NEW YORK PHILHARMONIC

GUSTAVO DUDAMEL
THE TANG MUSIC & ARTISTIC DIRECTOR

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Home of the New York Philharmonic

2026–27 Season Sponsored by Leni and Peter May

Thursday, November 19, 2026, 7:30 p.m.
Donor Rehearsal at 9:45 a.m.‡

Friday, November 20, 2026, 11:00 a.m.

Saturday, November 21, 2026, 7:30 p.m.

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This program will last approximately one and three-quarters hours, which includes one intermission.

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New York Philharmonic
Roberto González-Monjas, Conductor
New York Philharmonic Debut
Frank Huang, Violin
The Charles E. Culpeper Chair

November 19–21, 2026
17,404th–17,406th Concerts

2026–27 Season Sponsored by Leni and Peter May

KORNGOLD
(1897–1957)

Theme and Variations, Op. 42 (1953)

Fᴇ. MENDELSSOHN
(1809–47)

Concerto in E minor for Violin and Orchestra, Op. 64 (1844)
Allegro molto appassionato
Andante
Allegretto ma non troppo — Allegro molto vivace
(played without pause)

FRANK HUANG

Intermission

KORNGOLD

Straussiana (1953)

R. STRAUSS
(1864–1949)

***Der Rosenkavalier* Suite** (1909–10 / 1944)

The November 19 performance is supported by a generous bequest from **Edna Mae and Leroy Fadem,** loyal subscribers from 1977 to 2023.

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Benjamin Adler

BASS CLARINET

Barret Ham

(Continued)

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Notes on the Program

Theme and Variations, Op. 42
Straussiana

Erich Wolfgang Korngold

To comprehend Erich Wolfgang Korngold — the composer most famous for his Hollywood film scores, such as the Oscar-winning one for *The Adventures of Robin Hood* — one must begin with his father. Julius Leopold Korngold was Vienna's most important music critic, who succeeded the famous Eduard Hanslick as chief critic of the *Neue Freie Presse* in 1904. Julius had endeared himself to Hanslick with a receptive review of Brahms's Fourth Symphony, and Brahms himself enjoyed Dr. Korngold's company. Julius, a lawyer, was an amateur pianist and singer who had considered a career in music. One of his principal music teachers at the University of Vienna was a student of Anton Bruckner; in fact Dr. Korngold, unlike his arch-conservative mentor Hanslick, admired the works of Bruckner and Wagner. He also supported Gustav Mahler and defended the composer during his embattled tenure as director of the Vienna Court Opera until Mahler left in 1907 (two years later, he became Music Director of the New York Philharmonic).

The elder Korngold's relationships with these modern symphonists had a profound impact on his second son, Erich Wolfgang, whose musical precocity has become the stuff of legend. Mahler's influence in particular can be seen in the prodigy's earliest compositions, and Mahler himself called the boy a genius during a visit in 1906, during which Erich, barely nine, played his own music for the maestro. In his memoirs Julius recalls:

> Mahler, leaning against the piano, read from the manuscript in his hand. But he did not remain still for long. Instead, he began to pace hastily to and fro in the curious limping rhythm peculiar to him when he was excited. He kept exclaiming "A genius! A genius!" in ever more strident tones. The melodic structure, formative power, and revolutionary sense of harmony had strongly impressed him.

As the most important critic in Vienna and its final word on musical merit, Julius was afforded entry to the city's most prestigious salons. Among these the

In Short

Born: May 29, 1897, in Brunn, Austria (now Brno, Czech Republic)

Died: November 29, 1957, in North Hollywood, California

Works composed: Theme and Variations, summer 1953; *Straussiana,* a reworking of music by Johann Strauss II, summer 1953, in North Hollywood, California; both are dedicated "To the School Orchestras of America"

World premieres: both premiered on November 22, 1953, by the semiprofessional Inglewood Symphony Orchestra, Ernst Gebert, conductor

New York Philharmonic premieres: these performances

Estimated durations: Theme and Variations, ca. 7 minutes; *Straussiana,* ca. 6 minutes

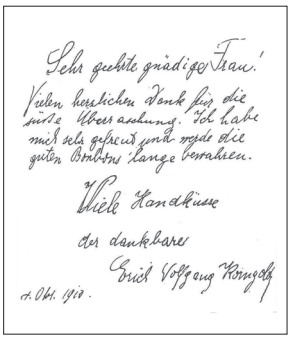
most exclusive was that of Adele Strauss, widow of Johann Strauss II, the Waltz King. Julius loved Strauss's music, and soon became a close confidant of Adele. Erich's appreciation of the Waltz King's music would blossom into a full-fledged career when his adaptations of Strauss operettas became internationally famous productions that he also conducted (see sidebar below). Erich continued adapting Strauss operettas after he emigrated to the United States, creating English versions for the American stage that garnered equal praise. In fact, as Korngold was writing Theme and Variations and *Straussiana* he was also revising his own English version of his most popular Strauss adaptation, *Walzer aus Wein.*

The Korngold works heard in this concert, while overshadowed by his other orchestral compositions, are significant in that they are the final original compositions he completed. Back from a disappointing 1949–51 tour of Europe that ended with the disastrous premiere of his fifth and final opera, *Die Kathrin,* Korngold was eager to reestablish a US career independent of his film work. He accepted a commission for two short works from the American School Orchestras Association and began composing them in the summer of 1953. The first, **Theme and Variations,** was given the opus number 42 despite a strong superstition regarding the number. (According to his wife, Luzi, Erich said, "Opus 42. Ever since I was a boy, I have known that I would never write more than Opus 42.") Of course, counting his many film scores and numerous unpublished compositions, Korngold wrote far more than 42 works, but Theme and Variations was the last he published. Notably, the piece does not borrow or incorporate any music from Korngold's film scores, which he had often repurposed in concert works. It may be written for a student orchestra, but it is clearly crafted with the creative invention and attention to orchestration that made Korngold a master.

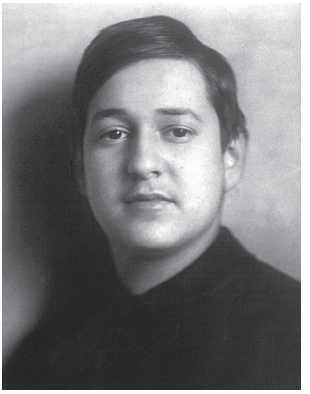
Korngold and the Waltz King

When Julius Korngold brought Erich to the salon of Adele Strauss, widow of Johann Strauss II, the boy delighted her with his flamboyant keyboard renditions of her late husband's music. Following the premiere of *Der Schneeman,* Erich's first theatrical composition, she sent him a box of chocolates. In a note he thanked her profusely for the "sweet surprise" (left).

Korngold's professional association with the music of Strauss began in 1923, with an offer from the operetta idol Hubert Marischka to revise, adapt, and conduct a new production of Strauss's *Eine Nacht in Venedig.* The work had languished following its premiere due to a weak libretto, but Korngold and Marischka's new version was an unprecedented success. (It also secured Erich's financial independence from his domineering father, allowing him to marry his beloved Louise "Luzi" von Sonnenthal.) Their success led to a string of further operetta adaptations, including *Cagliostro in Wien* (excerpted in *Straussiana*), *Rosen aus Florida,* and *Die Fledermaus,* the latter in a production directed by Max Reinhardt. It was Reinhardt who, a decade later, would alter the course of Korngold's life and career by inviting him to the United States to score a film production of Shakespeare's *A Midsummer Night's Dream.*


Sehr geehrte gnädige Frau!
Vielen herzlichen Dank für die süsse Überraschung. Ich habe mich sehr gefreut und werde die guten Bonbons lange geniessen.
Viele Handküsse
der dankbare
Erich Wolfgang Korngold
d. 6. Okt. 910.

Korngold in New York



Korngold in 1912

New York, while never truly home to Korngold, welcomed him early in his career. His music had arrived by 1910, when the Margulies Trio performed his Piano Trio Op. 1 — written when he was 12 years old — to a rave, if condescending, review in *The New York Sun:*

> Maybe his papa is trying to bring him up to be a real modern composer, but if he is not, then something ought to be done. If we had a little boy of twelve who preferred writing this sort of music to hearing a good folk tune or going out and playing in the park, we should consult a specialist!

Josef Stransky and the New York Philharmonic gave the New York premiere of Korngold's *Schauspiel-Ouvertüre* two years later at Carnegie Hall. Stransky, who in 1911 succeeded Gustav Mahler as New York Philharmonic Music Director, would remain a supporter of Korngold, leading the New York premieres of his Sinfonietta (in 1914) and *Sursum Corda* (1922). Mahler had been a great influence on Korngold, whose father took a nine-year-old Erich to play for the composer. Mahler suggested Erich study with conductor / composer Alexander von Zemlinsky, who also taught Berg, Webern, and Schoenberg. Less than a decade later, the New York premiere of Korngold's masterpiece *Die töte Stadt* opened to raves at the Metropolitan Opera, securing his international fame.

Straussiana, an arrangement and orchestration of three charming dances by the Waltz King, effortlessly evokes the Imperial Vienna of Korngold's youth. The dances, chosen from the less familiar corners of Strauss's œuvre, show Korngold's profound knowledge of, and respect for, his predecessor's work, which his operetta adaptations helped repopularize. The first section draws from the *Neue Pizzicato-Polka* from *Fürstin Ninetta* (later published separately in Strauss's Op. 449). The second section, *Mazurka,* is a setting of the *Bitte-Schön-Polka* from Strauss's *Cagliostro in Wein.* The final section, a waltz, comes from yet another rarely staged Strauss operetta, *Ritter Pázmán.* The flashy number, published independently in Strauss's Op. 441, makes a fitting conclusion, replete with Korngold's trademark tinkling bells and harp glissandos — 19th-century Vienna seems to shimmer in the distance.

Instrumentation: Theme and Variations employs two flutes, oboe, two clarinets, bassoon, two horns, two trumpets, two trombones, timpani, cymbals, snare drum, orchestra bells, harp, piano, and strings; *Straussiana* uses two flutes and piccolo, oboe, two clarinets, bassoon, two horns, two trumpets, two trombones, timpani, cymbals, snare drum, triangle, orchestra bells, harp, piano, and strings.

— Matthew Woodard, a Prospect Research Associate at the New York Philharmonic, has annotated programs for the Hudson Valley Chamber Music Circle.

Concerto in E minor for Violin and Orchestra, Op. 64

Felix Mendelssohn

As a youngster, Felix Mendelssohn benefited from an exemplary education and myriad other advantages reserved for the privileged. He mastered Classical and modern languages, wrote poetry, and polished his considerable skills as a landscape painter and an artist in pen and ink. His musical education included private lessons in piano and violin, as well as composition lessons from Carl Friedrich Zelter, whose other students included Otto Nicolai, Carl Loewe, and Giacomo Meyerbeer. Zelter spoke highly of Mendelssohn's ability with the fiddle. In an 1823 letter to Goethe (whom Zelter served as musical adviser), he reported:

> My Felix has entered upon his fifteenth year. He grows under my very eyes. His wonderful pianoforte playing I may consider as quite exceptional. He might also become a great violin player.

Many of the composer's early works were unveiled at Sunday musicales at his family's mansion in Berlin. Among them were a number of his 12 string symphonies, some light operas, and a quantity of piano pieces and chamber music. Concertos were played, too, including the five (!) that he produced from 1822 to 1824: one for piano, one for violin (in D minor, written expressly for his violin teacher, Eduard Rietz), two for two pianos, and one for violin and piano. These works exhibit abundant inspiration, limitless enthusiasm, and genuinely remarkable technique. What they do not yet display is the stringent self-criticism and penchant for editing to which Mendelssohn would later subject his work.

The composer first met violinist Ferdinand David, who would premiere the concerto heard in these performances, in 1825. The two became fast friends. David (1810–73), just a year younger than Mendelssohn, was also the son of a wealthy businessman, was a musical prodigy, and had a precocious piano-playing sister, just as Mendelssohn did. He and Mendelssohn were frequent partners in chamber music, and when Mendelssohn settled in Leipzig to become conductor of the Gewandhaus Orchestra in 1835, he appointed David concertmaster of that ensemble — a position the violinist would retain for the rest of his life. When Mendelssohn founded the Leipzig Conservatory, in 1843, David was one of the first musicians appointed to the faculty.

In March 1845 David played the premiere of Mendelssohn's enduringly popular E-minor Violin Concerto, which the composer had contemplated writing as early as 1838. "I'd like to do a violin concerto

In Short

Born: February 3, 1809, in Hamburg, Germany

Died: November 4, 1847, in Leipzig

Work composed: July–September 16, 1844, with alterations continuing for several months thereafter

World premiere: March 13, 1845, at the Leipzig Gewandhaus, Niels Gade, conductor, Ferdinand David, soloist

New York Philharmonic premiere: November 24, 1849, Theodore Eisfeld, conductor, Joseph Burke, soloist; this marked the work's US Premiere.

Estimated duration: ca. 27 minutes

for you for next winter," he wrote to David on July 30 of that year. "One in E minor is running through my head, and the opening of it will not leave me in peace." Curiously, ensuing sketches reveal that it was a piano concerto, not a violin concerto, that started taking form, one that matched the eventual violin concerto in both key and structure. By the time Mendelssohn focused definitively on the composition in 1844, it had evolved with certainty into a violin concerto. He consulted closely with his soloist as he composed it, mostly about technical issues but in some cases concerning more general matters of structure and balance — and he took David's suggestions to heart.

Mendelssohn grew fond of dovetailing the separate movements of his large-scale pieces, a device he had used to great effect in the two piano concertos of his maturity and in some of his symphonies. He maintained that preference in this last of his orchestral works, connecting the three movements into a single span. Subtle mirroring of tonal architecture and fleeting reminiscences of earlier themes at key moments of transition help invest a sense of the organic and inevitable in this most Classical of the great Romantic violin concertos.

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

— James M. Keller was the New York Philharmonic's Program Editor, 1995–2000, and its Program Annotator, 2000–20. He is the author of Chamber Music: A Listener's Guide (Oxford University Press) and contributed chapters to books including Leonard Bernstein: American Original and George Crumb and the Alchemy of Sound. Current projects include curating a museum exhibition about Haydn's The Creation to complement April 2027 performances of that oratorio by the San Francisco Symphony and the Philharmonia Baroque Orchestra.

About the Cadenza

Most concertos include cadenzas, unaccompanied sections in which the soloist demonstrates his or her technical prowess while manipulating themes from the body of the piece. In the 18th and early 19th centuries these sections were usually improvised (at least ostensibly) by the soloist, but over the course of the 1800s it became normal for composers to write out their suggestions for cadenzas, allowing soloists to decide whether to follow those ideas or invent their own. As it is hard to resist a composer's suggestions, this typically resulted in a diminishing of the "surprise factor" in repeat hearings of a piece.



From left: Mendelssohn, in an 1834 portrait, and the concerto's dedicatee, Ferdinand David, in an 1847 lithograph

Although Mendelssohn wrote out the first-movement cadenza in his E-minor Violin Concerto, he maintained an element of surprise by inserting it considerably earlier in the movement than one would expect — most first-movement cadenzas fall just before the end — and by dovetailing its beginning and end with the ongoing flow of the movement. When the score was published, it included not Mendelssohn's original cadenza (which some consider too "brainy" in its contrapuntal complexity), but rather a slightly streamlined version adjusted by Ferdinand David — and it is that violinist's adaptation that remains standard today, and that Frank Huang performs in these concerts.

Der Rosenkavalier Suite

Richard Strauss

The fifth of Richard Strauss's operas, *Der Rosenkavalier* immediately captured the hearts of operagoers when it was unveiled in 1911. Hugo von Hofmannsthal, its librettist, compared it to Mozart's *Le nozze di Figaro*. The allusion was apt; along with *Le nozze di Figaro* it stands as opera's most delicate treatment of a universally sensitive subject — how youth and age do, or do not, mix in the arena of love.

At the center of the plot, set in mid-18th-century Vienna, is the Marschallin, a princess who, in the absence of her husband (a military man of some eminence), is having an affair with Octavian, an attractive young count. Strauss underscores Octavian's youth (and his barely changed voice) by assigning the role to a mezzo-soprano. The Marschallin's boorish cousin, Baron Ochs, hopes to ensnare Sophie, the lovely daughter of a nouveau riche gentleman with access to well-born circles. In an act of courtship, Octavian (disguised as a maid) is sent to offer Sophie a silver rose on behalf of Baron Ochs. But when Octavian arrives to present the rose, he and Sophie fall in love at first sight. After various complications, the ardor of youth wins out. Ochs withdraws his bid for Sophie, realizing how ridiculously he has been behaving, and, with enormous dignity and insight, the Marschallin accepts that young Octavian is better suited to love Sophie than a woman of her own advancing years.

Hofmannsthal's libretto is itself the stuff of greatness — Strauss remarked that it practically set itself to music — but the score turned *Der Rosenkavalier* into one of opera's most enduring masterpieces. The Viennese setting is suggested by the use of local dialect and seductive waltzes. The latter is an anachronism, since the action is set about a century before the Waltz Era, but with music like this, who can seriously complain?

The premiere of *Der Rosenkavalier* was apparently one of the great events of operatic history. No pains had been spared by director Max Reinhardt and designer Alfred Roller in creating the most magical experience imaginable, and the Dresden Court Opera scheduled no fewer than 33 full-orchestra rehearsals, totaling about 100 hours. Alas, the critics were hostile: Hofmannsthal's libretto was dismissed as humorless and Strauss's music as superficial. One is surprised to find, as late as 1924, Cecil Gray writing in *A Survey of Contemporary Music*,

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In Short

Born: June 11, 1864, in Munich, Germany

Died: September 8, 1949, in Garmisch-Partenkirchen

Work composed: The opera *Der Rosenkavalier,* from which this suite is extracted, was written in 1909–10; the suite, by an unidentified arranger, dates from 1944.

World premiere: The opera was premiered on January 26, 1911, at the Dresden Court Opera; the suite was premiered on September 28, 1946, at the Vienna Konzerthaus-Saal, with Hans Swarowsky conducting.

New York Philharmonic premiere: October 5, 1944, Artur Rodziński, conductor

Estimated duration: ca. 23 minutes

Reassuring the Composer

Strauss was worried that his score for *Der Rosenkavalier,* brimful as it is with complex motivic interconnections (much in the spirit of his symphonic poems), might prove too subtle for theatergoers. When he expressed his concern to his librettist, Hofmannsthal wrote back in a spirit of complete reassurance, which would prove to be well founded:

> Its blending of the grotesque with the lyrical will to a great extent correspond with your artistic individuality to produce something which will be strong enough to keep its place in the repertoire for many years, perhaps decades. … Your fear lest the work should prove too subtle gives me no anxiety. The progress of the action is simple and intelligible enough for even the most unsophisticated public; a fat, elderly, self-satisfied suitor, favored by the lady's father, supplanted by the handsome young fellow — surely that is the *ne plus ultra* of simplicity. But the working out must be, I fancy, as I have made it — entirely free from anything trivial and conventional; the lasting success of a piece depends upon its working of the coarser *and* finer elements of the public, for it is the latter which creates the prestige without which no piece can live, any more than it can without popular appeal.









Costume designs for the Glyndebourne Opera's 1980 production of Richard Strauss's Der Rosenkavalier *by the Russian-born French Art Deco painter and designer Erté (1892–1990). Clockwise from top: Sophie, Octavian, the Marschallin, and Baron Ochs*

The divinely innocent and virginal Mozartean muse cannot be wooed and won like an Elektra or a Salome; all we find in *Der Rosenkavalier* is a worn-out, dissipated demi-mondaine, with powdered face, rouged lips, false hair, and a hideous leer.

Audiences, however, were overwhelmingly adoring, calling the performers at the premiere back to the stage for 10 curtain calls after the second act and 20 after the third. As a result, *Der Rosenkavalier* was accepted immediately as an operatic standard, and in its first year was

performed more than 50 times in Dresden, as well as in productions in Nuremberg, Munich, Basel, Hamburg, Milan, Prague, Vienna, Budapest, and Amsterdam. After more than a century, it has never shown the slightest sign of diminishing in the affection of opera lovers.

Strauss remained ever fond of it, partly on aesthetic grounds and partly because his royalty payments earned him a fortune. As one would expect from a commercial hit, the music was pressed to all manner of use through arrangements and transcriptions. The first orchestral suite appeared in 1911, directly on the heels of the premiere, and quite a few others were released in ensuing decades. Strauss himself created two separate "waltz sequences" using music from his opera, the first in 1911, the second in 1944. The *Rosenkavalier* Suite played here was made by an unidentified arranger in 1944. It is widely held to be (at least in large part) the work of the conductor Artur Rodziński, who conducted the first New York Philharmonic performance that same year. Strauss approved this arrangement, and it was published in 1945 by Boosey & Hawkes.

Instrumentation: three flutes (one doubling piccolo), three oboes (one doubling English horn), three clarinets (one doubling E-flat clarinet) and bass clarinet, three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, triangle, tambourine, snare drum, ratchet, cymbals, bass drum, celesta, two harps, and strings.

— J.M.K.

Richard Strauss's Der Rosenkavalier *Suite presented under license from Boosey & Hawkes, Inc., copyright owners*



Roberto González-Monjas is rapidly establishing himself as one of the most sought-after conductors on the international scene. Renowned for his compelling artistic vision, natural rapport with musicians, and energetic, expressive personality, he serves as chief conductor of the Mozarteum Orchestra Salzburg, music director of the Galicia Symphony Orchestra in Spain, and artistic director of Iberacademy in Colombia, and is in his final season as chief conductor of Musikkollegium Winterthur in Switzerland. In 2027 he will become principal guest conductor of the Orchestre de Paris.

González-Monjas's international guest conducting career has expanded significantly over recent years. His 2026–27 season highlights include debuts with the Netherlands Philharmonic, Frankfurt Radio Symphony, São Paulo Symphony Orchestra (OSESP), and Orchestra della Svizzera Italiana, as well as returns to the Los Angeles Philharmonic, Oslo Philharmonic, Hong Kong Philharmonic Orchestra, Swedish Radio Symphony Orchestra, Spanish National Orchestra, and the Orchestre de Paris. Passionate about opera, González-Monjas has recently conducted productions of Mozart's *The Magic Flute*, at Mozartwoche in Salzburg, and *Così fan tutte*, at Zurich Opera.

He collaborates regularly with leading international soloists, including Joyce DiDonato, Hilary Hahn, Lisa Batiashvili, Jan Lisiecki, Mao Fujita, Fazıl Say, and Kirill Gerstein. A committed advocate of contemporary creation, he has given numerous premieres of works by composers including Richard Dubugnon, Andrea Tarrodi, Anders Hillborg, Edmund Finnis, and Hannah Kendall.

Deeply committed to nurturing the next generation of musicians, González-Monjas co-founded Iberacademy in Medellín, Colombia, dedicated to supporting the musical and personal development of young musicians across Latin America. He is also a violin professor at the Guildhall School of Music and Drama in London.

His album of Mozart's complete violin concertos with the Mozarteum Orchestra received the Preis der Deutschen Schallplattenkritik, and his recordings with the Musikkollegium Winterthur span repertoire ranging from C.P.E. Bach and Beethoven to Othmar Schoeck and Prokofiev.

Before embarking on his conducting career, Roberto González-Monjas served as concertmaster of the Orchestra dell'Accademia Nazionale di Santa Cecilia. He plays a 1710 Giuseppe Guarneri "filius Andreae" violin, generously loaned by five Winterthur families and the Rychenberg Stiftung.



Frank Huang joined the New York Philharmonic as Concertmaster, The Charles E. Culpeper Chair, in September 2015. The First Prize Winner of the 2003 Walter W. Naumburg Foundation's Violin Competition and the 2000 Hannover International Violin Competition, he has established a major career as a violin virtuoso. Since performing with the Houston Symphony in a nationally broadcast concert at the age of 11 he has appeared with The Cleveland Orchestra, Los Angeles Philharmonic, Saint Paul Chamber Orchestra, Indianapolis Symphony Orchestra, NDR Radio Philharmonic Orchestra of Hannover, Amadeus Chamber Orchestra, and the Genoa Orchestra, among others. He has also performed on NPR's *Performance Today,* ABC's *Good Morning America,* and CNN's *American Morning*. He has appeared at Wigmore Hall (in London), Salle Cortot (Paris), the Kennedy Center (Washington, DC), and Herbst Theatre (San

Francisco), as well as in recital at Alice Tully Hall, featuring the World Premiere of Donald Martino's Sonata for Solo Violin.

His first commercial recording — featuring fantasies by Schubert, Ernst, Schoenberg, and Waxman — was released on Naxos in 2003. He made his New York Philharmonic solo debut in June 2016 leading and performing Vivaldi's *The Four Seasons* and Piazzolla's *Four Seasons of Buenos Aires,* and has since made more than 25 solo appearances with the Orchestra. Huang is a member of the New York Philharmonic String Quartet, established in the 2016–17 season; participates frequently in Musicians from Marlboro's tours; and was selected by The Chamber Music Society of Lincoln Center as a member of the CMS Two program (now known as the Bowers Program). Before joining the Houston Symphony as concertmaster in 2010, he was first violinist of the Grammy Award–winning Ying Quartet.

Frank Huang was born in Beijing, China. At the age of seven he moved to Houston, Texas, where he began violin lessons with his mother. At age 16 he enrolled in the precollege program at the Cleveland Institute of Music, where he went on to earn his bachelor's degree. He subsequently attended The Juilliard School, where he currently teaches.

Gustavo Dudamel and the New York Philharmonic



Gustavo Dudamel is one of the defining cultural figures of our time. He has dedicated his life to the unifying power of music and the belief that art is not simply entertainment but a force for compassion, dignity, and transformation. Combining artistic brilliance with an unwavering optimism, Dudamel has redefined the role of the conductor in public life while expanding the reach of classical music across continents, communities, genres, and generations.

In September 2026, he became Oscar L. Tang and H.M. Agnes Hsu-Tang Music & Artistic Director of the New York Philharmonic, continuing a lineage that includes Gustav Mahler, Arturo Toscanini, and Leonard Bernstein. He also serves as Music & Artistic Director of the Simón Bolívar Symphony Orchestra of Venezuela, and is Artistic and Cultural Laureate of the Los Angeles Philharmonic and Conductor Laureate of YOLA (Youth Orchestra Los Angeles).

Dudamel's influence extends far beyond the classical music world. He has conducted at global events including the Academy Awards, the reopening of Notre-Dame Cathedral, the Super Bowl, and the 2026 FIFA World Cup Final Halftime Show, and through his collaborations with artists ranging from Coldplay and Billie Eilish to Cynthia Erivo and LL Cool J, he has continually positioned the orchestra not as a relic of the past, but as a living force within contemporary society.

The **New York Philharmonic** is a vital force in the cultural life of New York City and a global ambassador for musical excellence and innovation. Each season the Orchestra connects with millions of music lovers around the world.

Gustavo Dudamel became Tang Music & Artistic Director in September 2026. In 2026–27 Dudamel and the Philharmonic appear at home in David Geffen Hall, in Radio City Music Hall and Carnegie Hall, and on a European tour. Dudamel collaborates with Marina Abramović and Gustavo Santaolalla, The Mary and James G. Wallach Artists-in-Residence, and leads five World Premieres, a three-week Beethoven spotlight, and Bernstein's *MASS*.

The Philharmonic has commissioned and premiered important works, from Dvořák's New World Symphony and Gershwin's Concerto in F to Pulitzer Prize winners by John Adams and Tania León. The Orchestra's history is available free online through the Shelby White & Leon Levy Digital Archives.

To connect with the community the Orchestra complements annual free concerts with education projects, including the Very Young Composers Program and Young People's Concerts. The Philharmonic has appeared in 437 cities in 63 countries. Founded in 1842, the New York Philharmonic is the oldest symphony orchestra in the United States and one of the oldest in the world.

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Accessibility



David Geffen Hall

All-gender **restrooms** with accessible stalls are in the Karen and Richard LeFrak Lobby. Accessible men's, women's, and companion restrooms are available on all levels. Infant changing tables are in all restrooms.

Braille & Large-Print versions of print programs are available at the Guest Experience Podium on the Leon and Norma Hess Grand Promenade. **Tactile maps,** with a seating chart of the Wu Tsai Theater, are available in the Welcome Center.

Hearing Loops and Assistive Listening Devices — Hearing Loops are available at the Kenneth C. Griffin Sidewalk Studio, Hauser Digital Wall, Music Box, Ackman Family Patron Lounge, Orchestra and Hearst Tier 1 of the Wu Tsai Theater, Welcome Center Box Office, Coat Check, and Guest Experience Podium and Bar on the Leon and Norma Hess Grand Promenade. Guests with telecoil-enabled hearing devices can use this wireless technology to transmit sound to hearing aids and cochlear implants. FM assistive listening devices with headsets and neck loops are available for events in the Wu Tsai Theater and Kenneth C. Griffin Sidewalk Studio.

KultureCity Sensory Room is available in the Karen and Richard LeFrak Lobby. **Noise-reducing headphones, fidgets, and earplugs** are available to borrow.

Accessible seating is available in all performance areas and can be arranged at point of sale. For guests transferring to seats, mobility devices will be checked by staff, labeled, and returned at intermission and after the performance. Extra-width seating is available on the Orchestra level and on Hearst Tier 1 and Tier 2. Accessible entrances are on the Josie Robertson Plaza. Accessible routes from the Karen and Richard LeFrak Lobby to all tiers and performance spaces are accessible by the elevators.

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For more information or to request additional accommodations, please contact Customer Relations at (212) 875-5656 and visit lincolncenter.org/visit/accessibility.

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