

Palm Springs Friends of Philharmonic Presents

LOS ANGELES PHILHARMONIC

PHILIPPE JORDAN, CONDUCTOR

YEFIM BRONFMAN, PIANO

Sponsored by Douglas G. Stewart, JoAnn G. Wellner

TUESDAY, JANUARY 21, 2025, AT 7:30 PM

MCCALLUM THEATRE, PALM DESERT, CA

PROGRAM:

LUDWIG VAN BEETHOVEN

Piano Concerto No. 5 in E-flat major, op. 73,
"Emperor"

38'

I. Allegro

II. Adagio un poco mosso

III. Rondo: Allegro

-INTERMISSION-

PYOTR ILYICH TCHAIKOVSKY

Symphony No. 6 in B minor, op. 74, "Pathétique"

46'

I. Adagio - Allegro non troppo

II. Allegro con grazia

III. Allegro molto vivace

IV. Finale: Adagio lamentoso

LA Phil

GUSTAVO DUDAMEL
MUSIC & ARTISTIC DIRECTOR

Entry to the hall will not be permitted while music is playing. Ushers will seat late arrivals at an appropriate time. Please remain seated until the performers leave the stage at intermission and at the end of the program. PS Phil audiences are known for the warm and courteous welcome extended to visiting performers - *thank you!*

Photography and recording of any kind are strictly prohibited. Please remember to silence your phone and other devices. Programming and artists subject to change without notice.

PROGRAM NOTES

PIANO CONCERTO NO. 5 IN E-FLAT MAJOR, OP. 73. "EMPEROR"

LUDWIG VAN BEETHOVEN

Born December 16, 1770, Bonn

Died March 26, 1827, Vienna

In the spring of 1809, Napoleon—intent upon consolidating his hold on Europe—went to war with Austria. He laid siege to Vienna in May, and, after a brief bombardment, the city surrendered to the French and was occupied through the remainder of the year. The royal family fled early in May and did not return until January 1810, but Beethoven remained behind throughout the shelling and occupation, and it was during this period that he completed his Fifth Piano Concerto. Some critics have been ready to take their cue from the French occupation and to understand the concerto as Beethoven's response to it. Alfred Einstein identified what he called a "military character" in this music, and Maynard Solomon has particularized this, hearing "warlike rhythms, victory motifs, thrusting melodies, and affirmative character" in it.

But—far from being swept up in the fervor of the fighting—Beethoven found the occupation a source of stress and depression. During the shelling, he hid in the basement of his brother Caspar's house, where he wrapped his head in pillows to protect his ears. To his publishers, Beethoven wrote: "The course of events has affected my body and soul... Life around me is wild and disturbing, nothing but drums, cannons, soldiers, misery of every sort." The concerto he wrote during this period may be noble and powerful music, but it is noble and powerful in spite of the military occupation rather than because of it. And in fact, Beethoven had done much of the work on the concerto before the

French army entered Vienna: his earliest sketches date from February 1809, and he appears to have had the concerto largely complete by April, before the fighting began.

Beethoven defies expectations from the opening instant of this music. The *Allegro* bursts to life with a resplendent E-flat major chord for the whole orchestra, but this is not the start of the expected orchestral exposition. Instead, that chord opens the way for a cadenza by the solo piano, a cadenza that the orchestra punctuates twice more with powerful chords before sweeping into the movement's main theme and the true exposition. This first movement is marked by a spaciousness and grandeur far removed from Beethoven's misery over the fighting that wracked Vienna. This is music of shining sweep, built on two main ideas, both somewhat in the manner of marches: the strings' vigorous main subject and a poised second theme, sounded first by the strings, then repeated memorably as a duet for horns. After so vigorous an exposition, the entrance of the piano feels understated, as it ruminates on the two main themes, but soon the piano part—full of octaves, wide leaps, and runs—turns as difficult as it is brilliant. This *Allegro* is music of an unusual spaciousness: at a length of nearly twenty minutes, it is one of Beethoven's longest first movements (and is longer than the final two movements combined). Beethoven maintains strict control—he does not allow the soloist the freedom to create his own cadenza but instead

writes out a brief cadential treatment of the movement's themes.

The *Adagio un poco mosso* transports us to a different world altogether. Gone is the energy of the first movement, and now we seem in the midst of sylvan calm. Beethoven moves to the remote key of B major and mutes the strings, which sing the hymn-like main theme. There follow two extended variations on that rapt melody. The first, for piano over quiet accompaniment, might almost be labeled "Chopinesque" in its expressive freedom, while the second is for winds, embellished by the piano's steady strands of sixteenths.

As he did in the Fourth Piano Concerto, Beethoven links the second and third movements, and that transition is made most effectively here. The second movement concludes on a low B, and then Beethoven drops everything one half-step to B-flat. Out of that expectant change, the piano begins, very gradually, to outline a melodic idea, which struggles to take shape and direction. And then suddenly it does—it is as if these misty imaginings have been hit with an electric current that snaps them to vibrant life as the main theme of final movement. This *Allegro* is a vigorous rondo that alternates lyric episodes with some of Beethoven's most rhythmically-energized writing—this music always seems to want to dance. Near the close comes one of its most striking moments, a duet for piano and timpani, which taps out the movement's fundamental rhythm. And then the piano leaps up to energize the full orchestra, which concludes with one final recall of the rondo theme.

At the time he wrote this concerto, Beethoven was 38 and his hearing was deteriorating rapidly. It had become so weak by this time that he knew he could not give the first performance of the



Archduke Charles, Duke of Teschen, with his staff at the Battle of Aspern-Essling, 21–22 May 1809 (by Johann Peter Krafft, 1820)

concerto—this is the only one of his piano concertos for which he did not give the premiere. That premiere had to wait two years after the concerto's completion: it took place in Leipzig on November 28, 1811, with Friedrich Schuster as soloist. That performance, which Beethoven did not attend, was a great success—a reviewer wrote that "It is without doubt one of the most original, imaginative, most effective but also one of the most difficult of all existing concertos... the crowded audience was soon put into such a state of enthusiasm that it could hardly content itself with the ordinary expressions of recognition and enjoyment." But the Vienna premiere—on February 12, 1812, with Beethoven's pupil Carl Czerny as soloist—did not have a success. One journal noted the difficulty of the music and suggested that "It can be understood and appreciated only by connoisseurs."

The nickname "*Emperor*" did not originate with the composer, and Beethoven's denunciation of Napoleon's self-coronation several years earlier suggests that he would not have been sympathetic to it at all. Despite various theories, the source of that nickname remains unknown, and almost certainly Beethoven never heard this concerto referred to by the nickname that we use reflexively today.

SYMPHONY NO. 6 IN B MINOR, OP. 74. "PATHÉTIQUE"

PYOTR ILYICH TCHAIKOVSKY

Born May 7, 1840, Votkinsk

Died November 6, 1893, St. Petersburg

Tchaikovsky made a successful visit to America in the spring of 1891, when he was one of the guest conductors at the opening of Carnegie Hall in New York City. During these years, he frequently conducted abroad, including appearances in France, Belgium, and Poland, but Tchaikovsky was always homesick for his native land when he was on tour, and he rushed back to Russia in 1892. At his home in the village of Klin, north of Moscow, Tchaikovsky drafted the first three movements of a symphony in E-flat major, but he was dissatisfied and abandoned it, plunging once again into his perpetual terror that he had written himself out and would never compose again.

Then, in February 1893, he began another symphony. This one grew out of a note he had written to himself the previous year: "The ultimate essence of the plan of the symphony is LIFE. First movement—all impulsive passion, confidence, thirst for activity. Must be short. (Finale DEATH—result of collapse.) Second movement—love; third—disappointments; fourth—ends dying away (also short)." This note would become the seed for Tchaikovsky's Sixth Symphony, though the plan would be considerably modified in the course of composition. To his nephew, Tchaikovsky wrote, "I had an idea for a new symphony, this time with a program—but a program of a kind that will remain an enigma to all. Let them guess it who can... This program is permeated with subjective feeling... While composing it in my mind, I wept frequently."

The draft of the symphony was complete by April 1893, and the orchestration was done in August.

Though he was perpetually unsure about his new works, this time, Tchaikovsky was confident that he had written well: "I love it as I have never loved a single one of my offspring... Never have I been so pleased with myself, so proud, so happy in the knowledge that I have created something good."

Clearly, the new symphony was important to its creator, and he wished to take measure of its emotional significance with a suitable nickname. At first he wanted to call it "Program" Symphony, but he was quickly talked out of so bland a suggestion. His brother Modest suggested the subtitle "*Tragic*," but the composer disliked that. Then Modest suggested "*Pathétique*," and the composer agreed immediately. The term *pathétique* is difficult to translate into English, and its automatic rendering as "pathetic" is misleading—as Tchaikovsky understood the term, it meant more nearly "emotional" or "passionate." Yet the "meaning" of this symphony remains elusive. A generation or so ago, it was almost a convention that recordings of the *Pathétique* would feature a jacket illustration of a lugubrious hooded figure descending steps into the depths of a gloomy cloister. That image had nothing to do with the music, but it seemed a sort of visual equivalent of this music's unsettling emotional impact.

The *Pathétique* begins in darkness. Over the contrabasses' open fifth, solo bassoon sings the somber opening melody, and this smoothly evolves into the movement's main subject at the *Allegro non troppo*. The second episode is built on one of the most famous themes Tchaikovsky ever wrote, a heartfelt falling melody for strings

that he marks “tenderly, singing, expansive”; these two ideas will form the basis of this vast sonata-form movement. The exposition trails off in the woodwinds—Tchaikovsky wants the solo bassoon to play so quietly that he marks its part with *SIX* piano signs—but the opening of the development is the most violent in the symphonic literature. Out of that silence, the orchestra explodes (this is a moment famous for terrifying dozing concert-goers), and the tumultuous development centers on the opening theme. The climax comes on two huge smashes of sound—the first like a crack of thunder, the second exhausted and falling away—and finally a noble brass chorale draws this lengthy movement to its consoling close.

The second movement, *Allegro con grazia*, is a waltz, but instead of writing it in the waltz meter of 3/4, Tchaikovsky casts this one in 5/4. Despite the sour critic who claimed that this waltz could be danced only by someone with three feet, this is graceful music. Tchaikovsky keeps the flowing trio section in 5/4 as well, and its lightness is set off by a deep contrabass line that throbs along beneath the easy flow of melody.

The *Allegro molto vivace*, one of Tchaikovsky’s most exciting movements, is both a scherzo and a march. It opens with skittering triplets, and solo oboe quickly sounds the sharp-edged march tune. This movement is beautifully controlled: Tchaikovsky gradually builds these simple materials into a powerful march that drives to an incandescent close.

It is a close that inevitably brings a burst of applause, but the true ending is still to come, and it is dark indeed, for this symphony concludes with a grieving and dark slow movement that Tchaikovsky significantly marks *Adagio lamentoso*. The almost sobbing violin theme at the beginning

is remarkable for its sound projection: Tchaikovsky has it played jointly by the two violin sections, and the melodic line moves back and forth between them at each note—in effect, neither section has the theme, which is heard only as product of their combined effort. The movement rises to an agitated climax, then slowly slips back into the blackness from which the symphony began. Tchaikovsky takes an artistic risk here, closing with slow and bleak music rather than with the traditional excitement. Yet his instincts proved correct, and this symphony’s vanishing into the darkness—however strange it must have seemed to that first audience—makes for a powerful conclusion.

Tchaikovsky led the premiere on October 28, 1893, before a St. Petersburg audience that could make little sense of so unexpected an ending. Nine days later Tchaikovsky was dead at the age of 53, apparently the victim of cholera, though the exact circumstances remain uncertain. At a second performance of this symphony twelve days after his death, the audience was overwhelmed by music that had left them mystified only a short time before, and the proximity of Tchaikovsky’s death to the premiere of this dark music gave rise to all kinds of retroactive interpretations of its meaning. Tchaikovsky himself gave no indication beyond his cryptic comment: “Let them guess it who can.”

Program notes by Eric Bromberger

ARTIST BIOS

PHILIPPE JORDAN, CONDUCTOR

Coming from an artistic Swiss family, Philippe Jordan's career has taken him to all the world's major opera houses, festivals and orchestras, and he is regarded as one of the most established and important conductors of our time.

He has been Music Director of the Wiener Staatsoper since September 2020. Under his leadership, the "Haus am Ring" has presented new productions of *Madama Butterfly*, *Parsifal*, *Macbeth*, *Le Nozze di Figaro*, *Die Meistersinger von Nürnberg*, *Tristan und Isolde*, *Salome*, *Il Trittico*, and a complete new Da Ponte Cycle by Mozart. In the 2024/2025 season, he will lead new productions of *Don Carlo* and *Tannhäuser*, as well as revivals of the Da Ponte Cycle and *Der Ring des Nibelungen*.

Also in 2024/2025 season, Jordan will conduct *Parsifal* at the Staatsoper unter den Linden in Berlin and return to the Salzburger Festspiele to revive *Macbeth*. His symphonic appearances this season includes a return to the Wiener Symphoniker for Mahler's Eighth Symphony followed by returns to the Orchestre National de France, the Boston Symphony, the Los Angeles Philharmonic, the Münchner Philharmoniker and the Israel Philharmonic, as well as debuts with the WDR Sinfonieorchester and the Orchestre Philharmonique de Monte Carlo.

Jordan's career on the podium began as Kapellmeister at Germany's Stadttheater Ulm and at the Staatsoper Unter den Linden in Berlin. From 2001 to 2004 he was principal conductor of the Graz Opera and the Graz Philharmonic Orchestra, during which period he also debuted at several of the world's leading opera houses and festivals, including at New York's

Metropolitan Opera, the Royal Opera House Covent Garden, the Teatro alla Scala, the Bayerische Staatsoper, the Wiener Staatsoper, the Festspielhaus Baden-Baden, and the festivals of Aix-en-Provence, Glyndebourne and Salzburg. From 2006-2010 he returned to the Berlin State Opera as principal guest conductor. In the summer of 2012, he debuted at the Bayreuth Festival with *Parsifal*, returning again in 2017 with Bayreuth's new production of *Die Meistersinger von Nürnberg*, which he also conducted in subsequent years.

Jordan was musical director of the Opéra national de Paris between 2009 and 2021, where he conducted numerous premieres and revivals, including *Moses und Aron*, *La damnation de Faust*, *Der Rosenkavalier*, *Samson et Dalila*, *Lohengrin*, *Don Carlos* (in its original French version), *Les Troyens*, *Don Giovanni*, a new production of Borodin's *Prince Igor* and Wagner's *Ring* cycle in a concert version.

Photo by Peter Mayr



From 2014 to 2020, Philippe Jordan served as principal conductor of the Wiener Symphoniker. Highlights of his tenure with the orchestra include complete cycles of Schubert's symphonies and Beethoven's symphonies and piano concertos, a cycle of J. S. Bach's major masses and oratorios and a contrast-filled dialogue with Bruckner's last three symphonies and modern classics by Kurtág, Ligeti, and Scelsi.

As a symphonic conductor, Philippe Jordan has worked the world's most famous orchestras, including the Berliner and Wiener Philharmoniker, the Concertgebouworkest, Münchner

YEFIM BRONFMAN, PIANO

Internationally recognized as one of today's most acclaimed and admired pianists, Yefim Bronfman stands among a handful of artists regularly sought by festivals, orchestras, conductors and recital series. His commanding technique, power and exceptional lyrical gifts are consistently acknowledged by the press and audiences alike.

A frequent touring partner with the world's greatest orchestras and conductors, the 2024/25 season begins with the Pittsburgh and NDR Hamburg symphonies on tour in Europe followed by China and Japan with the Vienna Philharmonic. With orchestras in the US he returns to Cleveland, New York, Houston, Portland, Los Angeles, Philadelphia, Baltimore, Miami, Sarasota and Pittsburgh and in Europe to Hamburg, Helsinki, Berlin, Lyon and Vienna. In advance of a spring Carnegie Hall recital, his program can be heard in Austin, St. Louis, Stillwater OK, San Francisco, Santa Barbara, Washington DC, Amsterdam, Rome, Lisbon and Spain. Two special projects are scheduled in this season—duos with flutist Emmanuel Pahud in Europe in the fall and trios with Anne-Sophie Mutter and Pablo Ferrandez in the US in spring.

Philharmoniker, Wiener Symphoniker, London Symphony Orchestra, Orchestra Filarmonica della Scala Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome, the Orchestra Sinfonica Nazionale RAI, Tonhalle-Orchester Zürich, Chamber Orchestra of Europe, Mahler Chamber Orchestra, Gustav Mahler Jugendorchester, Israel Philharmonic Orchestra, Orchestre de Paris, Orchestre National de France, and the symphony orchestras of Boston, Seattle, St. Louis, Dallas, Detroit, Chicago, Cleveland, Philadelphia, Washington, Minnesota, Montreal, Los Angeles, New York, and San Francisco.

Mr. Bronfman works regularly with an illustrious group of conductors, including Daniel Barenboim, Herbert Blomstedt, Semyon Bychkov, Riccardo Chailly, Christoph von Dohnányi, Gustavo Dudamel, Charles Dutoit, Daniele Gatti, Valery Gergiev, Alan Gilbert, Vladimir Jurowski, Zubin Mehta, Riccardo Muti, Andris Nelsons, Yannick Nézet-Séguin, Sir Simon Rattle, Esa-Pekka Salonen, Jaap Van Zweden, Franz Welser-Möst, and David Zinman. Summer engagements have regularly taken him to the major festivals of Europe and the US. Always keen to explore chamber music repertoire, his partners have included Pinchas Zukerman, Martha Argerich, Magdalena Kožená, Anne-Sophie Mutter, Emmanuel Pahud and many others. In 1991 he gave a series of joint recitals with Isaac Stern in Russia, marking Mr. Bronfman's first public performances there since his emigration to Israel at age 15.

Widely praised for his solo, chamber and orchestral recordings, Mr. Bronfman has been nominated for 6 GRAMMY® Awards, winning in 1997 with Esa-Pekka Salonen and the Los Angeles Philharmonic for their recording of the

three Bartok Piano Concerti. His prolific catalog of recordings includes works for two pianos by Rachmaninoff and Brahms with Emanuel Ax, the complete Prokofiev concerti with the Israel Philharmonic and Zubin Mehta, a Schubert/Mozart disc with the Zukerman Chamber Players and the soundtrack to Disney's *Fantasia 2000*. His most recent CD releases are the 2014 GRAMMY® nominated Magnus Lindberg's Piano Concerto No. 2 commissioned for him and performed by the New York Philharmonic conducted by Alan Gilbert on the Da Capo label; Tchaikovsky's Piano Concerto No.1 with Mariss Jansons and the Bayerischer

Rundfunk; a recital disc, *Perspectives*, complementing Mr. Bronfman's designation as a Carnegie Hall 'Perspectives' artist for the 2007-08 season; and recordings of all the Beethoven piano concerti as well as the *Triple Concerto* together with violinist Gil Shaham, cellist Truls Mørk, and the Tönhalle Orchestra Zürich under David Zinman for the Arte Nova/BMG label.

Now available on DVD are his performances of Liszt's second piano concerto with Franz Welser-Möst and the Vienna Philharmonic from Schoenbrunn, 2010 on Deutsche Grammophon; Beethoven's fifth piano concerto with Andris Nelsons and the Royal Concertgebouw Orchestra from the 2011 Lucerne Festival; Rachmaninoff's third concerto with the Berlin Philharmonic and Sir Simon Rattle on the EuroArts label and both Brahms Concerti with Franz Welser-Möst and The Cleveland Orchestra (2015).

Born in Tashkent in the Soviet Union, Yefim Bronfman immigrated to Israel with his family in 1973, where he studied with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States, he studied at The Juilliard School, Marlboro School of Music, and the Curtis Institute of Music, under Rudolf Firkusny, Leon Fleisher, and Rudolf Serkin. A recipient of the prestigious Avery Fisher Prize, one of the highest honors given to American instrumentalists, in 2010 he was further honored as the recipient of the Jean Gimbel Lane prize in piano performance from Northwestern University and in 2015 with an honorary doctorate from the Manhattan School of Music.



Photo by Darian Acosta

LOS ANGELES PHILHARMONIC

The Los Angeles Philharmonic, under the vibrant leadership of Music & Artistic Director Gustavo Dudamel, presents an inspiring array of music through a commitment to foundational works and adventurous explorations. Both at home and abroad, the LA Phil—recognized as one of the world’s outstanding orchestras—is leading the way in groundbreaking and diverse programming, onstage and in the community, that reflects the orchestra’s artistry and demonstrates its vision. The 2024/25 season is the orchestra’s 106th.

Nearly 300 concerts are either performed or presented by the LA Phil at its three iconic venues: the Frank Gehry-designed Walt Disney Concert Hall during its winter season, the world-famous Hollywood Bowl during the summer, and The Ford, which presents an eclectic summer season that is reflective of the communities that comprise Los Angeles.

The orchestra’s involvement with Los Angeles extends far beyond its venues. Among its influential and multifaceted learning initiatives is YOLA (Youth Orchestra Los Angeles). Through YOLA, inspired by Gustavo Dudamel’s own training as a young musician, more than 1,700 young musicians receive free instruments, intensive music training, and academic support. In fall 2021, YOLA opened its own permanent, purpose-built facility: the Judith and Thomas L. Beckmen YOLA Center at Inglewood, designed by Frank Gehry.

The LA Phil has released an array of critically acclaimed recordings, including world premieres of the music of John Adams and Louis Andriessen, along with Grammy Award-winning recordings featuring the music of Johannes Brahms, Charles Ives, Andrew Norman, Arturo



Márquez, and Thomas Adès—including a 2024 Best Orchestral Performance Grammy for the latter’s *Dante*.

The Los Angeles Philharmonic was founded in 1919 by William Andrews Clark, Jr., a wealthy amateur musician. Walter Henry Rothwell became its first Music Director, serving until 1927; since then, 10 renowned conductors have served in that capacity. Their names are Georg Schnévoigt (1927–1929), Artur Rodziński (1929–1933), Otto Klemperer (1933–1939), Alfred Wallenstein (1943–1956), Eduard van Beinum (1956–1959), Zubin Mehta (1962–1978), Carlo Maria Giulini (1978–1984), André Previn (1985–1989), Esa-Pekka Salonen (1992–2009), and Gustavo Dudamel (2009–present).

LOS ANGELES PHILHARMONIC

GUSTAVO DUDAMEL, MUSIC & ARTISTIC DIRECTOR

Walt and Lilly Disney Chair

Zubin Mehta

Conductor Emeritus

Esa-Pekka Salonen

Conductor Laureate

Rodolfo Barráez

Assistant Conductor

Ann Ronus Chair

John Adams

John and Samantha

Williams Creative Chair

Herbie Hancock

Creative Chair for Jazz

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Marjorie Connell Wilson Chair

Nathan Cole

First Associate Concertmaster

Ernest Fleischmann Chair

Bing Wang

Associate Concertmaster

Barbara and Jay Rasulo Chair

Akiko Tarumoto

Assistant Concertmaster

Philharmonic Affiliates Chair

Rebecca Reale

Deanie and Jay Stein Chair

Rochelle Abramson

Minyoung Chang

I.H. Albert Sutnick Chair

Tianyun Jia

Jordan Koransky

Ashley Park

Justin Woo

Katherine Woo

Melody Ye Yuan

Weilu Zhang

SECOND VIOLINS

[Position vacant]

Principal

Mark Kashper

Associate Principal

Isabella Brown

Assistant Principal

Kristine Whitson

Johnny Lee

Dale Breidenthal

Mark Houston Dalzell and James

Dao-Dalzell Chair for Artistic

Service to the Community

Ingrid Chun

Jin-Shan Dai

Chao-Hua Jin

Jung Eun Kang

Vivian Kukiel

Nickolai Kurganov

Varty Manouelian

Emily Shehi

Michelle Tseng

VIOLAS

[Position vacant]

Principal

John Connell Chair

Ben Ullery

Associate Principal

Jenni Seo

Assistant Principal

Dana Lawson

Richard Elegino

John Hayhurst

Ingrid Hutman

Michael Larco

Hui Liu

Meredith Snow

Leticia Oaks Strong

Minor L. Wetzel +

Bradley Parrimore *

CELLOS

Robert deMaine

Principal

Bram and Elaine Goldsmith Chair

Ben Hong

Associate Principal

Sadie and Norman Lee Chair

Dahae Kim

Assistant Principal

Jonathan Karoly

David Garrett

Barry Gold

Jason Lippmann

Gloria Lum

Linda and Maynard Brittan Chair

Zachary Mowitz

Serge Oskotsky

Brent Samuel

Ismael Guerrero *

BASSES

Christopher Hanulik

Principal

Diane Disney Miller and

Ron Miller Chair

Kaelan Decman

Associate Principal

Oscar M. Meza

Assistant Principal

David Allen Moore

Ted Botsford

Jack Cousin

Jory Herman

Brian Johnson

Peter Rofé

Nicholas Arredondo *

The Los Angeles Philharmonic string section utilizes revolving seating on a systematic basis. Players listed alphabetically change seats periodically.

FLUTES

Denis Bouriakov

Principal

Virginia and Henry Mancini Chair

Catherine Ransom Karoly

Associate Principal

*Mr. and Mrs. H. Russell Smith
Chair*

Elise Shope Henry

Mari L. Danihel Chair

Sarah Jackson

PICCOLO

Sarah Jackson

OBOES

[Position vacant]

Principal

Carol Colburn Grigor Chair

Marion Arthur Kuszyk

Associate Principal

Anne Marie Gabriele

ENGLISH HORN

[Position vacant]

CLARINETS

Boris Allakhverdyan

Principal

Michele and Dudley Rauch Chair

[Position vacant]

Associate Principal

Andrew Lowy

Taylor Eiffert

E-FLAT CLARINET

Andrew Lowy

BASS CLARINET

Taylor Eiffert

BASSOONS

Whitney Crockett

Principal

Shawn Mouser +

Associate Principal

Ann Ronus Chair

Michele Grego

Evan Kuhlmann

CONTRABASSOON

Evan Kuhlmann

HORNS

Andrew Bain

Principal

John Cecil Bessell Chair

David Cooper

Associate Principal

Gregory Roosa

Alan Scott Klee Chair

Amy Jo Rhine

Loring Charitable Trust Chair

Elyse Lauzon

Ethan Bearman

Assistant

Bud and Barbara Hellman Chair

Elizabeth Linares Montero *

Nancy and Leslie Abell LA Phil

Resident Fellow Chair

TRUMPETS

Thomas Hooten

Principal

M. David and Diane Paul Chair

James Wilt

Associate Principal

Nancy and Donald de Brier Chair

Christopher Still

Ronald and Valerie Sugar Chair

Jeffrey Strong

TROMBONES

David Rejano Cantero

Principal

Koni and Geoff Rich Chair

James Miller

Associate Principal

Judith and Thomas L. Beckmen

Chair

Paul Radke

BASS TROMBONE

John Lofton

Miller and Goff Family Chair

TUBA

Mason Soria

TIMPANI

Joseph Pereira

Principal

Cecilia and Dudley Rauch Chair

David Riccobono

Assistant Principal

PERCUSSION

Matthew Howard

Principal

James Babor

David Riccobono

KEYBOARDS

Joanne Pearce Martin

Katharine Bixby Hotchkis Chair

HARP

Emmanuel Ceysson

Principal

Ann Ronus Chair

LIBRARIANS

Stephen Biagini

Benjamin Picard

KT Somero

CONDUCTING FELLOWS

Luis Castillo-Briceño

Holly Hyun Choe

Dayner Tafur-Díaz

Molly Turner

* Judith and Thomas L. Beckmen
LA Phil Resident Fellow

+ On sabbatical

*The musicians of the Los Angeles
Philharmonic are represented by
Professional Musicians Local 47, AFM.*