This program will last approximately one and one-half hours, which includes one intermission.
### EARTH

Jaap van Zweden, Conductor  
Frank Huang, Violin  
(The Charles E. Culpeper Chair)  
Else Torp, Soprano*  
The Men of The Crossing, Chorus  
Donald Nally, Director  
Young People’s Chorus of New York City  
Francisco J. Núñez, Director

|----------|--------------------------------------------------------------------------------|
| (1865–1957) | Allegro moderato  
| | Adagio di molto  
| | Allegro, ma non tanto |
| | FRANK HUANG |

Intermission

<table>
<thead>
<tr>
<th>Julia WOLFE</th>
<th>unEarth (2023; World Premiere—New York Philharmonic Commission)</th>
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| (b. 1958)   | I. Flood  
|             | II. Forest  
|             | III. Fix It |
|             | ELSE TORP  
|             | THE MEN OF THE CROSSING  
|             | YOUNG PEOPLE’S CHORUS OF NEW YORK CITY |
ANNE KAUFFMAN, Director
LUCY MACKINNON*, Projection Designer
JODY ELFF*, Sound Designer
BEN STANTON*, Lighting Designer
KENNY SAVELSON, Project Manager
MÁRION TALÁN DE LA ROSA, Costume Coordinator
ASHER LLOYD EHRENBERG*, Associate Director

PRODUCTION
Stage Manager: Lisa Anderson
Projection Animators: Brian McMullen and Jacqueline Reed
Video Engineer: Chelsea Zalikowski
Video Programmer: Devin Kinch
Video Consultant: Pete Bothner-By
Video Technician: Kieran Mulvaney
Audio Supervisor: David Bullard

* New York Philharmonic debut

These performances of Julia Wolfe’s unEarth are made possible with generous support from the Francis Goelet Charitable Lead Trusts.

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Asked to use the words “Sibelius” and “violin” together in a sentence, most music lovers would automatically add the word “concerto” to the mix. It’s inevitable, really: Sibelius’s D-minor Violin Concerto towers as an icy summit in the instrument’s literature. But Sibelius and the violin are connected in other ways, too. He aspired to become a violin virtuoso himself but unfortunately fixed on that goal too late for it to be feasible. When he embarked on violin lessons he was 14 years old. By that age many virtuosos-in-training are already seasoned players, and the provincial instruction available to Sibelius, combined with his tendency toward stage fright, limited his progress. Still, he became accomplished enough to play in the Vienna Conservatory’s orchestra when he was a student there, in 1890–91, and he even auditioned (unsuccessfully) for a chair in the Vienna Philharmonic.

Sibelius enriched his instrument’s repertoire by quite a few works apart from the concerto. He worked on a second violin concerto in 1915, but abandoned it far from completion, recycling his sketches into his Sixth Symphony. He composed numerous works for violin and piano, including a Sonata (1889) and a Sonata (Op. 80, 1915), as well as many items grouped into collections of short movements. Sibelius would complete his final composition in 1927 and in his last three decades limited his musical creativity to tinkering with extant pieces and making stabs at works that would never come to fruition. Shortly before he gave up composing, Sibelius was engaged one last time with the violin, although the Suite for Violin and Orchestra he projected remained a fragmented draft.

None of these works rivals the Violin Concerto in combining Sibelius’s unique musical language with the capabilities of the solo instrument. This, in effect, was the central challenge confronting the composer. Already in such works as his first two symphonies and his Lemminkäinen tone poems, he had defined his dark, sober sound, and these were not characteristics that would easily be melded with the more extroverted, even flashy tradition that surrounded most

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**Notes on the Program**

**Concerto for Violin and Orchestra in D minor, Op. 47**

Jean Sibelius

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**In Short**

**Born:** December 8, 1865, in Tavastehus (Hämeenlinna), Finland  
**Died:** September 20, 1957, in Järvenpää  
**Work composed:** September 1902 through the beginning of 1904; today, it is nearly always presented in the revision Sibelius effected in 1905.  
**World premiere:** February 8, 1904, in Helsinki, with the composer conducting the Helsingfors Philharmonic, Victor Nováček, soloist  
**New York Philharmonic premiere:** November 30, 1906, Wassily Safonoff, conductor, Maud Powell, soloist; this marked the US premiere  
**Most recent New York Philharmonic performance:** October 12, 2019, Jaap van Zweden, conductor, Frank Huang, soloist  
**Estimated duration:** ca. 32 minutes
violin concertos of the 19th century. Sibelius was not natively drawn toward composing concertos at all, and this would prove to be the only one, for any instrument, that he would see through to completion. Still, a concerto needed to have a certain degree of flashiness or else a soloist could hardly be expected to perform it. Sibelius solved this problem by creating what some historians have viewed as “a deepening of the tradition.” The musicologist James Hepokoski finds in this work a virtuoso concerto simultaneously affirmed and transcended by a thoroughgoing seriousness of purpose and “surplus” density of compositional pondering.

The section of a traditional concerto most at odds with Sibelius’s predilection for profundity would be the first-movement cadenza, in which soloists are given the greatest opportunities to demonstrate their technical prowess. The composer meets the challenge head-on: he provides a solo cadenza, but instead of presenting it as a sort of pendant to the proceedings he gives it immense structural importance, moving it to the middle of the movement and essentially making it fill the role of a development section. (A second cadenza, playing a more traditional function, originally stood at the end of the movement, but Sibelius eliminated it when he tightened the concerto in his 1905 revision.) Also non-traditional is the lack of real dialogue in this concerto, the sort of back-and-forth conversation.

Views and Reviews

Donald Francis Tovey’s program note on the Sibelius Violin Concerto — originally penned for the Reid Orchestra in Edinburgh sometime after Tovey’s founding of that organization in 1917 — includes these observations:

In the easier and looser concerto forms invented by Mendelssohn and Schumann I have not met with a more original, a more masterly, and a more exhilarating work than the Sibelius Violin Concerto. As with all Sibelius’s more important works, its outlines are huge and simple; and if a timely glance at an atlas had not reminded me that Finland is mostly flat and waterlogged with lakes, I should doubtless have said that “his forms are hewn out of the rocks of his native and Nordic mountains.” The composer to whose style the word “lapidary” (lapidarisch) was first applied by the orthodoxy of the [eighteen] ‘nineties is Bruckner; and if the best work of Sibelius suggests anything else in music, it suggests a Bruckner gifted with an easy mastery and the spirit of a Polar explorer.

Sibelius, with violin
between soloist and orchestra that one is accustomed to hearing in the concertos of, say, Mozart, Beethoven, Mendelssohn, and Brahms.

The vast breadth of the opening movement is mirrored in the still beauty of the slow movement, melancholy in a way that perhaps recalls Tchaikovsky. Although this concerto is not a prime example of Sibelius’s occasional penchant for folk inspiration, the finale does seem to be a dance of some sort.

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

— 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)

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**The New York Philharmonic Connection**

In April 1945 — as World War II was still raging in Europe, though a Nazi defeat seemed imminent — word came from Finland that the 80-year-old Jean Sibelius was in dire need. British fans had suggested organizing benefit concerts, but he rejected the idea, saying, “I don’t want any favors. I am just an ordinary Finn.”

A New York Philharmonic Board Member anonymously offered $1,000 for the composer’s relief and the Orchestra’s Manager, Arthur Judson, came up with the idea of telling Sibelius that the money was an “additional royalty.” The composer had not received any royalties for years, since his publisher was German and all payments had been blocked during the war. This was acceptable to Sibelius, who telegraphed the Philharmonic with his sincere thanks and “deeply felt gratitude for the appreciation of my work.”

— The Archives
Preparations for her most recent large-scale works found Julia Wolfe descending deep into a Pennsylvania coal mine (for Anthracite Fields, 2015); scouring New York City’s Garment District for the perfect pair of dressmaker shears to produce a startling percussive sound (for Fire in my mouth, 2019); and combing historical records for Abigail Adams’s 1776 letters to her husband, John, urging that as the Founding Fathers forged a new nation’s laws they should “Remember the Ladies, and be more generous and favourable to them than your ancestors” (for Her Story, 2022). Like a musical Indiana Jones, Wolfe has excavated archival documents, news reports, photographs, site visits, and oral histories in search of overlooked personal stories and hidden truths about significant events. From these she has woven music, reportage, choral work, and visual effects into multimedia oratorios that an NPR interviewer once dubbed “docu-torios” — to Wolfe’s wholehearted agreement.

The results have met with acclaim. Anthracite Fields — Wolfe’s haunting depiction of conditions experienced by the largely immigrant mine workers of early 20th century Pennsylvania — won the Pulitzer Prize for Music in 2015. Fire in my mouth, a searing portrait of the 1911 Triangle Shirtwaist Factory fire in New York City, and of the 146 mostly women garment workers who were lost, was nominated for two Grammy Awards (Best Contemporary Composition, and Best Engineered Album, Classical, for the New York Philharmonic’s recording). Her Story, which confronts the ongoing struggle by women for equal rights and representation, has earned accolades in performances by the Nashville, Chicago, Boston, and San Francisco symphony orchestras.

Now the composer has turned her critical eye to a subject of even greater consequence — humanity’s impact on the planet. unEarth is a multimedia work in which the orchestra is joined by soprano soloist and adult and children’s voices. Wolfe posed questions to members of the Young People’s Chorus of New York City, who take part in this World Premiere, discussing climate change and their personal sense of agency around the issue. Theirs are the first voices heard, as the children’s chorus sings, “Like a monster devouring the Earth / tell everyone / they may not listen,” followed by language from the Book of Genesis sung by a men’s choir. Musically, the first movement, Flood, builds a story of biblical proportions through evocation of flowing water. The rain, first in percussion and guitar, increases in intensity to surging, rising waves.

The variances of humanity’s coexistence with nature are explored in the second movement, Forest. Languages from cultures across the world are interwoven through repetition of the word “tree” in a multitude of vocabularies — from Europe and Asia, Africa and the Americas, and more, including indigenous languages.

In Short

Born: December 18, 1958, in Philadelphia, Pennsylvania
Resides: in New York City
Work composed: 2023, on commission by the New York Philharmonic
World premiere: these performances
Estimated duration: ca. 42 minutes
— accompanied by the whisper of wind through the trees, in woodwinds and brass, and “crunches” in the strings, referencing the sound of trees creaking. Contrapuntal lines take on a rock quality before the introduction of fragments from the Emily Dickinson poem “Who robbed the woods.”

Fix It concludes the work with a call to action, with the texts presenting terminology used by climate change scientists and activists, as well as additional responses from members of the Young People’s Chorus. An increasing level of urgency in the orchestra is punctuated by expressive cries from isolated instrument lines.

The blending of folk traditions, minimalism, and rock influences into emotionally potent music is characteristic of Wolfe’s work. She has long been integral to the contemporary music scene as a founder of Bang on a Can. The ensemble, formed with composers David Lang and Michael Gordon, began in 1987 with the first Bang on a Can Marathon, which presented an array of new music over 12 hours in a Soho art gallery. Over nearly four decades, the marathons have introduced new music from composers worldwide. The group’s influence expanded to include Bang on a Can All-Stars; an annual summer festival at MASS MoCA; and the Cantaloupe Music label. All the while the founders have pursued distinguished individual composing careers. Among Wolfe’s numerous honors, she was named a 2016 MacArthur Fellow and Musical America’s 2019 Composer of the Year.

The New York Philharmonic has been part of her journeys of exploration. Anthracite Fields was presented during the 2014 NY PHIL BIENNIAL, and the Orchestra performed the World Premiere

In the Composer’s Words

Written for full orchestra, men’s chorus, and children’s chorus, unEarth is a large-scale work that addresses the climate crisis. Written in three movements, unEarth is realized with spatial staging and scenic design projected on a large circular screen. The first movement, Flood, is a sonic and textual reference to the ancient flood story. The second movement, Forest, gathers the word for “tree” from a wide range of languages spoken around the world and interlocks them into a rhythmic web, representing the interdependence within the forest ecosystem. This is followed by the eerily prescient words of Emily Dickinson’s “Who robbed the woods.” The third movement, Fix It, takes its language from the science of climate change, words of protest, and thoughts on climate change gathered from members of the Young People’s Chorus of New York City (ages 8–18).

As with my previous large-scale “subject” works, unEarth was developed with in-depth reading and extensive research. While earlier works have addressed historical crises that have clear resonances with the present, the subject of climate change is now. I am inspired by the great discovery, invention, and creativity of scientists working in the field; of writers articulating the terrifying details of the crisis; and by the many activists, young and old, who are calling out to the public. While art cannot solve the crisis, my hope is that this poetic plea engages the listener in this urgent conversation.

— Julia Wolfe
of Fire in my mouth in 2019. The World Premiere of unEarth, a New York Philharmonic commission, precedes performances of John Luther Adams’s Become Desert. Together, they form an exploration of the climate crisis the Orchestra calls EARTH. Wolfe says:

With unEarth I am digging deep into the stories and science of our planet — looking at forced migrations, adaptations, species loss, land loss, and changing seas — and singing our fears and hopes for a way forward.

Instrumentation: three flutes (one doubling piccolo), three oboes (one doubling English horn), three clarinets (one doubling bass clarinet), two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, crotales, tuned gong, triangle, tambourines, cymbals (including crash cymbals), sandpaper blocks, caxixis, drum set, orchestra bells, vibraphones (one sometimes played with bow), guiros, conga drum, snare drum, bass drum, tom-toms, marimba, tam-tam, chimes, acoustic guitar, electric bass guitar, harp, piano, electric organ, and strings, plus soprano soloist, children’s choir, and men’s choir.

— Rebecca Winzenried, an arts writer, former program editor for the New York Philharmonic, and former editor in chief of Symphony Magazine

On EARTH

With unEarth, Julia Wolfe joins a long tradition of orchestral composers whose work, in some form or other, has reflected their unique observations of the natural world. Vivaldi’s The Four Seasons, of course, is a familiar early example requiring no explanation. In the following century, while composing his Sixth Symphony — commonly known as the Pastoral Symphony — Beethoven found inspiration in his nature walks, part of his routine during his retreats from Vienna to the countryside. Debussy, decades later, evoked his boyhood memories of the seaside for his Impressionist masterwork La Mer. And, for his epic tone poem Eine Alpensinfonie (An Alpine Symphony), Richard Strauss sought to replicate in musical language the experience of being caught in a snowstorm during a treacherous mountain climb.

Today’s composers continue to do so — think of Crumb’s Vox Balaenae (Voice of the Whale). Even more recently, Angélica Negrón composed For Those …, a work engaging with today’s climate crisis, for an NY Phil Young People’s Concert titled Our Community, Our Earth, premiered in January 2023. Next week the Philharmonic’s two-week focus titled EARTH continues with Jaap van Zweden conducting the New York Premiere of John Luther Adams’s Become Desert, June 8–10, a work that the composer describes as “both a celebration of the deserts we are given, and a lamentation of the deserts we create.” Also on the program are two musical reflections on the watery parts of the world: Takemitsu’s I hear the water dreaming, featuring Principal Flute Robert Langevin, and Britten’s Four Sea Interludes from Peter Grimes.

— The Editors
Text
Julia Wolfe’s unEarth

I. Flood
(derived from responses of members of the Young People’s Chorus of New York City)

Like a monster devouring the earth
tell everyone
they may not listen

(excerpts from The Book of Genesis)

And the fountains of the great deep
broke open
and the rain fell
and the windows of heaven
broke open
water
surging
and the water fell from the heaven
the sea swallowed the land

all the creeping things
all the birds
all the animals
all the beasts
all of human life
all that breathes

II. Forest
(the word “tree” in languages from around the world)

tsin, ki, baum, shu, ped, croov, aitz, trae, strom, unmai, puu, boom, itlugah, shajar,
tsar, puno, tangkal, cayee, árbol, namu, omutí, derevo, albero, rukah, umuti, thentro,
zchevo, puno, emtee

all of the roots
all of the branches
all of the leaves
all of the fungi

(Emily Dickinson’s “Who robbed the woods,” with text repeated, fragmented)

Who robbed the woods
The trusting woods?
The unsuspcting trees
Brought out their burrs and mosses
His fantasy to please.
He scanned their trinkets, curious,
He grasped, he bore away.
What will the solemn hemlock,
What will the fir tree say?

III. Fix It
(text derived from climate study terminology, words of protest, and responses of members of the Young People’s Chorus of New York City)

Deforestation
Habitat fragmentation
Disintegration
Animal migration
Hurricane devastation
The house is on fire

I ride my bike
I take the bus
I walk to school
I take the train
I shop in my closet

Conservation
Restoration
Reforestation
Diversification
Regeneration
Simplification

Innovation
Legislation
Meatless Mondays
No Mow May
I stand for what I stand on
there’s no planet B

Solarification
Wind powered station
For every nation

Clean up your corporation

Hope requires action
New York Philharmonic

2022–2023 SEASON

JAAP VAN ZWEDEN, Music Director

Leonard Bernstein, Laureate Conductor, 1943–1990

Kurt Masur, Music Director Emeritus, 1991–2015

VIOLINS

Frank Huang
Concertmaster
The Charles E. Culpeper Chair

Sheryl Staples
Principal Associate Concertmaster
The Elizabeth G. Beinecke Chair

Michelle Kim
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
Su Hyun Park
Anna Rabinova
Fiona Simon
The Shirley Bacot Shamel Chair

Sharon Yamada
Elizabeth Zeltser
The William and Elfierte Ulrich Chair

Yulia Ziskel
The Friends and Patrons Chair

Qianqian Li
Principal

Lisa Eunsoo Kim*
In Memory of Laura Mitchell

Soohyun Kwon
The Joan and Joel I. Picket Chair

Duoming Ba

Hannah Choi
Marilyn Dubow
The Sue and Eugene Mercy, Jr. Chair

I-Jung Huang
Dasol Jeong
Alina Kobialka
Hyunju Lee
Kyung Ji Min
Marié Schwalbach
Na Sun
The Gary W. Parr Chair

Audrey Wright
Jin Suk Yu
Andi Zhang

VIOLAS

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

Rebecca Young*
The Joan and Joel Smilow Chair

Cong Wu**
The Norma and Lloyd Chazan Chair

Dorian Rence

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

Vivek Kamath
Peter Kenote
Kenneth Mirkin
Robert Rinehart
The Mr. and Mrs. G. Chris Andersen Chair

CELLOS

Carter Brey
Principal
The Fan Fox and Leslie R. Samuels Chair

Patrick Jee***
The Paul and Diane Guenther Chair

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

Alexei Yuranqui
Gonzales

Maria Kitsopoulos
The Secular Society Chair

Sumire Kudo
Qiang Tu
Nathan Vickery
Ru-Pei Yeh
The Credit Suisse Chair in honor of Paul Calello

BASSES

Timothy Cobb
Principal

Max Zeugner*
The Herbert M. Citrin Chair

Blake Hinson**
Satoshi Okamoto

Randall Butler
The Ludmila S. and Carl B. Hess Chair

David J. Grossman
Isaac Trapkus+
Rion Wentworth

FLUTES

Robert Langevin
Principal
The Lila Acheson Wallace Chair

Alison Fierst*
Yoobin Son
Mindy Kaufman

OBOES

Liang Wang
Principal
The Alice Tully Chair

Sherry Sylar*
Robert Botti
The Elizabeth and Frank Newman Chair

Ryan Roberts

ENGLISH HORN

Ryan Roberts

CLARINETs

Anthony McGill
Principal
The Edna and W. Van Alan Clark Chair

Pascual Martinez
Forteza***
The Honey M. Kurtz Family Chair

E-FLAT CLARINET

Pascual Martinez
Forteza

(Continued)


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BASS CLARINET
Judith LeClair
Principal
The Pels Family Chair
Kim Laskowski*
Roger Nye
The Rosalind Miranda Chair
in memory of Shirley and Bill Cohen

BASSOONS
TRUMPETS
Christopher Martin
Principal
The Paula Levin Chair
Matthew Muckey*
Ethan Bensdorf
Thomas Smith

TROMBONES
Joseph Alessi
Principal
The Gurnee F. and Marjorie L. Hart Chair
Colin Williams*
David Finlayson
The Donna and Benjamin M. Rosen Chair

HARP
Nancy Allen
Principal

PERCUSSION
Christopher S. Lamb
Principal
The Constance R. Hoguet Friends of the Philharmonic Chair
Daniel Druckman*
The Mr. and Mrs. Ronald J. Ulrich Chair
Kyle Zerna

HORNs
Johannes Dengler++
Guest Principal
Richard Deane*
R. Allen Spanjer
The Rosalind Miranda Chair
Leelanee Sterrett
Tanner West
The Ruth F. and Alan J. Broder Chair
Alana Vegter++

TROMBONE
George Curran
The Daria L. and William C. Foster Chair

TUBA
Alan Baer
Principal

TIMPANI
Markus Rhoten
Principal
The Carlos Moseley Chair
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Jaap van Zweden became Music Director of the New York Philharmonic in September 2018. Also Music Director of the Hong Kong Philharmonic, he will become Music Director of the Seoul Philharmonic in 2024. He has appeared as guest with the Orchestre de Paris and Amsterdam’s Royal Concertgebouw, Leipzig Gewandhaus, Vienna Philharmonic, Berlin Philharmonic, London Symphony, Chicago Symphony, Cleveland, Los Angeles Philharmonic orchestras, and other distinguished ensembles.

In October 2022 Jaap van Zweden and the NY Phil reopened the renovated David Geffen Hall with HOME, a monthlong housewarming for the Orchestra and its audiences. Season highlights include musical explorations of SPIRIT, featuring Messiaen’s Turangalîla-symphonie and J.S. Bach’s St. Matthew Passion, and EARTH, featuring Julia Wolfe’s unEarth and John Luther Adams’s Become Desert. He conducts repertoire ranging from Beethoven and Bruckner to premieres by Marcos Balter, Etienne Charles, Caroline Shaw, and Carlos Simon.

In February 2020 van Zweden premiered the first three works commissioned through Project 19 — which marks the centennial of the 19th Amendment with new works by 19 women composers, including Tania León’s Pulitzer Prize–winning Stride. In the 2021–22 season, during the David Geffen Hall renovation, the Music Director led the Orchestra at venues across New York City, including his first–ever Philharmonic appearances at Carnegie Hall.

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). Other recordings include first–ever performances in Hong Kong of Wagner’s Ring Cycle (Naxos) and Wagner’s Parsifal, which received the 2012 Edison Award for Best Opera Recording.

Born in Amsterdam, Jaap van Zweden was appointed the youngest–ever concertmaster of the Royal Concertgebouw Orchestra at age 19. He began his conducting career almost 20 years later, in 1996. Recently named Conductor Emeritus of the Antwerp Symphony Orchestra, he is Honorary Chief Conductor of the Netherlands Radio Philharmonic, where he was Chief Conductor (2005–13); served as Chief Conductor of the Royal Flanders Orchestra (2008–II); and was Music Director of the Dallas Symphony Orchestra (2008–18), where he is now Conductor Laureate. He was named Musical America’s 2012 Conductor of the Year and in 2018 was the subject of a CBS 60 Minutes profile. Under his leadership the Hong Kong Philharmonic was named Gramophone’s 2019 Orchestra of the Year, and in 2020 he was awarded the prestigious Concertgebouw Prize.

In 1997 Jaap van Zweden and his wife, Aaltje, established the Papageno Foundation to support families of children with autism. In 1995 the Foundation opened the Papageno House — with Her Majesty Queen Maxima in attendance — where young adults with autism live, work, and participate in the community. Today, the Foundation focuses on the development of children and young adults with autism by providing in–home music therapy; cultivating funding opportunities to support autism programs; and creating a research center for early diagnosis and treatment of autism and analyzing the benefits of music therapy. The Foundation app TEAMpapageno allows children with autism to communicate with each other through music composition.
**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, 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), 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. 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.

**Soprano Else Torp** first specialized in Baroque and earlier music, but is now recognized also as an exponent of many kinds of new music. She has been featured with European symphony orchestras and instrumental ensembles such as the London Sinfonietta, Smith Quartet, and Kronos Quartet. Torp is a core member of Paul Hillier’s Theatre of Voices, with which she has performed around the world and at Carnegie Hall in the inauguration of Zankel Hall with Steve Reich, later with David Lang’s *Little Match Girl Passion* and Stockhausen’s *Stimmung*. Over the past 15 years she has worked with and recorded numerous works by Arvo Pärt, including *My Heart’s in the Highlands*, featured on the soundtrack of the Oscar-winning film *The Great Beauty*. Torp has performed live and recorded CDs, music videos, and films with Nick Cave and the Bad Seeds, appearing in the Grammy–nominated *One More Time with Feeling*; her recordings are streamed more than 30,000 times per month on Spotify alone. She collaborated...
closely with the Icelandic composer Jóhann Jóhannsson on music and film projects such as *Arrival* and Jóhannsson’s own swan song, *Last and First Men,* now touring as a live orchestra and film event.

Having performed Kaija Saariaho’s *Only the Sound Remains* at Paris Opéra / Palais Garnier, Madrid’s Teatro Real, and Lincoln Center in 2018, Torp returns to contemporary opera in Theatre of Voices’s recent release *entmenschT* (Dacapo), a dramatic flashback to love / war / art scenes from the time of Mahler — Alma Mahler.

Else Torp thrives on (re)building projects in her 1850 farm house, wood chopping, organic gardening, and monitoring her new solar cell app.

**The Crossing** is a Grammy Award–winning professional chamber choir conducted by Donald Nally and dedicated to new music. It is committed to working with creative teams to make and record new, substantial works for choir that explore and expand ways of writing for, singing in, and listening to choirs. Many of its nearly 160 commissioned premieres address social, environmental, and political issues. The Crossing collaborates with some of the world’s most accomplished ensembles and artists, including the New York Philharmonic, Los Angeles Philharmonic, The Philadelphia Orchestra, American Composers Orchestra, Lyric Fest, Piffaro, Beth Morrison Projects, Allora & Calzadilla, Bang on a Can, Klockriketexternal, and the International Contemporary Ensemble. The Crossing also often collaborates with some of the world’s most prestigious venues and presenters, such as Park Avenue Armory, Annenberg Center for the Performing Arts at the University of Pennsylvania, National Sawdust, Lincoln Center, Disney Hall in Los Angeles, Cleveland Museum of Art, Menil Collection in Houston, Isabella Stewart Gardner Museum in Boston, Haarlem Choral Biennale in The Netherlands, The Finnish National Opera in Helsinki, The Kennedy Center in Washington, DC, Philadelphia Museum of Art, Metropolitan Museum of Art, Carnegie Hall, Winter Garden with WNYC, Dartmouth College, Duke University, Northwestern University, University of Chicago, and University of Notre Dame. With a commitment to recording its commissions, The Crossing has released 30 albums, receiving three Grammy Awards for Best Choral Performance (in 2018, 2019, and 2023), and eight Grammy nominations. The Crossing has recently expanded its mediums to film, amplified sound, staged theater works, and outdoor performances. Based in Philadelphia, The Crossing now tours internationally.

**Donald Nally** collaborates with creative artists, leading orchestras, and art museums to make new choral works addressing social and environmental issues. He has commissioned over 180 works and, with The Crossing, released 30 recordings, receiving three Grammy Awards and eight nominations. Nally has served as chorus master at Lyric Opera of Chicago, Welsh National Opera, Opera Philadelphia, and Italy’s Spoleto Festival. Recent projects have taken him to Stockholm, London, Osaka, Cleveland, Boston, Edmonton, Houston, Los Angeles, Helsinki, Haarlem, Riga, Los Angeles, and New York. *Rising w/ The Crossing,* a 72–chapter pandemic–time series — which was featured in *The Los Angeles Times, The New York Times, Washington Post,* and on NPR’s *Performance Today* — is archived by The Library of Congress as a cultural artifact of our historical record. Nally’s 2022–23 season includes collaborations with Carnegie Hall, The Philadelphia Orchestra, Ventura Festival, November
Music in The Netherlands, Sweden’s Baltic Sea Festival, and Spain’s TBA2, as well as the New York Philharmonic, and marks a decade as the John W. Beattie Chair of Music and professor of choral studies at Northwestern University.

The Men of The Crossing
Donald Nally, conductor
Kevin Vondrak, assistant conductor & artistic associate
John Grecia and John Walthausen, keyboards
Jonathan Bradley, executive director
Shannon McMahon, operations manager

Carl Alexander
Dario Amador-Lage
Nathaniel Barnett
Elijah Blaisdell
Steven Bradshaw
Jean Bernard Cerin
Tyrone Clinton
Matt Cramer
Tomás Cruz
Colin Dill
Micah Dingler
Ryan Fleming
Dimitri German
Sam Grosby
Michael Hawes
Daniel Hoy
Michaël Hudetz
Steven Hyde
Michael Jones
Henry Koch
Zach Kurzenberger
Enrico Lagasca
Jodie Landau
Fran Daniel Laucerica
Andrew Major
Frank Mitchell
Daniel O’Dea
Benjamin Perri
Jack Reeder
Daniel Schwartz
Thann Scoggin
Daniel Spratlan
Daniel Taylor
Jason Weisinger
Clayton Williams
Jackson Williams

(Current as of May 18, 2023)

Young People’s Chorus of New York City (YPC) is a multicultural youth chorus internationally renowned for its superb virtuosity and brilliant showmanship. Founded by artistic director Francisco J. Núñez, YPC’s spectacular artistry has been showcased in award-winning performances around the world. With repertoire that spans Renaissance and Classical traditions through gospel, folk, jazz, pop, contemporary, and world music, YPC also continually invigorates its catalogue of music for young voices by commissioning pieces from many of the most distinguished and emerging composers of our time.

YPC has inspired invitations to collaborate and perform from a global array of festivals, cultural institutions, and cities. In 2019 YPC was invited to join Jaap van Zweden, the New York Philharmonic, and The Crossing in the acclaimed world premiere of Julia Wolfe’s Fire in my mouth, the live Decca Gold recording of which was nominated for two Grammy Awards. YPC has also appeared on national television shows including CBS Sunday Morning, NBC’s Today Show, The Tonight Show Starring Jimmy Fallon, the Rockefeller Center Tree Lighting, and the Macy’s Thanksgiving Day Parade.

Among YPC’s many awards is a National Arts and Humanities Youth Program Award, America’s highest honor for youth programs. YPC also earned the distinction of “Choir of the World” in July 2018 at the International Choral Kathaumixw, marking the first time a North American chorus has ever been given this title. The chorus has received a Chorus America Education Outreach Award, two Chorus America / ASCAP Awards for Adventurous Programming, and a 2017 Margaret Hillis Award for Choral Excellence.
Francisco J. Núñez — a MacArthur Fellow and Musical America’s 2018 Educator of the Year — is a composer, conductor, visionary, leading figure in music education, and the artistic director / founder of the Young People’s Chorus of New York City (YPC). In establishing YPC, he has created an awareness of the ability of young people to rise to unforeseen heights of artistry and recognition among composers for the child’s voice as a significant instrument for making music. Núñez also leads the University Glee Club of New York City, is sought after as a guest conductor and master teacher by orchestras and choirs nationwide, and is a collaborator with arts organizations worldwide. His commitment to the arts, youth, and diversity has been recognized through numerous awards and honors including ASCAP’s Victor Herbert Award, the New York Choral Society’s Choral Excellence Award, and Bang on a Can’s Visionary Award. NYU’s Steinhardt School of Culture, Education, and Human Development has presented him with its Distinguished Alumnus Achievement Award, and he holds honorary doctor of music degrees from both Ithaca College and Gettysburg College.

Young People’s Chorus of New York City
Francisco J. Núñez, director

Leanna Abrahamson
Sarah Abrams
Sofia Abreu
Penelope Adamson
Tracy-Roland Ankoue
Sophie Au
Sibel Ayyildiz
Rachel Benjamin
Nylu Bernshtayn
Daquavia Brown
Eva Capron
Thaleia Chan-Miller
Sierra Chang
Elizabeth Cheung
Anmy Collado
Twine Cook
Irene Cunto
Madeleine Daileader
Sophia Dailey
Ryanne Dykstra
Sienna Estrella
Cara Finucane
Gabriel Franklin
Sylvie Friedberg
Elara Friedman
Thandi Galloway
Cecilia Gebauer
Laila Gilbert
Devin Hayes
Libby Herrenkohl
Jhosanna
Jimenez-Corporan
Simar Kaur
Louise Khoury
Abigail Kwon
Emma Lapidos
Eva Lapidos
Ryo Leyh
Ariana Lisser
Luisana Madero
Liliana Mann
Milena Manocchia
Jaclyn Markham
Alba Martinez-Nieto
Patricia
Martinez-Nieto
Emilia Maschang
Nylah/Simon
Matthews
Chloe McMurray
Isabel Medina
Scotia Millar
Olivia Morakis
Busola Oloworaran
Nora Pai
Cailin Paul
Hazel Peebles
Valentina Perez-Merlo
Ciara Petitfrere
Alexius Petitfrere
Claire Pilla
Maddie Pilla
Valentina Poma
Isa Powers
Isabella Preston
Mili Raghavan
Madison Ramirez
Chishana Rattan
Victoria Ray

(Current as of May 18, 2023)
Anne Kauffman (director) is a director based in New York City. She has worked on Broadway, Off-Broadway, and at several regional theaters across the country. She directed the World Premiere of Julia Wolfe’s Fire in my mouth at the New York Philharmonic in 2019. Kauffman is a resident director at Roundabout Theater, artistic associate and founding member of The Civilians, a Clubbed Thumb associate artist and co-creator of the CT Directing Fellowship, a New Georges associate artist, and a Stage Directors and Choreographers Society (SDC) executive board member and trustee of SDC Foundation. Kauffman’s honors include three Obie Awards, the Joan and Joseph Cullman Award for Exceptional Creativity from Lincoln Center, the Alan Schneider Director Award, a Lucille Lortel Award, and the Joe A. Callaway Award.

Lucy Mackinnon (projection designer), who works in theater and live performance, received a Tony Award nomination for her work on Jagged Little Pill, and has received Ovation and Independent Reviewers of New England Awards. Her Broadway design credits include Kimberly Akimbo, A Christmas Carol, How I Learned to Drive, Jagged Little Pill, The Rose Tattoo, Lifespan of a Fact, Six Degrees of Separation, and Deaf West Theatre’s revival of Spring Awakening. As a graphic artist, Mackinnon has contributed to exhibitions at the New-York Historical Society and the National Center for Civil and Human Rights. In 2020 she designed a series of large-scale projection installations for The Public Theater: Say Their Names, a memorial to more than 2,100 Black lives lost to police violence, and The Seed Project, a site-specific work featuring portraits of more than 150 Public Works community members. She teaches projection design at Brooklyn College, having previously taught at Ithaca College and Fordham University.

Jody Elff (sound designer) — a versatile, Grammy Award–winning audio engineer, sound artist, and designer — has mixed numerous televised concert events, including several MTV Video Music Awards, Tony Bennett and Lady Gaga’s One Last Time at Radio City Music Hall, the South Park 25th Anniversary concert, Paul McCartney at MetLife Stadium, and Metallica’s All Within My Hands benefit. Elff’s recent recording work includes the Yo-Yo Ma–Silk Road Ensemble album Sing Me Home and Chris Thile’s Laysongs. He has provided sound design for the Los Angeles Philharmonic, Lincoln Center Festival, and Lyric Opera of Chicago, among others. His fine-art sound works that have been presented at museums and galleries internationally include collaborations with David Lang and Diller Scofidio + Renfro on Musings on a Glass Box at Foundation Cartier in Paris and The Mile-Long Opera. Elff has developed patented audio technologies for real-time mixing of high-channel-count live music events over distance.

Ben Stanton (lighting designer) is a Brooklyn–based lighting designer for theater, concerts, dance, installations, and events. He is a three–time Tony Award nominee as well as a recipient of Obie, Lortel, IRNE, and Ovation awards. His Broadway credits include The Collaboration (at the Samuel J. Friedman Theatre), A Christmas Carol (starring Jefferson Mays), The Rose Tattoo (starring Marisa Tomei), Derren Brown: Secret (Cort Theater), Regina Spektor: Live on Broadway (Lunt–Fontanne Theatre), Junk (Lincoln Center), Six Degrees of Separation (starring Allison Janney, Corey
Hawkins, and John Benjamin Hickey), Deaf West Theatre’s *Spring Awakening* (Brooks Atkinson Theatre [renamed the Lena Horne Theatre in 2022]), *Fully Committed* (starring Jesse Tyler Ferguson), and *Fun Home* (Off-Broadway, Broadway, the first National Tour, and in London). Stanton has designed concerts and tours for recording artists including Beirut, The National, Regina Spektor, Sufjan Stevens, and St. Vincent. He has collaborated on the visuals for several large-scale contemporary-music performances, including *Road Trip* featuring Bang on a Can All-Stars (BAM Opera House and Los Angeles’s Ford Theatre), *Reconfiguration — An Evening with Other Lives* (BAM Opera House), *Planetarium* (featuring Bryce Dessner, Nico Muhly, and Sufjan Stevens, at BAM Opera House, Los Angeles’s Walt Disney Concert Hall, and Sydney Opera House), and *Black Mountain Songs* (featuring Dessner, Richard Reed Parry, and the Brooklyn Youth Chorus, at BAM Harvey Theater and London’s Barbican).

**Kenny Savelson** (project manager) is the executive director of Bang on a Can — an award-winning contemporary-music collective based in New York City — as well as a musician and freelance performing arts producer. He has managed the creation, production, and touring of all of Bang on a Can’s programs since 1997. Under his administrative leadership, Bang on a Can has grown from an annual New York music festival into a multifaceted international organization engaged in activities including two annual festivals, two touring ensembles, and year-round programming. Savelson has produced hundreds of Bang on a Can concerts at venues throughout New York City, the US, and around the world. He has developed Bang on a Can All-Stars’ touring projects worldwide since 1998, as well as its acclaimed collaborations with composers Michael Gordon, David Lang, and Julia Wolfe and with celebrated artists in the contemporary field such as Steve Reich, Philip Glass, Meredith Monk, Terry Riley, Ornette Coleman, and Brian Eno. His previous collaborations with Wolfe include the premieres of *Fire in my mouth* (in 2019, by the New York Philharmonic), *Anthracite Fields* (2014, in Philadelphia; recipient of the Pulitzer Prize for Music), *Steel Hammer* (2009, University of Florida’s Curtis M. Phillips Center for the Performing Arts; New York Premiere at Carnegie Hall), *Lost Objects* (2001, Dresden Music Festival), and *Carbon Copy Building* (2000, Settembre Musica Torino).

Born in Mexico City, Mexico, **Márion Talán de la Rosa** (costume coordinator) has nurtured her work by collaborating with artists and innovators of dance, drama, music, and opera over the last two decades. Her collaborators have included Julia Wolfe, Heather Christian, Esperanza Spalding, Sonya Tayeh, Caleb Teicher, Chanel DaSilva, Antonio Brown, and Joe Salvatore. For the past 18 years Talán de la Rosa was the wardrobe supervisor and in-house designer at The Juilliard School. Her work has been featured with such renowned companies and venues as Ars Nova, Gibney Dance Company, Limón Dance Company, Parsons Dance, Fall for Dance at City Center, New York Philharmonic, Guggenheim Works in Process, Ballet X, AMP Dance, Pilobolus, BAM Next Wave Festival, Jacob’s Pillow, Kaatsbaan Cultural Park, American Dance Festival, The Joyce Theater, and NYU Steinhardt. Her work has been nominated for The Lucille Lortel Awards.
and profiled in multiple media outlets including *The New York Times*, *Broadway World*, *Broadway Blog*, *The Philadelphia Inquirer*, and *Broad Street Review*. She is a proud member of United Scenic Artists Local 82.

**Asher Lloyd Ehrenberg** (associate director) is a theater-maker based in New York City. Their recent collaborations include work with National Alliance for Musical Theatre, Atlantic Theater Company, New York City Center, La Jolla Playhouse, and NYU. They have assisted and been the associate of directors including Laurie Woolery, Billy Porter, and Anne Kauffman. In 2019 Ehrenberg was named the inaugural directing apprentice at New York City Center for their *Encores!* Off-Center season. They are an Indie Theater Fund grant recipient and a founding collaborator of the Trans Theatre Collective.
The **New York Philharmonic** plays a leading cultural role in New York City, the United States, and the world. Each season the Orchestra connects with millions of music lovers 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. The NY Phil explores its newly renovated home’s potential through repertoire that activates the new Wu Tsai Theater, and by launching new presentations, including at the intimate Kenneth C. Griffin Sidewalk Studio. The season began with **HOME**, a monthlong festival introducing the hall and its new spaces. Later, the Philharmonic is examining **LIBERATION**, a response to cries for social justice; **SPIRIT**, a reflection on humanity’s relationship with the cosmos; and **EARTH**, which reflects on the climate crisis. Over the season the Orchestra gives World, US, and New York Premieres of 16 works and builds on impactful partnerships forged over the course of the COVID-19 pandemic through the launch of NY Phil Bandwagon — free, outdoor, “pull-up” concerts that brought live music back to New York City.

In the 2021–22 season the NY Phil presented concerts at Alice Tully Hall and the Rose Theater at Jazz at Lincoln Center’s Frederick P. Rose Hall, and gave World, US, and New York premieres of ten commissions. Programming highlights included **Authentic Selves: The Beauty Within**, featuring then Mary and James G. Wallach Artist-in-Residence Anthony Roth Costanzo, and **The Schumann Connection**, conducted by Gustavo Dudamel.

The New York Philharmonic has commissioned and/or premiered works by leading composers from every era since its founding in 1842, from Dvořák’s **New World Symphony** and Gershwin’s **Concerto in F** to two Pulitzer Prize winners: John Adams’s **On the Transmigration of Souls** and Tania León’s **Stride**, commissioned through **Project 19**, which marks the centennial of the 19th Amendment with commissions by 19 women composers. The NY Phil, which has released more than 2,000 recordings since 1917, recently announced a partnership with Apple Music Classical, the new standalone music streaming app designed to deliver classical music lovers the optimal listening experience. The Orchestra’s extensive history is available free online through the New York Philharmonic Shelby White & Leon Levy Digital Archives.

A resource for its community and the world, the Orchestra complements annual free concerts across the city with education projects, including the famed Young People’s Concerts and Very Young Composers Program. The Orchestra has appeared in 436 cities in 63 countries, including Pyongyang, DPRK, in 2008, the first visit there by an American orchestra.

Founded in 1842 by local musicians, the New York Philharmonic is one of the oldest orchestras in the world. Notable figures who have conducted the Philharmonic include Tchaikovsky, Richard Strauss, Stravinsky, and Copland. Jaap van Zweden became Music Director in 2018–19, succeeding musical leaders including Bernstein, Toscanini, and Mahler. He will be succeeded by Gustavo Dudamel (as Music Director Designate in 2025–26, Music and Artistic Director beginning in 2026–27).
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