This program will last approximately one hour. There will be no intermission. It is preceded by YPC Overtures, beginning at 1:00 p.m. on the Leon and Norma Hess Grand Promenade and Hearst Tier 1, and in the Kenneth C. Griffin Sidewalk Studio.
YOUNG PEOPLE’S CONCERT
Time Capsule

FUN AT THE PHIL: A Family Benefit

Thomas Wilkins, Conductor / Host
Fiona Khuong-Huu, Violin
   (New York Philharmonic debut)
Jamie Bernstein, Special Guest
Doug Fitch, Director / Designer

ROSSINI
(1792–1868)
Selection from Overture to William Tell (1829)

MENDELSSOHN
(1809–47)
Concerto in E minor for Violin and Orchestra, Op. 64 (1844)
   Allegretto ma non troppo — Allegro molto vivace
   FIONA KHUONG-HUU

ELGAR
(1857–1934)
Selections from The Wand of Youth (Music to a Child’s Play) Suite No. 1, Op. 1a (1869–1907)
   Overture
   Slumber Scene
   Fairies and Giants

New York Philharmonic Very Young Composer
Bunmi AFARIOGUN
(b. 2012)
Feel Jazz, Be Jazz, With Layers (2023; World Premiere)
Jessie MONTGOMERY (b. 1981)  
Selection from Records from a Vanishing City (2016)

CHARLAP / LEIGH (1928–74) / (1926–83)  
Arr. B. CERULLI  
I Won’t Grow Up from Peter Pan (1954)  
SING-ALONG  
Led by JAMIE BERNSTEIN

BERNSTEIN (1918–90)  
Overture to Candide (1956)

THIS CONCERT WILL BE PERFORMED WITHOUT AN INTERMISSION.

Instruments made possible, in part, by The Richard S. and Karen LeFrak Endowment Fund. Support for Young People’s Concerts is provided by The Theodore H. Barth Foundation and The Brodsky Family Foundation.

Guest artist appearances are made possible through the Hedwig van Ameringen Guest Artists Endowment Fund.

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Follow the NY Phil on Facebook, Twitter, Instagram, TikTok, and YouTube, and at nyphil.org.

PLEASE SILENCE YOUR ELECTRONIC DEVICES.  
PHOTOGRAPHY AND VIDEO RECORDING ARE PERMITTED ONLY DURING APPLAUSE.
Today we launch our celebration of 100 years of New York Philharmonic Young People’s Concerts (YPCs). This season’s programming honors the aspirations for the series since the very beginning: to center the performance on children, whose individuality, creativity, bravery, and expression have allowed our YPCs to thrive for generations.

Inviting young people — our future musicians, audiences, and citizens — into the New York Philharmonic family inspires us and helps us reflect on our relevance and purpose.

The way we’ve presented YPCs has evolved over the century, but our core values remain constant. Conductor and YPC founder Ernest Schelling wrote:

Making music fun for children is the motive that dominates these concerts. The method of concert-giving is formulated on the premise that young people must be wholeheartedly interested and must, in a great sense, be participants. The restless nature of young people is taken into consideration at all times, and variety is one of the first requisites.

Today’s concert, Time Capsule, aims for that trifecta of fun, participation, and variety while reveling in the special qualities of our young loved ones. And when we peek into the treasures of the New York Philharmonic Archives; when the Orchestra is joined by a young soloist in a performance of a work written 180 years ago and follows it with a piece written just this year by an 11-year-old; and when we reflect on audiences past, present, and future, it becomes especially apparent: everyone is young once. Anyone, of any age, who attends can find inspiration, consolation, or connection in symphonic music — that’s something to celebrate.

We are thrilled you have chosen to be part of the tradition of Young People’s Concerts at the New York Philharmonic!
About the New York Philharmonic Very Young Composers Program

Created by Director Emeritus Jon Deak, a composer and former New York Philharmonic Associate Principal Bass, the New York Philharmonic Very Young Composers Program (VYC) is an after-school initiative that provides children ages 8–15 with the opportunity to transform their ideas into finished compositions to be performed by professional musicians. Participants hone their creations by collaborating with Philharmonic Teaching Artists in workshops and rehearsals, culminating in astonishing works of art that reveal the power of children’s imaginations. From its origins in New York City more than 25 years ago, VYC has inspired programs across the United States and around the world. For more information, visit nyphil.org/vyc.

About This Very Young Composer

Feel Jazz, Be Jazz, With Layers

Bunmi Afariogun (b. 2012)

Bunmi is an enthusiastic 11-year-old with a talent for the arts who attends The Dock Street School in Brooklyn, New York. Her love for music began with playing the flute and the piccolo at PS 11, where she excelled and was selected to be a part of the school band. Through the NY Phil Very Young Composers Program, Bunmi was able to write her own music and develop her skills even further. She is also a well-trained dancer in African, ballet, hip-hop, modern, and cheerleading, and has performed at various events throughout the city, including the Brooklyn Ballet’s Nutcracker and Dance Africa with the Restoration Youth Art Academy.

About Feel Jazz, Be Jazz, With Layers, she writes:

The piece is a musical experiential journey. Imagine walking into a jazz and hip-hop club, losing yourself in the music. You leave the club and hear both genres of music blending in your mind. The peaceful sound of the bird at the end reminds you that beauty can be found even in chaos.
New York Philharmonic

2023–2024 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 Baco
Shamel Chair
Sharon Yamada
Elizabeth Zeltser+
The William and Elfriede 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
The Sue and Eugene Mercy, Jr. Chair
I-Jung Huang
Dasol Jeong
Alina Kobialka
Hyunju Lee
Kyung Ji Min
Marie 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 Chazen Chair
Dorian Rence
Sofia Basile
Leah Ferguson
Katherine Greene
The Mr. and Mrs. William J. McDonough Chair
Vivek Kamath
Peter Kenote
Kenneth Mirkin
Tabitha Rhee
Robert Rinehart
The Mr. and Mrs. G. Chris Andersen Chair

CELLOS
Carter Brey
Principal
The Fan Fox and Leslie R. Samuels Chair
Patrick Joe***
The Paul and Diane Guenther Chair
Elizabeth Dyson
The Mr. and Mrs. James E. Buckman Chair
Alexei Yumanqui 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
Mindu Kaufman
The Edward and Priscilla Pitcher Chair

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
Benjamin Adler*
Pascual Martinez
Forteza
The Honey M. Kurtz Family Chair
Barret Ham

E-FLAT CLARINET
Benjamin Adler

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.
BASS CLARINET
Barret Ham

BASSOONS
Judith LeClair
Principal
The Pels Family Chair
Julian Gonzalez*
Roger Nye
The Rosalind Miranda Chair
in memory of Shirley and Bill Cohen

CONTRABASSOON

HORNS
Principal
Richard Deane*
R. Allen Spanjer
The Rosalind Miranda Chair
Leelanee Sterrett
Tanner West
The Ruth F. and Alan J. Broder Chair

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

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

TUBA
Alan Baer
Principal

TIMPANI
Markus Rhoten
Principal
The Carlos Moseley Chair
Kyle Zerna**

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

HARP
Nancy Allen
Principal

KEYBOARD
In Memory of Paul Jacobs

HARPSICHORD
Paolo Bordignon

PIANO
Eric Huebner
The Anna-Maria and Stephen Kellen Piano Chair

ORGAN
Kent Tritle

LIBRARIANS
Lawrence Tarlow
Principal
Sara Griffin*

ORCHESTRA PERSONNEL
DeAnne Eisch
Orchestra Personnel Manager

STAGE REPRESENTATIVE
Joseph Faretta

AUDIO DIRECTOR
Lawrence Rock
* Associate Principal
** Assistant Principal
*** Acting Associate Principal
+ On Leave
++ Replacement / Extra

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
Emanuel Ax
Deborah Borda
Zubin Mehta

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.
Devoted to promoting a lifelong enthusiasm for music, conductor **Thomas Wilkins** brings energy and commitment to audiences of all ages. Hailed as a master at communicating and connecting with audiences, he is principal conductor of the Hollywood Bowl Orchestra; artistic advisor, education and community engagement, at the Boston Symphony Orchestra; and principal guest conductor of the Virginia Symphony Orchestra; and he holds Indiana University’s Henry A. Upper chair of orchestral conducting, established by the late Barbara and David Jacobs. He completed a long and successful tenure as music director of the Omaha Symphony at the end of the 2020–21 season. Previous posts have included resident conductor of the Detroit Symphony Orchestra and Florida Orchestra (Tampa Bay).

Wilkins has appeared as guest conductor throughout the United States, leading orchestras including the New York Philharmonic, Los Angeles Philharmonic, Minnesota Orchestra, The Philadelphia Orchestra, The Cleveland Orchestra, and the Boston, National, Chicago, San Francisco, Houston, and Cincinnati symphony orchestras. In 2022 he was the recipient of the League of American Orchestras’s Gold Baton Award, and in that same year the Omaha Entertainment and Arts Awards presented him with their Lifetime Achievement Award for Music. Other awards include an honorary doctorate of arts from the Boston Conservatory, and the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society conferred by Boston’s Longy School of Music.

His commitment to community has been demonstrated by his participation on the boards of directors of several organizations, including the Greater Omaha Chamber of Commerce, Charles Drew Health Center (Omaha), Center Against Spouse Abuse in Tampa Bay, and the Museum of Fine Arts as well as the Academy Preparatory Center, both in St. Petersburg, Florida. Wilkins currently serves as chairman of the board for the Raymond James Charitable Endowment Fund and as national ambassador for the nonprofit World Pediatric Project, headquartered in Richmond, Virginia, which provides children throughout Central America and the Caribbean with critical surgical and diagnostic care.

A native of Norfolk, Virginia, Thomas Wilkins is a graduate of the Shenandoah Conservatory of Music and the New England Conservatory of Music in Boston.

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26-year-old **Fiona Khuong-Huu** started studying the violin with the Suzuki method at age 4. She has attended the Juilliard Pre-College Division since age ten, studying with Li Lin and Itzhak Perlman. She has performed as a soloist and chamber musician in the United States, Italy, Germany, Belgium, and the Netherlands, as well as in London and beyond. She most recently had the honor of performing in the presence of King Charles III at Lancaster House with the Oxford Philharmonic Orchestra.
(conducted by Marios Papadopoulos, with whom she has performed as soloist at Windsor Castle and the Frick Collection). She has also performed in Carnegie Hall’s Isaac Stern Auditorium and in Buckingham Palace, where she joined Maxim Vengerov. She has also performed as soloist with The Juilliard Orchestra in Alice Tully Hall, with the Flanders Symphony Orchestra at Brussels’s Bozar Concert Hall, and with the Accademia d’archi Arrigoni in Italy. Khuong–Huu was awarded the prestigious Salon de Virtuosi Career Grant in 2021 and performed in several of their concert series. She is also a recipient of the 2022 Arkady Fomin Scholarship Fund from the North Shore Chamber Music Festival. She performed as part of the Bouchaine Young Artist Series of Festival Napa Valley in 2021 and 2023, and has participated in chamber music festivals such as Chamber Music Northwest, Keshet Eilon, and the Heifetz Institute. She attended the Heifetz Institute’s Heifetz Ensemble in Residence (HEIR) in 2023 and frequently performs with the Jupiter Symphony Chamber Players and the nonprofit organization Project Music Heals Us. She often performed on the NPR show *From the Top* and in the musical storefront series with the Kaufman Music Center. She attends the Spence School in New York.

**Jamie Bernstein** is a writer, narrator, broadcaster, and filmmaker who has transformed a lifetime of loving music into a career of sharing her knowledge and excitement with others. Inspired by her father, Leonard Bernstein, and his lifelong impulse to share and teach, she has devised multiple ways of communicating her own excitement about orchestral music. Beginning 15 years ago with *The Bernstein Beat* — a family concert about her father’s music modeled after his own groundbreaking Young People’s Concerts with the New York Philharmonic — she designed, wrote, and narrated concerts for worldwide audiences of all ages about the music of Mozart, Copland, Stravinsky, and many others. In Spanish-speaking locations such as Madrid, Havana, and Caracas, she narrates in Spanish thanks to her Chilean-born mother, Felicia Montealegre, who raised her children to be bilingual.

As a broadcaster, Bernstein has produced and hosted shows for radio stations in the United States and Great Britain. She has presented the New York Philharmonic’s live national radio broadcasts, as well as live broadcasts from Tanglewood. She is the co-director of *Crescendo: The Power of Music*, a film documentary that focuses on children in struggling urban communities who participate in youth orchestra programs for social transformation, inspired by Venezuela’s groundbreaking El Sistema movement. The award-winning film is now viewable on iTunes.

Jamie Bernstein’s celebrated memoir, *Famous Father Girl*, was published by HarperCollins in 2018; the paperback was released in 2019. She writes articles and poetry, and is co-editor of *Prelude, Fugue & Riffs*, a monthly newsletter about issues and events pertaining to her father’s legacy.
Doug Fitch has directed and designed several staged projects for the New York Philharmonic, including Ligeti’s *Le Grand Macabre*, Janáček’s *The Cunning Little Vixen*, and *A Dancer’s Dream* (which combines Stravinsky’s ballet scores for *The Fairy’s Kiss* and *Petrushka*), as well as HK Gruber’s *Gloria — A Pig Tale*, which the NY Phil co-presented with MetLiveArts and The Juilliard School. He has also directed several NY Phil Young People’s Concerts and Very Young People’s Concerts.

Fitch’s career highlights include designing and directing Puccini’s *Turandot* at Santa Fe Opera; Humperdinck’s *Hansel and Gretel* at Los Angeles Opera; and *Peter and the Wolf in Hollywood* at the Los Angeles Philharmonic, which became an award-winning app narrated by Alice Cooper; and he designed sets and costumes for the PBS *Great Performances* broadcast of *Black Lucy and the Bard* for the Nashville Ballet with music by Rhiannon Giddens, and Suzanne Farrin’s *Dolce la Morte* for MetLiveArts. He created Tanglewood’s production of Carter’s *What Next?*, which was filmed and screened at the Museum of Modern Art. Fitch’s production of *Orphic Moments* (comprising works by Matthew Aucoin and Gluck) was premiered at National Sawdust and reprised at Salzburg’s Landestheater and The Rose Theater at Jazz at Lincoln Center. *Le Grand Macabre* was remounted at Hamburg’s ElbPhilharmonie. Fitch devised a puppet production titled *Punkitititi*, featuring the Salzburg Marionette Theater and starring Geoff Sobelle, which was presented by Mozart Woche 2020. Currently, he is developing several new music/theater projects with composers Shih-hui Chen, Scott Wheeler, and Doug Cuomo, and will direct and design a production of Matthew Aucoin and Sarah Ruhl’s *Eurydice* at Boston Lyric Opera.
Jaap van Zweden began his tenure as the 26th Music Director of the New York Philharmonic in September 2018. He has served as Music Director of the Hong Kong Philharmonic since 2012, and becomes Music Director of the Seoul Philharmonic in 2024. He has appeared as guest conductor with the Orchestre de Paris, Amsterdam’s Royal Concertgebouw Orchestra, Leipzig Gewandhaus Orchestra, Vienna Philharmonic, Berlin Philharmonic, London Symphony Orchestra, Chicago Symphony Orchestra, The Cleveland Orchestra, Los Angeles Philharmonic, and other distinguished ensembles.

In 2023–24, Jaap van Zweden’s New York Philharmonic farewell season celebrates his connection with the Orchestra’s musicians as he leads performances in which six Principal players appear as concerto soloists. He also revisits composers whom he has championed at the Philharmonic, ranging from Steve Reich and Joel Thompson to Mozart and Mahler.

By the conclusion of his Philharmonic tenure he will have led the Orchestra in World, US, and New York Premieres of 31 works. During the 2021–22 season, when David Geffen Hall was closed for renovation, he conducted the Orchestra at other New York City venues and in the residency at the Usedom Music Festival, where the NY Phil was the first American Orchestra to perform abroad since the start of the COVID-19 pandemic. In 2022–23 van Zweden and the Orchestra inaugurated the transformed David Geffen Hall with HOME, a monthlong housewarming, and examined SPIRIT, featuring Messiaen’s Turangalîla-symphonie and J.S. Bach’s St. Matthew Passion, and EARTH, a response to the climate crisis that included Julia Wolfe’s unEarth and John Luther Adams’s Become Desert.

Jaap van Zweden’s New York Philharmonic recordings include the World Premiere of David Lang’s prisoner of the state (2020) and Wolfe’s Grammy-nominated Fire in my mouth (2019). He conducted the Hong Kong Philharmonic in first-ever performances in Hong Kong of Wagner’s Ring Cycle. His acclaimed performances of Lohengrin, Die Meistersinger von Nürnberg, and Parsifal — the last of which earned him the prestigious Edison Award for Best Opera Recording in 2012 — are available on CD and DVD.

Born in Amsterdam, Jaap van Zweden, at age 19, was appointed the youngest-ever concertmaster of Amsterdam’s Royal Concertgebouw Orchestra and began his conducting career almost 20 years later. He is Conductor Emeritus of the Antwerp Symphony Orchestra and Honorary Chief Conductor of the Netherlands Radio Philharmonic (where he was Chief Conductor, 2005–13), having previously served as Chief Conductor of the Royal Flanders Orchestra (2008–11) and Music Director of the Dallas Symphony Orchestra (2008–18). Under his leadership, the Hong Kong Philharmonic was named Gramophone’s Orchestra of the Year in 2019. He was named Musical America’s 2012 Conductor of the Year and was the subject of an October 2018 CBS 60 Minutes profile on the occasion of his arrival at the New York Philharmonic. In 1997 Jaap van Zweden and his wife, Aaltje, established the Papageno Foundation to support families of children with autism.
New York Philharmonic

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 beyond, as well as broadcasts, recordings, and education programs.

The 2023–24 season builds on the Orchestra’s transformation reflected in the new David Geffen Hall, unveiled in October 2022. In his farewell season as Music Director, Jaap van Zweden spotlights composers he has championed, from Mahler and Mozart to Steve Reich and Joel Thompson, and leads programs featuring six NY Phil musicians as soloists. The Orchestra delves into overlooked history through the US Premiere of Émigré, composed by Aaron Zigman, with a libretto by Mark Campbell and additional lyrics by Brock Walsh; marks György Ligeti’s centennial; gives World, US, and New York Premieres of 14 works; and celebrates the 100th birthday of the beloved Young People’s Concerts.

The Phil for All: Ticket Access Program builds on the Orchestra’s commitment to serving New York City’s communities that lies behind the long-running Concerts in the Parks, Presented by Didi and Oscar Schaefer, and the Free Memorial Day Concert, Presented by the Anna-Maria and Stephen Kellen Foundation. The Philharmonic engages with today’s cultural conversations through programming and initiatives such as EARTH (2023, an examination of the climate crisis centered on premieres of works by Julia Wolfe and John Luther Adams) and NY Phil Bandwagon (free, outdoor, “pull-up” concerts that brought live music back to New York City during the height of the COVID-19 pandemic).

The Philharmonic has commissioned and / or premiered works by leading composers 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, the latter commissioned through Project 19, commissions of works by 19 women composers. The Orchestra has released more than 2,000 recordings since 1917, most recently the live recording of Julia Wolfe’s Grammy-nominated Fire in my mouth conducted by Jaap van Zweden. In 2023 the NY Phil 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 New York Philharmonic Very Young Composers Program and the Very Young People’s Concerts. 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. Gustavo Dudamel will become Music Director Designate in the 2025–26 season, before beginning his tenure as Music and Artistic Director in 2026.
Open Ears. Open Minds.
Inspire a lifelong love of music.

New York Philharmonic’s Education initiatives reach tens of thousands of young people every year — from introducing new audiences to symphonic music through Young People’s Concerts™, to expanding and reinvigorating music education through Philharmonic Schools.

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DECEMBER 20–23

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JANUARY 23–26

The Movie Music of Terence Blanchard
Presented by Lincoln Center in collaboration with the New York Philharmonic
JANUARY 28

Metropolis in Concert
Featuring organist Cameron Carpenter
FEBRUARY 6

E.T. the Extra-Terrestrial in Concert
MAY 17–19

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By including our Orchestra in your estate plans, you can minimize the tax burden for your loved ones while uplifting our vital work on stage, in schools across New York City, and in the lives of millions worldwide. There are many ways to include the NY Phil in your legacy giving, including:

- Bequests
- Charitable Trusts
- Retirement Plan Assets
- Insurance Policies
- Tangible Personal Property
- Qualified Charitable Distributions

By supporting the NY Phil in your bequest today, you can enjoy exclusive member perks — and the satisfaction of knowing your impact will last generations.

To learn more about planned giving at the NY Phil — including our personalized, confidential, and complimentary legacy consulting — visit nyphil.org/planned-giving or contact plannedgiving@nyphil.org or (212) 875-5753.