



GUSTAVO DUDAMEL

OSCAR L. TANG AND H.M. AGNES HSU-TANG
MUSIC AND ARTISTIC DIRECTOR DESIGNATE

Wu Tsai Theater
David Geffen Hall at Lincoln Center
Home of the New York Philharmonic

**2025–26 Season Sponsored by
Leni and Peter May**

Wednesday, December 3, 2025, 7:30 p.m.

17,257th Concert

Donor Rehearsal at 9:45 a.m.[‡]

Thursday, December 4, 2025, 7:30 p.m.

17,258th Concert

Friday, December 5, 2025, 2:00 p.m.

17,259th Concert

Saturday, December 6, 2025, 7:30 p.m.

17,260th Concert

Gustavo Gimeno, Conductor

(New York Philharmonic debut)

Hélène Grimaud, Piano

Gustavo Gimeno is a
Chang-Chavkin Debut Artist.

Generous support for Hélène Grimaud's
appearances is provided by
**The Donna and Marvin Schwartz
Virtuoso Piano Performance Series.**

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

[‡] Donor Rehearsals are available to
Philharmonic supporters; learn more at
nyphil.org/memberevents.

BERNSTEIN
(1918–90)

Three Dance Episodes from *On the Town* (1944; 1945–46)
The Great Lover
Lonely Town: Pas de deux
Times Square: 1944

GERSHWIN
(1898–1937)

Concerto in F for Piano and Orchestra
(1925)
Allegro
Adagio — Andante con moto
Allegro agitato
HÉLÈNE GRIMAUD

Intermission

DVOŘÁK
(1841–1904)

Symphony No. 9 in E minor, Op. 95, *From the New World* (1892–93)
Adagio — Allegro molto
Largo
Molto vivace
Allegro con fuoco

Gustavo Gimeno’s debut with the New York Philharmonic is made possible by the **Kurt Masur Fund for the Philharmonic**, an endowment fund created to honor the accomplishments of the Philharmonic’s Music Director Emeritus, the late Kurt Masur. Generous support for the December 4 concert is provided by **Cynthia and Herbert Fields**. The December 4 concert is supported by a generous bequest from **Edna Mae and Leroy Fadem**, loyal subscribers from 1977 to 2023. Guest artist appearances are made possible through the **Hedwig van Ameringen Guest Artists Endowment Fund**.

In consideration of the performers and audience, please silence your devices, and take photos and video only during applause.

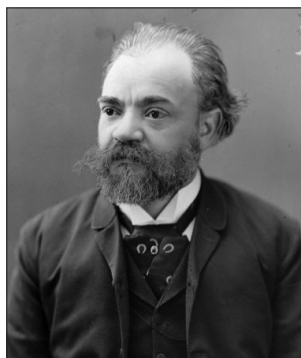
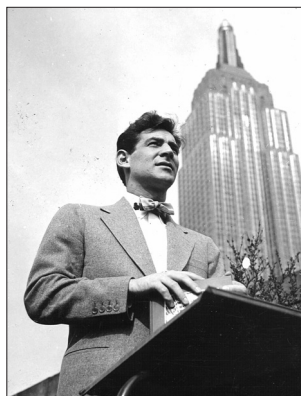
New York City at 400

In 2024 and 2025 the New York Quadricentennial Committee, civic institutions, and cultural organizations throughout the city have commemorated the 400th anniversary of New York City's founding — marked by the first permanent Dutch settlement in Manhattan in 1624 and the establishment of Fort Amsterdam in 1625 — with Founded By NYC, a series of events and activities celebrating the city's vibrant cultural history. These New York Philharmonic concerts are part of that citywide focus, with each work tied to the Orchestra and its hometown.

- **Three Dance Episodes from Bernstein's *On the Town*** comprises instrumental selections from the musical about three sailors on shore leave in New York City — which opened on Broadway in 1944 — that was one of the early composing successes for Leonard Bernstein, who would go on to serve as the Philharmonic's Music Director, 1958–69, and then Laureate Conductor.
- **Gershwin's *Piano Concerto in F*** was premiered 100 years ago by the New York Symphony (one of the Philharmonic's forebears); the Brooklyn-born composer and pianist was offered the commission by Walter Damrosch, the Orchestra's Music Director.
- **Dvořák** composed his ***Symphony No. 9, From the New World***, while serving as director of the National Conservatory of Music in New York City. The work was premiered in December 1893 by the New York Philharmonic — with Dvořák in the audience — led by then Music Director Anton Seidl, a good friend of the composer.

Beyond the concerts, on December 2 the Philharmonic joined Lincoln Center for the Performing Arts in co-presenting **"Culture: NYC and the American Voice"** — a free panel discussion on the *Variations on America* discussion series — which examined New York City's contributions to the American cultural voice in the performing arts and literature. Audiences can also explore ***USA 250: The New York Philharmonic and American Music***, the archival exhibit in David Geffen Hall's Katherine and Gary W. Parr Gallery, open through February 1, 2026; highlights include the works by Dvořák and Gershwin on this program, former Mayor Fiorello La Guardia leading a Philharmonic concert, and more.

— The Editors



From top, Bernstein in New York (image courtesy Library of Congress), Gershwin at the piano with New York Symphony Music Director Walter Damrosch, who commissioned the Concerto in F, and Dvořák in a portrait taken in New York in 1893, the year the New World Symphony was premiered

GUSTAVO DUDAMEL, *Music & Artistic Director Designate*

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Leonard Bernstein, *Laureate Conductor, 1943–1990*

Kurt Masur, *Music Director Emeritus, 1991–2015*

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The Charles E. Culpeper Chair

Sheryl Staples
Principal Associate
Concertmaster
The Elizabeth G. Beinecke Chair

Michelle Kim-Solman
Assistant Concertmaster
The William Petschek Family Chair

Quan Ge
Hae-Young Ham
The Mr. and Mrs. Timothy M. George Chair

Lisa GiHae Kim
Kuan Cheng Lu
Kerry McDermott
Kyung Ji Min
Su Hyun Park
Anna Rabinova

The Shirley Bacot Shamel Chair

Audrey Wright
Sharon Yamada
Elizabeth Zeltser+
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Andi Zhang
Yulia Ziskel
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Lisa Eunsoo Kim*
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The Joan and Joel I. Pickett Chair

Duoming Ba

Hannah Choi

I-Jung Huang
Dasol Jeong
Alina Ming Kobialka
HyunJu Lee
Jaewook Lee
Marié Schwalbach
Na Sun
The Gary W. Parr Chair
Muyan Yang

VIOLAS

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Principal
The Mr. and Mrs. Frederick P. Rose Chair

Rebecca Young*
The Joan and Joel Smilow Chair

Cong Wu**
Dorian Rence

Sofia Basile
Leah Ferguson
Katherine Greene
The Mr. and Mrs. William J. McDonough Chair

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Peter Kenote
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The Paul and Diane Guenther Chair

Patrick Jee
Elizabeth Dyson
The Mr. and Mrs. James E. Buckman Chair

Alexei Yupanqui
Gonzales
Claire Deokyong Kim
Maria Kitsopoulos
Sumire Kudo
John F. Lee
Qiang Tu
Nathan Vickery
Ru-Pei Yeh

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The Herbert M. Citrin Chair

Blake Hinson**
Satoshi Okamoto

Randall Butler
David J. Grossman
Isaac Trapkus
Rion Wentworth

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Robert Langevin
Principal
The Lila Acheson Wallace Chair

Alison Fierst*
Yoobin Son
Mindy Kaufman
The Edward and Priscilla Pilcher Chair

PICCOLO

Mindy Kaufman

OBOES

Nicholas Stovall++
Guest Principal
The Alice Tully Chair

Sherry Sylar*
Robert Botti
Ryan Roberts+

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Ryan Roberts+

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The Edna and W. Van Alan Clark Chair

Benjamin Adler*
Pascual Martínez
Forteza
The Honey M. Kurtz Family Chair

Barret Ham

E-FLAT CLARINET

Benjamin Adler

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

The Digital Organ is made possible by **Ronnie P. Ackman and Lawrence D. Ackman**.

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

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Barret Ham

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Ethan Bensdorf

Thomas Smith

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Principal

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Colin Williams*

David Finlayson

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Principal

TIMPANI

Markus Rhoten

Principal

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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

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

Notes on the Program

Three Dance Episodes from *On the Town*

Leonard Bernstein

In 1944 Leonard Bernstein joined with choreographer Jerome Robbins to create the ballet *Fancy Free*, which depicted three sailors on leave in New York City. Oliver Smith, who had created the sets for *Fancy Free*, urged Bernstein and Robbins to expand the ballet into a full-length stage work. Betty Comden and Adolph Green — who, like Bernstein, had not worked on Broadway previously — were enlisted to create the book and lyrics.

Like the ballet that inspired it, *On the Town* follows the adventures of three sailors during their first visit to New York — their astonishment at the city itself, and their romantic entanglements. Where *Fancy Free* had been a relatively simple ballet divertissement spotlighting the three sailors, *On the Town* evolved into an entirely different show, fleshed out with such memorable characters as Hildy the cabdriver, Claire de Loon (the libidinous anthropologist), and Ivy Smith, seen on a “Miss Turnstiles” subway poster, who also performs as a Coney Island belly dancer. *On the Town* lifted spirits during the dark months when World War II still had a distance to go before American life could return to normal, and it stands as a paean to New York, a valentine to a great city, a frolic celebrating the American urban spirit in all its zany audacity.

The sailing was not always smooth during the six months in which the team created *On the Town*. Both Bernstein and Green spent stints in the hospital — the former for deviated-septum surgery, the latter to have his tonsils removed.

As a result, Comden and Green ended up crafting some of their unforgettable lyrics in more than usually sanitary surroundings. “The floor nurses and patients in nearby rooms were alternately amused and irritated by the singing and laughter that erupted from Room 669,” Bernstein’s sister, Shirley, recalled.

By August, Bernstein had recovered sufficiently to travel by train to California to conduct some Ballet Theatre (now American Ballet Theatre) performances of *Fancy Free*. It was while en route that he penned “New York, New York”; ironically, this big production number, a virtual anthem to the nation’s largest metropolis, came into being as its composer was passing through Nebraska.

In Short

Born: August 25, 1918, in Lawrence, Massachusetts

Died: October 14, 1990, in New York City

Work composed: the musical, June to December, 1944; in 1945–46 Bernstein revised sections of the show into his Three Dance Episodes from *On the Town*.

World premiere: the show *On the Town*, Broadway premiere December 28, 1944, at the Adelphi Theatre; the composer conducted the San Francisco Symphony in the premiere of Three Dance Episodes from *On the Town* on February 13, 1946, at the Civic Auditorium, San Francisco.

New York Philharmonic premiere: June 15, 1946, Sydney Baron, conductor

Estimated duration: ca. 10 minutes

The estimable George Abbott agreed to direct the show. His participation not only guaranteed that deep-pocketed supporters would provide financing, but also led to a movie deal with MGM, starring Gene Kelly and Frank Sinatra. When the film was made (1949), MGM declined to have Abbott direct, and because Louis B. Mayer disliked Bernstein's score, it was largely rewritten for the film — by other composers. Hershy Kay signed on as the show's orchestrator (with contributions by Don Walker, Elliot Jacoby, Ted Royal, and Bernstein himself) and Max Goberman was hired as conductor. Bernstein, however, conducted the first theatrical

performance when *On the Town* opened its ten-day tryout run in Boston. The critics were warmly disposed, though far from elated, and the song "Lonely Town" was cited as a standout in the score. After a certain amount of tweaking, *On the Town* opened on Broadway on December 28, 1944. It proved a hit and ran for more than a year.

In the wake of the show's success, Bernstein crafted Three Dance Episodes from *On the Town*. In the first section, Gabey (the dreamy romantic of the three sailors) imagines himself not as a shy serviceman but rather as a great lover. The second is an evocative scene in which a young

At the Time

In 1944 sailors on shore leave in New York City, like the characters in *On the Town*, might have experienced:

The Stage Door Canteen — on 44th Street just off Times Square, where servicemen could mingle with Broadway stars like Helen Hayes, Alfred Lunt, Gertrude Lawrence, and Tallulah Bankhead. The hot spot was operated by the American Theatre Wing (best known today for the Tony Awards).

Women Taxi Drivers — like *On the Town*'s Hildy. Rationing of gasoline, metal, and auto parts during the war meant fewer private cars on the road, and increased demand for taxi service. With so many men serving in the armed forces, women took over driving duties.

Times Square, Dimmed — in May 1942, when New York City Mayor Fiorello La Guardia ordered that exterior building lights and advertising signs be turned off, or directed downward, so city landmarks would be less visible to potential enemy surveillance.

Brooklyn Navy Yard — where sailors would likely have disembarked on the East River. It employed 70,000 people 'round the clock during the war, producing the battleships *Iowa* and *Missouri*, among others.



Cris Alexander (Chip) and Nancy Walker (Hildy) in the original production of *On the Town* (1944)

— The Editors

girl falls for — and is jilted by — another sailor, to the strains of the bluesy “Lonely Town.” The final Episode bristles with the snazzy strains of “New York, New York,” the show’s biggest hit.

Instrumentation: flute (doubling piccolo), oboe (doubling English horn), three clarinets (one doubling E-flat clarinet and one doubling bass clarinet), alto saxophone,

two horns, three trumpets, three trombones, timpani, suspended cymbal, snare drum, bass drum, triangle, trap set, wood block, xylophone, slide whistle, piano, and strings.

— James M. Keller is a former New York Philharmonic Program Annotator and the author of *Chamber Music: A Listener’s Guide* (Oxford University Press).

The Work at a Glance

Leonard Bernstein provided this comment about his Three Dance Episodes from *On the Town*:

The story of *On the Town* is concerned with three sailors on 24-hour leave in New York, and their adventures with the monstrous city which its inhabitants take so for granted.

Dance of the Great Lover: Gabey, the romantic sailor in search of the glamorous Miss Turnstiles, falls asleep on the subway and dreams of his prowess in sweeping Miss Turnstiles off her feet.

Pas de deux: Gabey watches a scene, both tender and sinister, in which a sensitive high school girl in Central Park is lured and then cast off by a worldly sailor.

Times Square Ballet: A more panoramic sequence in which all the sailors in New York congregate in Times Square for their night of fun. There is communal dancing, a scene in a souvenir arcade, a scene in the Roseland Dance Palace. Cuts have been made in this music of those sections relating directly to the plot action.



The Times Square scene from the original Broadway production of On the Town

Concerto in F for Piano and Orchestra

George Gershwin

On the afternoon of February 12, 1924, musical New York gathered at Aeolian Hall on 42nd Street to witness a concert the bandleader Paul Whiteman was presenting under the intriguing rubric “An Experiment in Modern Music.” Whiteman believed that the future of American concert music would involve a fusion of European symphonic traditions with the uniquely American style known as jazz. Most of the program he presented that day was far from what could honestly be described as “experimental” in 1924. But it did include the premiere of one work that perfectly exemplified his vision: George Gershwin’s *Rhapsody in Blue* for Piano and Orchestra.

Among the musicians in the audience was the conductor Walter Damrosch, who had inherited the directorship of the New York Symphony Society when his father, Leopold, died in 1885, and would hold the post with only brief respite until that orchestra merged with the New York Philharmonic in 1928. Damrosch was so impressed with *Rhapsody in Blue* that he immediately commissioned a concerto he could introduce with his own orchestra. Gershwin happily accepted the commission and then — as the questionable legend goes — did a bit of study to find out just what a concerto was.

In truth, the niceties of orchestral composition were still uncharted ground for Gershwin when he came to this commission. In his Broadway work Gershwin had always followed the customary practice of simply writing the tunes and leaving the orchestration to an arranger. Even the *Rhapsody in Blue* was not entirely his creation; the instrumentation had been carried out by Whiteman’s staff orchestrator, Ferde

Grofé, who worked from Gershwin’s piano score. Gershwin therefore acquired a copy of Cecil Forsyth’s *Orchestration*, a standard textbook at that time, and learned enough from it to write the whole orchestral score of the Concerto in F on his own, possibly with some pointers from colleagues.

Broadway obligations prevented Gershwin from diving into his concerto immediately, and he didn’t buckle down to serious work on it until May 1925, while he was in London updating material for the English production of his musical *Tell Me More*. On July 22, back in New York, he started turning his sketches into a manageable score, at the head of which he inscribed the title “New York Concerto.” He worked on it every day during a stay at Chautauqua in August, and he appears to have let the movements flow “in order” from start to finish. Notations in the piano manuscript indicate that the first movement was written in July, the second in August and September, and the third later in September. After that he busied himself for another five or six weeks with the orchestration for full symphony orchestra.

In Short

Born: September 26, 1898, in Brooklyn, New York

Died: July 11, 1937, in Hollywood, California

Work composed: May–November 10, 1925

World premiere: December 3, 1925, at Carnegie Hall, by the New York Symphony (which merged with the New York Philharmonic in 1928), Walter Damrosch, conductor, with the composer as soloist; commissioned by the New York Symphony

Estimated duration: ca. 31 minutes

By the time Gershwin completed the project, the initial title had been replaced by simply *Concerto in F* — not F major or F minor (although the former would be accurate) — and it has been so identified ever since. Eliminating the referential title was an essential step toward the composer's goal. Gershwin later remarked:

Many persons had thought that the *Rhapsody* was only a happy accident. Well, I went out, for one thing, to show them that there was plenty more where that had come from. I made up my mind to do a piece of absolute music. The *Rhapsody*, as its title implies, was a blues impression. The concerto would be unrelated to any program. And that is exactly how I wrote it.

Gershwin wisely organized a run-through of the concerto in November —

he hired a 60-piece orchestra himself — and Damrosch wisely attended. Everybody was delighted with what they heard, but Damrosch, drawing on his years of orchestral experience, seems to have offered some well-chosen advice. As a result, Gershwin cut expanses from each of the movements (in addition to making a number of smaller changes), yielding a tighter work for the imminent premiere. The concert was completely sold out, and the audience cheered rapturously at the conclusion of the *Concerto in F*.

Instrumentation: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, cymbals, bass drum, snare drum, and strings, in addition to the solo piano.

— J.M.K.

The Work at a Glance



Josephine Baker doing the Charleston, the dance craze whose “young enthusiastic spirit” infused Gershwin’s concerto

In the *New York Herald Tribune*, in advance of the premiere, George Gershwin offered his own description of how the *Concerto in F* unfolds:

The first movement employs the Charleston rhythm. It is quick and pulsating, representing the young enthusiastic spirit of American life. It begins with a rhythmic motif given out by the kettledrums, supported by other percussion instruments, and with a Charleston motif introduced by ... horns, clarinets and violas. The principal theme is announced by the bassoon. Later, a second theme is introduced by the piano.

The second movement has a poetic nocturnal atmosphere which has come to be referred to as the American blues, but in a purer form than that in which they are usually treated.

The final movement reverts to the style of the first. It is an orgy of rhythms, starting violently and keeping to the same pace throughout.

Symphony No. 9 in E minor, Op. 95, *From the New World*

Antonín Dvořák

In June 1891 the American philanthropist Jeannette Thurber asked Antonín Dvořák to consider directing the National Conservatory of Music in New York, which she had been nurturing into existence over the preceding several years. Dvořák was persuaded. He served as the conservatory's director from 1892 through 1895, building the school's curriculum and faculty, appearing as a guest conductor, and composing such masterworks as his String Quartet in F major (Op. 96, the *American*), String Quintet in E-flat major (Op. 97), and Symphony No. 9, *From the New World*, which occupied him during the winter and spring of 1893. Its premiere that December, with Anton Seidl conducting the New York Philharmonic, was a huge success, a peak of the composer's career, and the critic for the *New York Evening Post* proclaimed it "the greatest symphonic work ever composed in this country."

The title came to Dvořák as an afterthought, and he added it just before delivering the score to the Philharmonic, later explaining that it signified nothing more than "impressions and greetings from the New World." But for that subtitle, a listener encountering the piece for the first time might not consider it less demonstrative of the "Czech spirit" than any of the composer's other symphonies. Syncopated rhythms and modal melodies are emblematic of many folk and popular musical traditions, those of Bohemia and the United States included. Still, the work's title invites one to recall how interested Dvořák was in African American and Native American music, and musicologists have found in its melodies echoes of such undeniably American tunes as *Swing Low, Sweet Chariot*.

The African American presence in the musical scene was immense during Dvořák's American years. Ragtime left him cold, but he was fascinated by the repertoire of Negro spirituals. So far as Native American music is concerned, it's known that he attended one of Buffalo Bill Cody's Wild West shows in New York in the spring of 1893, which would have included more-or-less authentic singing and dancing from a group of Oglala Sioux who belonged to Cody's troupe. Since Dvořák was just then completing this symphony, it is impossible that the music he heard on that occasion could have inspired the work's material in any direct way; the same must be said of the Iroquois performers Dvořák encountered a few months later at a performance given by the Kickapoo Medicine Company during his summer in the Czech community of Spillville, Iowa.

The ethnic influences on the Symphony *From the New World* become interesting in light of the composer's own assertions about the subject. On the day of his new symphony's premiere, the

In Short

Born: September 8, 1841, in Nelahozeves, near Kralupy, Bohemia

Died: May 1, 1904, in Prague

Work composed: December 1892–spring 1893

World premiere: December 15, 1893, with Anton Seidl conducting the New York Philharmonic in a "public rehearsal"; the official premiere took place the following evening at Carnegie Hall.

Estimated duration: ca. 42 minutes

New York Herald ran an article in which Dvořák emphasized the work's purported Native American connections, specifically citing parallels to Longfellow's lengthy poem *The Song of Hiawatha* (which was in any case a Romantic effusion rather than an authentic expression of any Native culture). The scherzo, he said, related to the section of Longfellow's poem that describes the dance of Pau-Puk-Keewis:

It was he who in his frenzy
Whirled these drifting sands together,
On the dunes of Nagow Wudjoo,
When, among the guests assembled,
He so merrily and madly
Danced at Hiawatha's wedding ...

The final movement (*Allegro con fuoco*) evolves out of a march-theme that seems perfectly appropriate to a *mitteleuropäische* symphony. One tends

Listen for ... *Goin' Home*

The principal theme of the *Largo* movement of Dvořák's *New World* Symphony, sung by the English horn, combines tenderness, nostalgia, and a sense of resolute hopefulness:



It sounds for all the world like a folk song, and that is what generations of listeners have taken it to be, especially once the title *Goin' Home* became attached to it. But this melody is an original creation of Dvořák's, as are all the melodies in the *New World* Symphony.

In fact, the song *Goin' Home* followed the symphony by three decades when, in 1922, William Arms Fisher crafted "dialect words" to fit Dvořák's tune:

Goin' home, goin' home
I'm a'goin' home
Quiet-like, some still day
I'm a'goin' home
It's not far, just close by
Through an open door
Work all done, care laid by
Goin'ta fear no more
Mother's there, 'spectin' me
Father's waitin', too
Lots of folks gathered there
All the friends I knew

Fisher (1861–1948), who had studied with Dvořák at the National Conservatory and eventually was his teaching assistant there, became a notable music historian, editor, and author. An enthusiast for Dvořák's ideas about melding authentic American songs with the techniques of classical composition, Fisher made numerous concert settings of African American pieces, which he published in 1926 as *Seventy Negro Spirituals*.

to think of Dvořák as broadly resembling Brahms in his musical inclinations, and although there is plenty here that is Brahms-like (particularly the Brahms of the Hungarian Dances), Dvořák's finale is also a reminder of its composer's early infatuation with Wagner. The musical world of Dvořák's day had become polarized between what was viewed as Brahmsian conservatism and Wagnerian experimentalism. One of the great achievements of Dvořák's

late music, and certainly of the Symphony *From the New World*, is the extent to which it bridges even that politically charged divide.

Instrumentation: two flutes (one doubling piccolo), two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, cymbals, and strings.

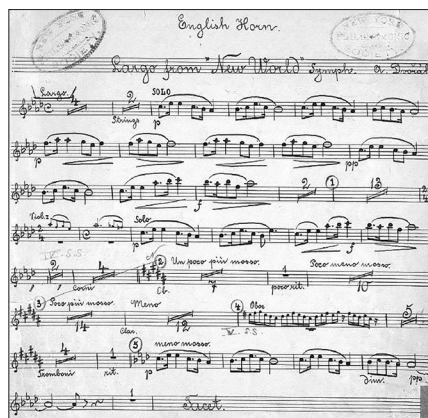
— J.M.K.

The New York Philharmonic Connection

In mid-November 1893 Antonín Dvořák, director of the new National Conservatory of Music on West 25th Street, took a meeting with New York Philharmonic Music Director Anton Seidl. Seidl had heard that the eminent composer had recently completed a new symphony, and he asked if the Philharmonic might perform the work. Dvořák did not immediately reply, but as the meeting was breaking up, he promised Seidl the first performance. The next day Seidl informed the composer that he planned to conduct the work in about four weeks, on December 15, and that he would need the score immediately in order to prepare. The composer's assistant, Josef Kovařík, was asked to deliver Dvořák's manuscript to the conductor and his own copy to the Philharmonic librarian for the creation of orchestra parts. Kovařík wrote in his diary: "The same evening, at the very moment that I was about to leave with the score, [Dvořák] inscribed the words 'From the New World' on the title page." What exactly the composer meant by this has been in dispute ever since.

The Philharmonic hired four copyists to create all the parts for the musicians. One of those was reportedly Harry Burleigh, a descendent of slaves and a student at the National Conservatory, who had introduced Dvořák to slave songs and spirituals that he had learned from his grandfather. Many of the parts created for the premiere of Symphony No. 9, *From the New World*, are preserved in the Philharmonic's Archives. A few have been lost or, more likely, simply were worn out, given the immediate popularity of the work and the fact that the Philharmonic used the same parts for years, before they were replaced with a published version.

To page through digitized scores of Dvořák's Symphony No. 9, *From the New World*, used by the New York Philharmonic and marked by conductors including Leonard Bernstein, visit archives.nyphil.org and search "New World Symphony."



Original English horn part for Dvořák's Symphony No. 9, *From the New World*, viewable in the NY Phil Shelby White & Leon Levy Digital Archives

— NY Phil Archives

The Artists



Gustavo Gimeno has been music director of the Toronto Symphony Orchestra (TSO) since the 2020–21 season; he recommitted to the orchestra through 2029–30. The current season marks the beginning of his

tenure as music director of Madrid's Teatro Real. During 2025–26 Gimeno and the TSO present an impressive lineup of world-renowned soloists, including Lang Lang, Javier Perianes, Denis Kozhukhin, Pablo Ferrández, Abel Selaocoe, Anoushka Shankar, and Maria Dueñas, and perform commissions alongside classic masterpieces. Gimeno and the orchestra embark on a tour to Spain, Luxembourg, Netherlands, Belgium, Austria, and Germany, performing with soloists Bruce Liu, Patricia Kopatchinskaja, and Anna Prohaska.

This season Gimeno makes his New York Philharmonic debut and returns to the Los Angeles Philharmonic. Recent engagements include the Boston, Chicago, and NHK symphony orchestras; Berlin and Munich Philharmonic orchestras; Amsterdam's Royal Concertgebouw, Leipzig Gewandhaus, and Cleveland orchestras; and Orchestre Philharmonique de Radio France. He has conducted at great opera houses such as Barcelona's Gran Teatre del Liceu, Opernhaus Zürich, and Valencia's Palau de les Arts Reina Sofia.

With Harmonia Mundi, in 2025 Gimeno and the TSO released their second album, featuring Stravinsky's *Pulcinella* and *Divertimento* as well as the world premiere recording of Kelly-Marie Murphy's *Curiosity, Genius, and the Search for Petula Clark*. Their earlier recording, of Messiaen's *Turangalila-Symphonie*, received the JUNO Award for Classical Album of the Year (Large Ensemble) in 2025.

Gimeno served as music director of the Luxembourg Philharmonic for a decade, beginning in the 2015–16 season; following that tenure, His Royal Highness the Grand Duke of Luxembourg conferred on him the Officer in

the Order of Civil and Military Merit of Adolph of Nassau. In 2025 Gimeno was appointed a Commander of the Order of Civil Merit by His Majesty King Felipe VI of Spain.



Renaissance woman **Héléne Grimaud** is a passionate and committed musical artist whose pianistic accomplishments play a central role in her life, and also an artist whose talents extend beyond the poetic

expression and technical control of her playing. She is a wildlife conservationist, human rights activist, and writer, with her dedication to music reflected in and amplified by the breadth of her environmental, literary, and artistic interests.

An exclusive Deutsche Grammophon artist since 2002, Grimaud's award-winning discography includes *Credo*, *Reflection* and a Beethoven album with the Staatskapelle Dresden. Her 2010 solo album, *Resonances*, and subsequent releases, including *Duo*, with cellist Sol Gabetta, and *Memory* (2018), highlight her diverse musical range. Her latest project, *For Clara* (September 2023), revisits Robert Schumann's *Kreisleriana* alongside Brahms's *Intermezzi* and songs.

In the 2025–26 season Grimaud performs Gershwin's Piano Concerto in F with prestigious orchestras including the San Francisco Symphony, Philadelphia, Zürich Tonhalle, and Leipzig Gewandhaus orchestras in addition to the New York Philharmonic. She tours the West Coast with the Dallas Symphony Orchestra performing Robert Schumann's Piano Concerto. Throughout the season, she performs solo recitals and chamber music worldwide.

Born in Aix-en-Provence in 1969, Héléne Grimaud entered the Paris Conservatoire at age 13. In 1987 conductor Daniel Barenboim invited her to perform with the Orchestre de Paris, launching an international career defined by collaborations with major orchestras and celebrated conductors.

Gustavo Dudamel and the New York Philharmonic



Gustavo Dudamel is committed to creating a better world through music. Guided by an unwavering belief in the power of art to inspire and transform lives, he has worked tirelessly to expand education and access for underserved communities around the world, and to broaden the impact of classical music to new and ever-larger audiences. His rise, from humble beginnings as a child in Venezuela to an unparalleled career of artistic and social achievements, offers living proof that culture can bring meaning to the life of an individual and greater harmony to the world at large. He currently serves as the Music & Artistic Director of the Los Angeles Philharmonic and Simón Bolívar Symphony Orchestra of Venezuela, and the Music & Artistic Director Designate of the New York Philharmonic. He will become the NY Phil's Oscar L. Tang and H.M. Agnes Hsu-Tang Music & Artistic Director in September 2026, continuing a legacy that includes Gustav Mahler, Arturo Toscanini, and Leonard Bernstein. Throughout 2025, Dudamel celebrates the 50th Anniversary of El Sistema, honoring the global impact of José Antonio Abreu's visionary education program across five generations, and acknowledging the vital importance of arts education.

The **New York Philharmonic** plays a leading cultural role in New York City, the United States, and the world, connecting with millions of music lovers through live concerts in

New York and beyond, as well as broadcasts, recordings, and education programs. Gustavo Dudamel serves as the Oscar L. Tang and H.M. Agnes Hsu-Tang Music & Artistic Director Designate in the 2025–26 season, before beginning his tenure as Music & Artistic Director in 2026. The Orchestra's legacy of commissioning and / or premiering works by leading composers runs from Dvořák's *New World* Symphony to Pulitzer Prize winners by John Adams and Tania León, the latter made possible through *Project 19*, the world's largest women-only commissioning project. The Philharmonic has released more than 2,000 recordings since 1917, and in 2023 announced a partnership with Apple Music Classical. Performances can be heard on the nationally syndicated radio program *The New York Philharmonic This Week*, and the Orchestra's history is available free online through the New York Philharmonic Shelby White & Leon Levy Digital Archives. Annual free concerts are complemented with the Phil for All: Ticket Access Program, education projects including the Young People's Concerts and the New York Philharmonic Very Young Composers Program, and free discussion series. Founded in 1842, the New York Philharmonic — which has appeared in 437 cities in 63 countries — is the oldest symphony orchestra in the US and one of the oldest in the world; past Music Directors include Bernstein, Toscanini, and Mahler.

NEED TO KNOW

New York Philharmonic Guide

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For the Enjoyment of All

Latecomers and patrons who leave the hall will be seated only after the completion of a work.

Silence all cell phones and other electronic devices throughout the performance.

Photography, sound recording, or videotaping of performances is prohibited.

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 Guest Experience 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 Loop is available at the Hauser Digital Wall, Music Box, and Patron Lounge, as well as at commerce points including the Welcome Center Box Office, Coat Check, Guest Experience Podium on the Grand Promenade, Lobby Bar, and First Republic Bar on the 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 are available for events in the Wu Tsai Theater and the Sidewalk Studio.

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 in the Orchestra and Tiers 1 and 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 **elevator**.

Access Reps support guests with disabilities and their parties who request this service in advance. Services include: being met on arrival, escorted through the performance space, and assisted with requested accommodations; wheelchairs, including being pushed; sighted guide technique; and more. To learn more, visit the David Geffen Hall Welcome Center, contact NY Phil Customer Relations, or email guestexperience@lincolncenter.org.

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

For Your Safety

For the latest on the **New York Philharmonic's health and safety guidelines** visit nyphil.org/safety.

Fire exits indicated by a red light and the sign nearest to the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, do not run — walk to that exit.

If an evacuation is needed, follow the instructions given by the House Manager and Usher staff.

Automated external defibrillators (AEDs) and **First Aid kits** are available if needed during an emergency.