its long-running Young People's Concerts to develop a wide range of education programs, including the School Partnership Program, which enriches music education in New York City, and Learning Overtures, which fosters international exchange among educators and has already reached as far as Japan, South Korea, Venezuela, and Finland.

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Exclusive Timepiece of the New York Philharmonic

A conductor in a black tuxedo with a white bow tie, holding a baton, is shown in profile against a blurred background of a concert hall. The background is filled with numerous thin, colorful lines (yellow, red, blue) that appear to be floating or falling, creating a dynamic and abstract visual effect.

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