JAAP VAN ZWEDEN
MUSIC DIRECTOR

Thursday, January 5, 2023, 7:30 p.m.
16,829th Concert
Donor Rehearsal at 9:45 a.m.‡

Friday, January 6, 2023, 11:00 a.m.
16,830th Concert

Saturday, January 7, 2023, 8:00 p.m.
16,831st Concert

Tuesday, January 10, 2023, 7:30 p.m.
16,832nd Concert

Santtu-Matias Rouvali, Conductor
Yuja Wang, Piano

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

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

Lead support for these concerts is provided by **Barbara Tober, in loving memory of Donald Tober.**

Generous support for Yuja Wang's appearances is provided by **Jackson and Kay Tai** and **The Donna and Marvin Schwartz Virtuoso Piano Performance Series.**

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January 5–7 & 10, 2023

Santtu-Matias Rouvali, Conductor
Yuja Wang, Piano

ROSSINI
(1792–1868)

Overture to *Semiramide* (1822)

Magnus LINDBERG
(b. 1958)

Piano Concerto No. 3 (2022; New York Premiere–New York Philharmonic Co-Commission)
First Movement
Second Movement
Third Movement

Intermission

BEETHOVEN
(1770–1827)

Symphony No. 2 in D major, Op. 36 (1801–02)
Adagio molto — Allegro con brio
Larghetto
Scherzo (Allegro)
Allegro molto

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Notes on the Program

Overture to *Semiramide*

Gioachino Rossini

By 1822, when he composed his opera *Semiramide*, Gioachino Rossini had long since staked a place in the firmament of that genre. All but this, the last of his Italian operas, were behind him, including still-celebrated works such as *Tancredi* (1813), *L'Italiana in Algeri* (1813), *Il turco in Italia* (1814), *Il barbiere di Siviglia* (1816), *Otello* (1816), *La cenerentola* (1817), and *Mosè in Egitto* (1818).

When he was writing those works Rossini had centered his career on the opera houses that dotted the Italian landscape, but his operas still conquered the rest of Europe, even without his personal involvement. Then, at around his 30th year, his attention moved northward. He spent the 1822 season in Vienna (getting married en route), and in late 1823 he traveled to London, where he had agreed to spend the 1824 season leading several of his operas at the King's Theatre. On his way there Rossini spent some time in Paris, which at that time held sway as the most starry cultural capital of Europe. It was during his stay in England that he finally combined his extreme popularity with his astute commercial instincts and grew palpably rich. After his London obligations were out of the way he moved to Paris, where he would spend the rest of his life, composing a handful of further operas over a few years (at a pace considerably more relaxed than what he had been accustomed to in Italy). When he effectively retired, in his 38th year, he lived the comfortable life of a well-placed socialite and well-fed gourmand.

Rossini composed *Semiramide* at precisely the moment that he was "going international." He wrote it during the late summer and autumn of 1822, just on the heels of his immensely successful visit to Vienna. His text was a libretto by Gaetano Rossi (his collaborator for *La cambiale di matrimonio* and *Tancredi*), who derived his material from Voltaire's 1748 play *Sémiramis*.

To meet the era's insatiable demand for operas, Rossini's contemporaries produced them with a facility that astonishes us today. Rossini cited *Semiramide* as a pleasant break in this regard, reporting to an admirer, Edmond Michotte, that he spent 33 days on this work; documentary evidence supports this assertion. In just over a month he had an opera that was not only masterful, but was so very complete that at its premiere it ran four hours, not counting a ballet (to music by another composer) that was inserted in the middle lest the audience feel shortchanged by a drama constructed in only two acts.

In Short

Born: February 29, 1792, in Pesaro, Italy

Died: November 13, 1868, in Paris, France

Work composed: summer–autumn 1822

World premiere: February 3, 1823, at Teatro La Fenice, Venice

New York Philharmonic premiere: March 16, 1844, George Loder, conductor

Most recent New York Philharmonic performance: June 15, 2007, Riccardo Muti, conductor, at Prudential Hall, Newark, New Jersey

Estimated duration: ca. 12 minutes

The subject of this "melodrama tragico" (as Rossini called it) is as operatic as can be, involving politically fraught love affairs, the threat of incest, and not only regicide but matricide (see sidebar, below). At the premiere the title role was sung by Rossini's new wife, Isabella Colbran. The work's triumphant reception in Venice promptly catapulted *Semiramide* to the stages of Milan, Naples, Vienna, London, and Paris; by 1835 it even reached distant New York, though in an abridged form (a complete *Semiramide* would play in New York a decade later).

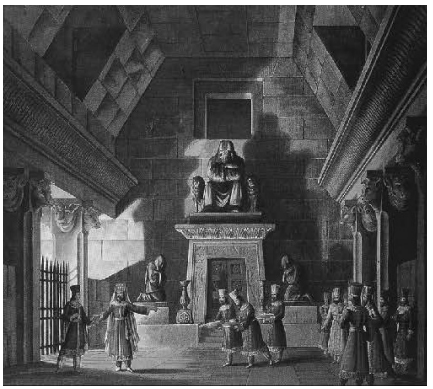
Most of Rossini's opera overtures have little specific connection to the piece that they introduce. Their formulas were so universal that he sometimes pillaged an overture from an existing opera to serve for a new one; he would do so even when crossing the border from tragedy to comedy. Therefore the *Semiramide* Overture is unusual (though not unique) among Rossini overtures in that it actually incorporates some music that will occur later in the opera itself — a practice that modern listeners may assume was always standard but in fact was far from customary at the time.

A few pages of skittering *Allegro vivace* lead to a spacious *Andantino* introduced by the burnished sounds of a four-part horn choir; in the opera this theme appears in Act I, Scene 3, when the people of Babylon pledge allegiance to Semiramide, their queen. Premonitions of other moments in the action are to be found in the principal theme of the later *Allegro* section that forms the bulk of the overture, as well as in the figuration attached to one of Rossini's characteristic terraced crescendos, which he achieves by adding instruments a few at a time.

Instrumentation: flute and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, bass drum, cymbals, and strings.

— James M. Keller, former New York Philharmonic Program Annotator; San Francisco Symphony program annotator; and author of Chamber Music: A Listener's Guide *(Oxford University Press)*

The Story



Rossini's *Semiramide* offers the tale of the title character, the Queen of Babylon, who has conspired with her lover, Assur, to murder the king. She now falls in love with a youth whom she hopes to marry until he is revealed to be her son, Arsace. Assur attacks his romantic rival (the son), and in the fray Arsace kills Semiramide. He then ascends to the throne of Babylon.

Alessandro Sanquirico's set design for the first production of Rossini's Semiramide *at La Scala, Milan, which took place soon after the opera's February 1823 premiere*

Piano Concerto No. 3

Magnus Lindberg

Magnus Lindberg studied at the Sibelius Academy in Helsinki with such eminent composers as Paavo Heininen and Einojuhani Rautavaara. With his colleague Esa-Pekka Salonen he founded Toimii, an ensemble that helped him experiment with instrumental possibilities and compositional procedures. Lindberg also staked his presence as a pianist, appearing in concert and on recordings, especially in contemporary repertoire. In 1981 he left Finland for Paris, where he studied with Vinko Globokar and Gérard Grisey. Other formative training came from Franco Donatoni (in Siena), Brian Ferneyhough (in Darmstadt), and at the EMS Electronic Music Studio (in Stockholm).

His early penchant for complexity found an outlet in such scores of the 1980s as *Zona* (for solo cello and chamber ensemble), which brought his exploration of rhythmic intricacy to the practical limit of the unaided human mind, and *Kraft* (for orchestra plus ancillary ensemble), for which he devised a computer program to generate even more meticulous calculations. After this intense difficulty, Lindberg proceeded to create works that seem less insistently on overload; still, even in this later style his music remains generally vigorous, colorful, dense, and kinetic. His work has been honored with such awards as the UNESCO International Rostrum for Composers, the Prix Italia, the Nordic Council Music Prize, the Royal Philharmonic Society Prize, and the Wihuri Sibelius Prize.

In recent years Lindberg has carved out a particular reputation as a composer of orchestral music. "The orchestra is my favorite instrument," he has remarked. This has both led to, and resulted from, his stints as composer-in-residence for the SWR Radio Symphony Orchestra Stuttgart (2011–12), London Philharmonic Orchestra (2014–17), and Orchestre philharmonique de Radio France (2016–17), in addition to the New York Philharmonic, where he served as the Marie-Josée Kravis Composer-in-Residence from 2009 to 2012, during which time he composed four works for the Orchestra. He has produced solo concertos for cello (twice, in 1999 and 2013), clarinet (2002), and violin (again a pair, in 2006 and 2015), as well as two previous piano concertos (1994 and 2010–12).

"The piano concerto," Lindberg observed when the New York Philharmonic premiered his Piano Concerto No. 2, one of the works commissioned during his tenure,

> is one of those genres that has such a load of history, and a composer is challenged to imagine what can be

In Short

Born: June 27, 1958, in Helsinki, Finland

Resides: in Helsinki

Work composed: 2021–22, on commission from the New York Philharmonic, China National Centre for the Performing Arts, San Francisco Symphony, Toronto Symphony Orchestra, Philharmonie de Paris–Orchestre de Paris, and NDR Elbphilharmonie Orchester

World premiere: October 13, 2022, at Davies Symphony Hall in San Francisco, with Esa-Pekka Salonen conducting the San Francisco Symphony and Yuja Wang as soloist

New York Philharmonic premiere: these performances, which mark the work's New York Premiere

Estimated duration: ca. 25 minutes

added to it. I don't think you can truly do much in the direction of inventing entirely new textures for piano playing, although there are wonderful examples from Nancarrow, Cage, and Stockhausen, who came up with unforeseen ways of playing the piano. But for me the challenge was to stretch expression to the extreme.

Lindberg's first two piano concertos reflected his admiration for works in the genre by Ravel — especially the G-major Concerto in Lindberg's First (filled with magical, atmospheric sonorities) and the Concerto for the Left Hand in the Second (which stresses dialogue between the soloist and the orchestra).

His Piano Concerto No. 3 does include some back-and-forth dialogue, but the piano and orchestra more often work in tandem. The piece falls in the tradition of the virtuoso concerto — in this case, the high-voltage, hyper-virtuoso concerto, including in its ancestry some tiny bits of DNA from Ravel, Stravinsky, and Rachmaninoff. This is not to suggest that this piece is "about" luxurious melodies; it is a full-scale work cast in the standard three movements of the traditional concerto. Movements, and sections within them, are marked not by customary tempo terms but rather by carefully calibrated metronome settings, which underscore the strict relationship of metric pulses that subtly unify the piece. The harmony throughout is richly chromatic, often making telling use of the interval of the second (or its cousin, the seventh), sometimes even employing clustered tones.

Following a relatively sustained opening section, the first movement generally quickens as its episodes unroll, leading to an extended cadenza of daunting difficulty and finally a quiet conclusion. The more relaxed second movement also includes a cadenza early on, this time shorter and of a more reflective character. The third is a vigorous, propulsive finale.

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, orchestra bells, gong, spring coil, bass drum, two suspended cymbals, crotales, metal plate, triangle, tam-tam, and strings, in addition to the solo piano.

— *J.M.K.*

In the Composer's Words

Magnus Lindberg following the World Premiere of his EXPO, *September 2009*

Magnus Lindberg says of his Piano Concerto No. 3, "It is almost like an opera — it's so rich in its storytelling. It's huge. In a way, it's the biggest piece I've written." Throughout its three movements, the narrative is designed as a weaving together of distinct musical characters marked by their own harmonies and tempos. "I would almost call it three concertos in one piece," he says. "I have a chart of eight different characters that I've arranged like a William Faulkner novel: There are many stories going on at the same time — you present one, move on to the next one, then return to another one. Every time a story returns, it has something new to say."

Symphony No. 2 in D major, Op. 36

Ludwig van Beethoven

The hoary division of Ludwig van Beethoven's work into three periods — Early, Middle (aka Heroic), and Late — has endured because it inescapably describes the course of his output. But all his periods have caveats. To note one: what we call the Middle period, Beethoven called the "new path," which is to say he willed it into being, but the works of that time are by no means all in his heroic vein. Of the symphonies, the Third and Fifth are heroic, the Sixth virtually anti-heroic.

Perhaps the misunderstandings are most wrangled in contemplating the Early period, the era of the Second Symphony. One would imagine this as a time when Beethoven was getting his act together, searching for a voice, polishing his craft. None of that is quite true. Some of his early works are bold and prophetic, some relatively au courant. The Op. 18 String Quartets, to name one set, sound Haydnesque. Yet the searing and echt-Beethovenian *Pathétique* piano sonata is earlier, Op. 13. Two of the Op. 1 Piano Trios are comfortably 18th-century, but the third is driving and demonic. And in any case, Beethoven never published an apprentice piece. Even the less bold of the early works are confident in craft and strong in expression.

The answers to this puzzle are complex, but they mainly have to do with two matters. One is that in his early works Beethoven was experimenting with voices. To fashion the Middle period, he in effect homed in on one of those voices — that of the *Pathétique*, among others — as a foundation of his mature style. The second issue has to do with Beethoven's sense of the past, which is to say, of the competition. He was not afraid of anybody, but he was intensely aware of what was out there, and based everything he did on models from the past. As for how he responded to his models, one explanation is this: he approached the genres in which his models were supreme (say, the symphonies and quartets of Haydn and Mozart) with caution, biding his time; in the genres and media in which he felt those eminences were not truly supreme (mainly piano music — fairly or not, he considered them to be really harpsichord composers) he could be bold and prophetic. For an example: his first violin sonatas are clearly in the shadow of Mozart's great sonatas, while his Op. 5 cello sonatas are strikingly original, because he virtually invented that genre.

Haydn had shaped the modern sense of the string quartet as the king of chamber genres, and in his last symphonies made that the king of all instrumental genres. In his last three symphonies, Mozart followed suit. So Beethoven began cautiously with

In Short

Born: December 16, 1770 (probably, since he was baptized on the 17th), in Bonn, Germany

Died: March 26, 1827, in Vienna, Austria

Work composed: 1801–October 1802; dedicated to the composer's friend and patron Prince Karl von Lichnowsky

World premiere: April 5, 1803, by an ad hoc orchestra conducted by Beethoven, at the Theater an der Wien in Vienna

New York Philharmonic premiere: April 22, 1843, Alfred Boucher, conductor

Most recent New York Philharmonic performance: December 7, 2019, Jaap van Zweden, conductor

Estimated duration: ca. 34 minutes

his First Symphony, another early work indebted to Haydn. (Besides, the First was written in a hurry for practical purposes, to provide a showy finish for his first solo concert in Vienna.)

Beethoven's Second Symphony is quite another matter: big, grand, ambitious, and at the same time a one-off, a voice to which he never returned. He was emerging from Haydn's shadow as a symphonist, but he did not yet know what he wanted to do with the genre. Yet if the Second does not overtly recall Haydn and Mozart, the latter is still present in its personality: this is a vivacious and playful work that in its tone, its dashing and dancing rhythms, and its sense of implied characters and plot, recalls Mozartian comic opera.

The Second Symphony can be called a culmination of Beethoven's Early period. When Beethoven finished it, the Middle period, his full maturity, had already been heralded in his recent piano sonatas. Here is another misunderstanding of the periods: there is no firm line between them. In his piano sonatas, the Middle arrived early. When he finished the Second Symphony in 1802, he was already working toward his epochal Third Symphony, the *Eroica*, for which his Heroic period would be named, and which would make an indelible impact not only on the symphonic genre but on the whole of music.

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

— Jan Swafford, a composer and author whose books include biographies of Mozart, Beethoven, Brahms, and Ives

The Work at a Glance

Beethoven's Second Symphony begins with a *fortissimo* stroke, followed by a soft answer, then another *fortissimo.* Despite these contrasts, the tone of the slow introduction is hardly violent but rather warm, expansive, and lighthearted. The *Allegro con brio* that breaks out in due course is a familiar world, recalling, say, the overture to a Mozart comic opera, one with lots of intricate scheming in the plot, the music full of kicks in the pants and faux pathos. Yet nobody would mistake this piece for Mozart; there is a driving, nervous energy unprecedented in the literature to that time, and the orchestral sound is bigger, more sonorous than any before. The first theme is darting and vigorous, the second hardly contrasting, something of a dancing march. There is a long, intense, fully Beethovenian development section prophetic of many to come, and a big coda. In this symphony the spirits are going to stay high: the momentary clouds of the coda are pierced by sunshine, and the movement ends with a shout.

In its gentle songfulness the second movement recalls the delicately perfumed atmosphere of the Classical *galante* style. Beethoven's rich scoring, though, takes most of the preciousness out of that tone. The movement is summery, relaxed, one of the sheerly loveliest he ever wrote, predictive of the Ninth Symphony's slow movement if without the ethereal mystery of that late work. The darting *Scherzo* is in love with its own quirkiness: nimble banter between the sections of the orchestra, eruptive leaps from soft to loud. A folksy trio is a bit more flowing, as if to say, we need to stop fooling around now and then.

The rondo finale starts with an absurd whooping fillip, something between a hiccup and the cry of a jackass, which dissolves into skittering comedy. As it turns out, that little fillip is actually the movement's main motive; it keeps coming back, funnier every time. There's a flowing theme for contrast, but again, only enough relaxation to keep the excitement fresh. Beethoven's gift for generating relentless energy has arrived on the scene. The coda, of course, is a romp.

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

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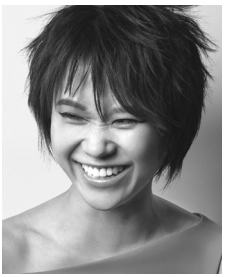
Programs are supported, in part, by public funds from the **New York City Department of Cultural Affairs** in partnership with the **City Council,** the **National Endowment for the Arts,** the **National Endowment for the Humanities,** and the **New York State Council on the Arts,** with the support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

The 2022–23 season marks **Santtu-Matias Rouvali's** second year as principal conductor of London's Philharmonia Orchestra, and he continues as chief conductor of the Gothenburg Symphony, alongside his longstanding chief conductor and artistic director position with Tampere Philharmonic Orchestra, close to his home in Finland.

In the summer of 2022 he made his BBC Proms debut with the Philharmonia Orchestra, performing the European premiere of Missy Mazzoli's new violin concerto, *Procession*, with Jennifer Koh as soloist, alongside selections from Tchaikovsky's *Swan Lake* and Prokofiev's *Romeo and Juliet*. Throughout this season, he continues his relationships with top-level orchestras across Europe, including the Berlin Philharmonic, Vienna Symphony, Amsterdam's Royal Concertgebouw, and Munich Philharmonic orchestras; in the US he returns to the New York Philharmonic. He works with soloists including Víkingur Ólafsson, Nemanja Radulović, Yuja Wang, Nicola Benedetti, Behzod Abduraimov, Patricia Kopatchinskaja, Alice Sara Ott, Sheku Kanneh-Mason, Vadim Gluzman, Randall Goosby, and Vilde Frang.

As well as concerts in London and the rest of the UK, Rouvali and the Philharmonia toured Italy in September 2022, with music by Prokofiev and Sibelius. This is the first of many touring highlights this season with the Philharmonia, including trips to Spain, Germany, and Hungary.

Rouvali continues to build his discography, both adding to the Gothenburg Symphony's impressive legacy, and also recording with his orchestras in London and at home in Tampere. With Gothenburg, in January 2019, he released a celebrated first disc of an ambitious Sibelius cycle, pairing the Symphony No. 1 with the early tone poem *En saga*. The album won the *Gramophone* Editor's Choice award, the Choc de Classica, a prize from the German Record Critics, and the French Diapason d'Or "Decouverte." In February 2020 they released the second volume, featuring Sibelius's Symphony No. 2 and *King Christian II*, which has also been honored with a Choc de Classica award. In 2020 his first CD with the Philharmonia — a live recording of selections from Tchaikovsky's *Swan Lake* — was released by Signum Records. This was followed by a live recording of Prokofiev's Symphony No. 5, released in early 2021. With the Tampere Philharmonic Orchestra and violinist Baiba Skride he has recorded concertos by Nielsen, Sibelius, Bernstein, Korngold, and Rózsa on the Orfeo label.



Pianist **Yuja Wang** — celebrated for her charismatic artistry, emotional honesty, and captivating stage presence — has performed with the world's most venerated conductors, musicians, and ensembles. During the 2022–23 season she serves as both the Toronto Symphony Orchestra Spotlight Artist and the San Francisco Conservatory of Music artist-in-residence. Her skill and

charisma were demonstrated in October 2022 when she joined the San Francisco Symphony and Esa-Pekka Salonen in the world premiere of Magnus Lindberg's Piano Concerto No. 3, which she reprises in the United States and in Europe throughout the season.

Born into a musical family in Beijing, after childhood piano studies in China Wang received advanced training in Canada and at the Curtis Institute of Music, under Gary Graffman. Her international breakthrough came in 2007, when she replaced Martha Argerich with the Boston Symphony Orchestra. Two years later she signed an exclusive contract with Deutsche Grammophon and has since released a succession of critically acclaimed recordings. She was named *Musical America's* Artist of the Year in 2017, and in 2021 received an Opus Klassik Award for her world-premiere recording of John Adams's *Must the Devil Have All the Good Tunes?* with the Los Angeles Philharmonic and Gustavo Dudamel.

As a chamber musician, Yuja Wang has developed lasting partnerships with several leading artists, notably violinist Leonidas Kavakos, with whom she recorded the complete Brahms violin sonatas and performs duo recitals in Europe. Last season, she embarked on an international recital tour that included appearances in world-class venues across North America, Europe, and Asia, receiving acclaim in a wide-ranging program that included works by Beethoven, Ligeti, and Schoenberg.

Jaap van Zweden and the New York Philharmonic

Jaap van Zweden became Music Director of the New York Philharmonic in 2018; in the 2022–23 season he presides over the Orchestra's return to the new David Geffen Hall. He is also Music Director of the Hong Kong Philharmonic since 2012, and becomes Music Director of the Seoul Philharmonic in 2024. He has appeared as guest with the Orchestre de Paris; Amsterdam's Royal Concertgebouw and Leipzig Gewandhaus Orchestras; Vienna, Berlin, and Los Angeles philharmonic orchestras; and London Symphony, Chicago Symphony, and Cleveland orchestras.

Jaap van Zweden's NY Phil recordings include David Lang's *prisoner of the state* and Julia Wolfe's Grammy-nominated *Fire in my mouth* (Decca Gold). He conducted the first-ever performances in Hong Kong of Wagner's *Ring* Cycle, the Naxos recording of which led the Hong Kong Philharmonic to be named the 2019 *Gramophone* Orchestra of the year. His performance of Wagner's *Parsifal* received the Edison Award for Best Opera Recording in 2012.

Born in Amsterdam, Jaap van Zweden became the youngest-ever concertmaster of the Royal Concertgebouw Orchestra at age 19. He began his conducting career almost 20 years later, was named *Musical America's* 2012 Conductor of the Year, and was awarded the prestigious Concertgebouw Prize in 2020. In 1997 he and his wife, Aaltje, established the Papageno Foundation to support families of children with autism.

The **New York Philharmonic** connects with millions of music lovers each season through live concerts in New York and around the world, as well as broadcasts, recordings, and education programs. The 2022–23 season marks a new chapter in the life of America's longest living orchestra with the opening of the new David Geffen Hall and programming that engages with today's cultural conversations through explorations of *HOME*, *LIBERATION*, *SPIRIT*, and *EARTH*, in addition to the premieres of 16 works. This marks the return from the pandemic, when the NY Phil launched NY Phil Bandwagon, presenting free performances across the city, and 2021–22 concerts at other New York City venues.

The Philharmonic has commissioned and / or premiered important works, from Dvořák's *New World* Symphony to Tania León's Pulitzer Prize–winning *Stride*. The Orchestra has released more than 2,000 recordings since 1917, streams performances on NYPhil+, and shares its extensive history free online through the New York Philharmonic Shelby White & Leon Levy Digital Archives.

Founded in 1842, the New York Philharmonic is the oldest symphony orchestra in the United States, and one of the oldest in the world. Jaap van Zweden became Music Director in 2018–19, succeeding titans including Bernstein, Toscanini, and Mahler.

Support the Orchestra and enhance your concert experience in the new David Geffen Hall by becoming a member. Everything we do — from concerts to educational programs and more — is made possible by our community of members.

Access to Rehearsals:
Exclusive passes to Donor Rehearsals, to experience the NY Phil up close and personal in the new hall.

Ticketing Benefits:
Discounted and advance access to tickets (select concerts, subject to availability) throughout the year.

Backstage Passes:
Attend talks, receptions, and meet-and-greets with major artists, and NY Phil musicians.

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The rewards of membership multiply with increased levels of giving. Membership begins at $100. Patrons ($2,500 and above) receive additional benefits including VIP ticketing concierge service, invitations to private chamber music performances, and complimentary refreshments at concerts in the Ackman Family Patron Lounge. Photo: Diamond Schmitt

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New York Philharmonic Guide

Order Tickets and Subscribe

Order tickets online at nyphil.org or call (212) 875-5656.

The New York Philharmonic Box Office is at the **Welcome Center at David Geffen Hall,** open from 10:00 a.m. to 6:00 p.m., Monday through Saturday; noon to 6:00 p.m., Sunday; and remains open one-half hour past concert time on performance evenings.

Donate Your Concert Tickets

Can't attend a concert as planned? Call Customer Relations at (212) 875–5656 to donate your tickets for re-sale, and receive a receipt for tax purposes in return.

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 the Head Usher's Desk, located on the Leon and Norma Hess Grand Promenade. **Tactile maps** of the Karen and Richard LeFrak Lobby, with seating chart of the Wu Tsai Theater, are available in the Welcome Center.

Induction loops are available in all performance spaces and at commerce points including the Welcome Center, Coat Check, and select bars. Receivers with headsets and neck loops are available for guests who do not have t-coil accessible hearing devices.

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. Seating for persons of size 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.**

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.