



JAAP VAN ZWEDEN
MUSIC DIRECTOR

Thursday, March 7, 2024, 7:30 p.m.
17,009th Concert

Friday, March 8, 2024, 8:00 p.m.
17,010th Concert

Saturday, March 9, 2024, 8:00 p.m.
17,011th Concert

Elim Chan, Conductor
(New York Philharmonic debut)
Sol Gabetta, Cello
(New York Philharmonic debut)

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

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



March 7–9, 2024

Elim Chan, Conductor (New York Philharmonic debut)

Sol Gabetta, Cello (New York Philharmonic debut)

Jerod Impichchaachaaha'

TATE

(b. 1968)

Pisachi (2023; World Premiere of
orchestral version—New York
Philharmonic Commission)

MARTINŮ

(1890–1959)

Cello Concerto No. 1 (1930 / 1939 / 1955)

Allegro moderato

Andante moderato

Allegro

SOL GABETTA

Intermission

RIMSKY-KORSAKOV

(1844–1908)

Scheherazade, Symphonic Suite,
Op. 35 (1888)

Largo e maestoso — Allegro non troppo

Lento — Andantino

Andantino quasi allegretto

Allegro molto

FRANK HUANG, Violin

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Notes on the Program

Pisachi

Jerod Impichchaachaaha' Tate

The orchestral work *Pisachi*, commissioned by the New York Philharmonic, is based on an earlier composition by 2024 United States Artists Fellow Jerod Impichchaachaaha' Tate: a string quartet commissioned and premiered by New York-based new music specialists ETHEL. It was one of eight pieces in that ensemble's multimedia project *Documerica* (2013), a collection of musical responses to some of the 15,000 historic photos amassed by the United States Environmental Protection Agency (EPA) as part of its founding mission.

"I developed a great relationship with ETHEL when we all worked together for the Native American Composer Apprentice Project at the Grand Canyon Music Festival," remembers Tate, who is a citizen of the Chickasaw Nation. "I was given the photos from the Southwest as my assignment for *Documerica*, but I'd seen a great deal of that part of the country myself and took them more as a cue."

Tasked with fostering cleaner, healthier communities, the fledgling EPA, established in 1970, hired photographers from the ranks of *National Geographic* and the Depression-era Farm Security Administration Photo Project. From 1971 to 1978 they collectively documented America's natural landscapes and the environmental changes caused by industry, leaving not only an eye-opening visual record, but evidence to support better environmental stewardship. (The photos can be searched through the National Archives Catalog online, where visitors are greeted by an image of the Statue of Liberty surrounded by an oil slick.)

The pictures of the Southwest designated for Tate feature vast desert sands with cactus in bloom and towers of orange rock — and these same vistas being gobbled up by strip mining. Tourists show up casually, to climb and backpack, while the few Indigenous people who can be seen labor for industry or shepherd livestock.

Tate shows us what the EPA's photographers failed to see. What he imagined through his music for the quartet — and now string orchestra — quietly and purposefully turns away from these visuals. Where the EPA photographers captured glorious but mostly empty terrain there for the taking, Tate has composed a life-affirming work that captures the spirit of the people intimately connected to and in balance with that land — not as an homage to the past, but to assert their ancient and persistent presence.

"My love for my Southwest Indian cousins drove the piece," Tate says. "I

In Short

Born: July 25, 1968, in Norman, Oklahoma

Resides: in Oklahoma City, Oklahoma

Work composed: the original string quartet, 2013; the orchestral version, commissioned by the New York Philharmonic, in 2023

World premiere: the original string quartet, October 2, 2013, by ETHEL, at Brooklyn Academy of Music's Next Wave Festival; these performances mark the World Premiere of the orchestral version

Estimated duration: ca. 12 minutes

have good friends from the Pueblo and Hopi tribes, in particular filmmaker James Lujan, who shaped my experience of New Mexico.”

A composer, pianist, conductor, and educator, Tate spent his infancy in the Southwest, where his father — Charles, a lawyer and tribal judge — worked for the Legal Aid Society of Albuquerque and the All-Indian Pueblo Council. “He’s a classically trained pianist,” Tate says, continuing:

He’s the one who started me on the piano. My mother, Patricia, who was Manx, was a professional dancer and choreographer. I grew up with the great ballets: *The Rite of Spring*,

Petrushka, *Romeo and Juliet*, *Appalachian Spring*, and *The Nutcracker*. Their orchestrations were groundbreaking. And world-changing.

It was an idea by Patricia Tate that resulted in her son’s first composition. Working with Native colleagues at the University of Wyoming to create a ballet on Native American stories from the North Plains and Rockies, she asked her son — “her Chickasaw pianist” — for the score. “I did not have any designs for my Indian identity and classical training to have a life together,” Tate explains. “My mom asked me to be all of who I am at the same time.”

In the Composer’s Words



Pisachi (Pih-SAH-chee) is a word in the Chickasaw language that translates to “reveal.” I chose it because this composition comes from photography of the Southwest. The piece reveals something of what you see — and my feelings from what I’ve seen. It is written in six sections called epitomes. A tome is a large work like Homer’s *Odyssey* or the Bible; epitomes are my big feelings, which I’ve contained in these small sections.

The piece is deeply influenced by Pueblo and Hopi folk music. That’s what came to me when the members of ETHEL asked me to write for them. My works that are not Chickasaw-related are meant as an homage to my Native cousins from North America. We share a beautiful bond between tribes, but we are also diverse and respect our differences as well.

I believe listeners can hear those influences, even where they are much more abstract, which is also true in American Indian paintings. Sometimes the iconography is plainly visible; sometimes it’s not. *Pisachi* has many different levels of clarity and abstraction. What I was able to do with the orchestra is expand the feelings I already had to give them more dimension and color. It’s the first time I’ve been asked to orchestrate a previous work, and it was a real thrill.

— Jerod Impichchaachaaha' Tate

Tate earned his bachelor's degree in piano at Northwestern University and his master's in piano and composition at the Cleveland Institute of Music, aspiring to a career like that of his friend and mentor Louis W. Ballard (1931–2007), widely considered the father of Native American classical composition. Among Tate's recent awards and honors are 2023 and 2024 National Endowment for the Arts commissions, induction into the Chickasaw Hall of Fame (2022), and selection as

a Cultural Ambassador for the US Department of State (2021).

"I've been doing this for 30 years, and I work very hard," says Tate. "I'm not saying I deserve it, but these are seeds I've planted over many decades. And I'm very fortunate."

Instrumentation: string orchestra.

— *Lara Pellegrinelli, a Harvard Ph.D.
in music and a contributor to
National Public Radio*

Cello Concerto No. 1 in D major

Bohuslav Martinů

Bohuslav Martinů was one of the most productive artists of the 20th century, composer of more than 400 works, including 6 symphonies, 15 operas, 14 ballets, more than 100 chamber works, over 30 concertos, and 15 works for cello (including 2 concertos and 3 sonatas with piano). He wrote his Cello Concerto No. 1 in 1930, when he was commuting between Paris and his birthplace, the town of Polička, in the Czech–Moravian Highlands. He had first gone to France in the early 1920s to, in his own words, “learn how to be a Czech composer,” with the explanation that composition teachers in Prague were overly influenced by German ideas and wanted to turn him into a German. The French, he felt, respected the “exotic,” and would not only let him be who he was, but would celebrate it — he had certainly noticed the wild success of Stravinsky and the Ballet Russes. In Paris, Martinů studied with Albert Roussel and encountered the music of Debussy and Ravel, discovered Surrealism and jazz, and was especially taken with certain aspects of neoclassicism, or, in his case, “neobaroqueism.”

Thus, the first version of the first Cello Concerto had a strong Baroque flavor. Originally scored for chamber orchestra, it was premiered in Berlin in 1931, with Gaspar Cassadó as soloist. In 1939, Martinů expanded the instrumentation for a performance by cellist Pierre Fournier and conductor Charles Munch. In the words of Martinů scholar Aleš Březina:

It was an event of quite extraordinary significance: Martinů, who had attended the rehearsals, had the opportunity to hear the concerto in a concert

hall for the first time eight years after its composition. In connection with the performance, he apparently retouched some of the instrumentation, which he had recorded in his score, and decided to fundamentally rework the orchestra part. In addition, he found in Fournier and Munch musicians who consistently and effectively championed his work afterwards.

In Short

Born: December 8, 1890, in Polička, Bohemia (Czechia)

Died: August 28, 1959, in Liestal, near Basel, Switzerland

Work composed: original version, in Polička and Paris, 1930; third version, in Nice, 1955

World premiere: original version, December 11, 1931, in Berlin, by the Berlin Radio Orchestra, Bruno Seidler-Winkler, conductor, Gaspar Cassadó, soloist; second version, February 16, 1946, in The Hague, Netherlands, by Het Residentie Orchest, Jan Out, conductor, Pierre Fournier, soloist; third version, December 5, 1955, in Lausanne, Switzerland, by the Orchestre de Chambre de Lausanne, Victor Desarzens, conductor, Pierre Fournier, soloist (all data from the critical edition to be published in 2025 by Bärenreiter, editor Gisela Schubert)

New York Philharmonic premiere: October 30, 1953, Dimitri Mitropoulos, conductor, Pierre Fournier, soloist, performing the second version; this marked the work's New York Premiere.

Most recent New York Philharmonic performance: November 9, 1976, Pierre Boulez, conductor, Pierre Fournier, soloist

Estimated duration: ca. 26 minutes

Yet the work was still not in its final form. Hearing it on the radio in 1955, the composer was appalled by his own orchestration, something he related in a letter to Fournier. And so, he revisited the work a second time. Even though Martinů was an excellent violinist, with a professional command of string instrument technique, he nonetheless consulted Fournier on the cello part throughout the revision. (All three versions of the concerto will be released next year as part of the *Martinů Complete Edition*.)

The final result is a work of enormous power, variety, and technical brilliance. On display is Martinů's extraordinary ability to cycle between different musical worlds, and to periodically open up into the vibrant spaces he invokes in his comment about his conception of the world as seen from the church tower where he was born (see sidebar, page 26). The work's bustling, kinetic opening

is interrupted by a passage marked *Meno mosso*, sounding like something out of a Baroque concerto, and this in turn yields to a series of sublime lyrical moments marked *cantabile* and *dolce*, in which the end of each phrase offers a delicious major key resolution. The slow movement, with its chantlike, stepwise melody, seems to refer to the medieval Czech hymn *Svatý Václav* (St. Wenceslaus), a symbolic presence in Czech compositions from Dvořák's *Husite Overture* to Pavel Haas's *Chinese Songs*, and perhaps most famously in a composition by Martinů's teacher, Josef Suk, titled *Meditation on an Old Czech Chorale*. After a brief introduction, a weightless trumpet solo features exquisite harmonic shifts. The finale opens with a tart and snarky cello solo passage filled with Baroque *perpetuum mobile* twists, then stops short in the middle for a cadenza in free rhythm, leading to one

Martinů's Sense of Rhythm

What keeps the listener engaged with Martinů's music? Although he is hardly a minimalist, often the material he employs is quite simple. Yet one of the notable aspects of his style is a distinctive kind of syncopation, heard in the Cello Concerto No. 1 from the very beginning, that keeps the listener slightly off balance, "going into a nod" trying to track the beat.



At the same time the composer alternates spiky dissonances with sudden sweet resolutions, something which can be heard throughout this concerto and elsewhere in his oeuvre.

of Martinů's gorgeous passages of soaring lyricism.

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

— *Michael Beckerman, Carroll and Milton Petrie Professor of Music and chair of the Department of Music at New York University; author of many articles and books about Czech and Eastern European music; and The Leonard Bernstein Scholar-in-Residence at the New York Philharmonic, 2016–18*

Sources and Inspirations



Bohuslav Martinů was famously born in a church tower, 99 steps above the town of Polička, on the Czech-Moravian Highlands. He spent his childhood almost entirely in a tiny room atop the Church of St. James, where his father was both a cobbler and the town fire watcher (Polička had burned to the ground in 1845). In a tantalizing comment Martinů once wrote: "Many times I have wondered what kind of influence living in the tower had on my musical compositions." Noting that he perceived things as a series of still pictures, and what he called "a great boundless space," he concluded, "It was this space I had constantly before me which, it seems to me, I am forever seeking in my compositions."



From top: the view of Polička; the room where Martinů's family lived for the first 11 years of his life

Scheherazade, Symphonic Suite, Op. 35

Nikolai Rimsky-Korsakov

The name of Nikolai Rimsky-Korsakov is cemented to those of his colleagues Balakirev, Borodin, Cui, and Musorgsky; together, they make up the “Russian Five” (or “Mighty Handful”), who represent the pinnacle of Russian nationalism in the later 19th century. An ardent proponent of his compatriots’ music, Rimsky-Korsakov went so far as to arrange, complete, or otherwise emend numerous works by Musorgsky and to finish notable operas that were left incomplete by their composers, including Dargomizhsky’s *The Stone Guest* and Borodin’s *Prince Igor*. The completion of the latter occupied Rimsky-Korsakov (aided by his friend Glazunov) during the winter of 1887–88, and it is easy to imagine the evocative flavor of Central Asian music that permeates Borodin’s score getting Rimsky-Korsakov’s imagination pointed in a similar direction.

The idea of composing *Scheherazade* formed during that winter of 1887–88, but the actual composition waited until the composer’s summer vacation. An opera is by definition programmatic; the balance between exterior (programmatic) and interior (strictly musical) narrative in a symphonic work is a more delicate matter. Once Rimsky-Korsakov settled on the *Arabian Nights* tale of Scheherazade as the basis for his new orchestral piece, he pondered how much plot he wanted to inject into it. The prose introduction Rimsky-Korsakov attached to his score, once it was complete, clarifies that the suite has clear literary implications but does not in itself suggest the specific events that are depicted in tones:

The Sultan Shahriar, convinced of the duplicity and infidelity of all women,

vowed to slay each of his wives after the first night. The Sultana Scheherazade, however, saved her life by the expedient of recounting to the Sultan a succession of tales over a period of one thousand one nights. Overcome by curiosity, the monarch postponed the execution of his wife from day to day, and ended by renouncing his sanguinary resolution altogether.

Many were the marvels recounted to Shahriar by Scheherazade. For the telling of these things she drew from the verses of the poets and the words of folk songs and tales, connecting her stories one with the other.

In his memoirs, Rimsky-Korsakov provides further details about the genesis of this work:

In Short

Born: March 18, 1844, in Tikhvin, near Novgorod, Russia

Died: June 21, 1908, in Lyubensk, Russia

Work composed: summer of 1888; the four movements of the suite were completed, respectively, on July 16, 23, 28, and August 7.

World premiere: November 3, 1888, with the composer conducting at one of the Russian Symphony Concerts at the Club of Nobility, St. Petersburg

New York Philharmonic premiere: November 12, 1905, with Walter Damrosch conducting the New York Symphony (which would merge with the New York Philharmonic in 1928)

Most recent New York Philharmonic performance: January 12, 2019, Jakub Hrůša, conductor

Estimated duration: ca. 46 minutes

Originally, I had even intended to label Movement I of *Scheherazade* Prelude; II, Ballade; III, Adagio; and IV, Finale; but on the advice of Liadov and others I had not done so. My aversion for seeking too definite a program in my composition led me subsequently (in the new edition) to do away with even those hints of it which had lain in the headings of each movement, like “The

Sea,” “Sinbad’s Ship,” “The Kalendar’s Narrative,” and so forth.

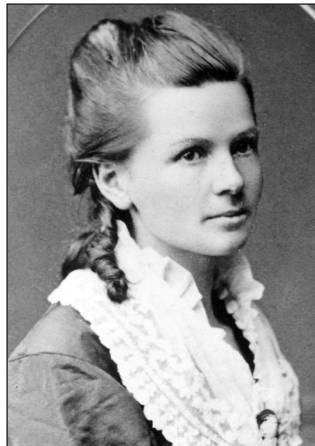
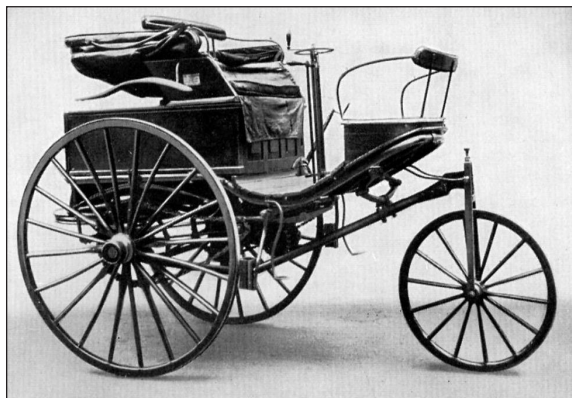
He continued:

In composing *Scheherazade* I meant these hints to direct but slightly the hearer’s fancy on the path which my own fancy had traveled, and to leave more minute and particular

At the Time

In 1888, the year Rimsky-Korsakov composed *Scheherazade*, the following took place:

- In the United States, the National Geographic Society was founded by 33 explorers and scientists in Washington, DC; elsewhere in the District, the Washington Monument opened to visitors.
- In the Netherlands, the Royal Concertgebouw opened in Amsterdam.
- In Belgium, the Concours de Beauté — the first modern beauty contest with a panel of judges, a monetary prize, and photos submitted by international contestants — was held in Spa.
- In England, a performance of Handel’s *Israel in Egypt* at The Crystal Palace, recorded on wax cylinder, was the first to capture classical music live.
- In Germany, Bertha Benz completed the first long-distance automobile trip, driving from Mannheim to Pforzheim in a “motorwagen” designed by her husband, Karl.



Clockwise from top: Matthew Brady’s photo of the Washington Monument under construction; Bertha Benz and her Benz-Motorwagen

conceptions to the will and mood of each. All I had desired was that the hearer, if he liked my piece as *symphonic music*, should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. ... [The name *Scheherazade*] and the title *The Arabian Nights* connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (who happens to be

Scheherazade) entertaining therewith her stern husband.

Instrumentation: two flutes (one doubling piccolo) and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, cymbals, snare drum, bass drum, tambourine, tam-tam, harp, 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)*

Listen for . . . the Sultan and Scheherazade

The four movements of *Scheherazade* are unified through the recurrence of two overriding musical motifs, representing the Sultan and Scheherazade. These two principal characters are introduced at the outset of the opening movement in a sort of “rolling of the credits” that covers a mere 17 measures. The motif for the brutally powerful Sultan is sounded in the low brass and woodwinds, doubled by strings; Scheherazade is depicted by undulating phrases, most often given to the solo violin (played here by Concertmaster Frank Huang). The composer wrote:

The unifying thread consisted of the brief introductions to the first, second, and fourth movements and the intermezzo in movement three, written for violin solo and delineating Scheherazade herself as she tells her wondrous tales to the stern Sultan. The final conclusion of the fourth movement serves the same artistic purpose.

As the closing approaches, listeners are prepared for a slam-bang conclusion, but in the end Rimsky-Korsakov offers a reminder that these are mere samples of a nearly endless sequence of tales. So it is that Rimsky-Korsakov's symphonic suite ends gently and seductively, with the solo violin — Scheherazade herself — getting the last word.

Scheherazade, as depicted in an illustrated glass slide used by Ernest Schelling for the New York Philharmonic Young People's Concerts that he began in 1924



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Benjamin Adler

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The Artists



One of the most sought-after artists of her generation, **Elim Chan** conducts an unusually wide-ranging repertoire, from Classical to contemporary symphonic works. She

served as guest conductor of the Royal Scottish National Orchestra from 2018 to 2023, and became chief conductor of the Antwerp Symphony Orchestra in 2019. The 2023–24 season marks the conclusion of her tenure in Antwerp, when she presents the orchestra in the Benelux, appearing with soloists including cellist Sol Gabetta and violinist Midori.

Chan's other 2023–24 season highlights include her debuts with the Salzburg Festival, Orchestre de Paris, Berlin Staatskapelle, Dresden Staatskapelle, Montreal's Orchestre métropolitain, Minnesota Orchestra, and Seattle Symphony, as well as the New York Philharmonic. In Europe, she will conduct in her first collaborations with the German radio orchestras SWR Symphony Orchestra, Berlin Radio Symphony Orchestra, and WDR Symphony Orchestra Cologne, among others. She returns to the Los Angeles Philharmonic, St. Louis Symphony Orchestra, Oslo Philharmonic, Swedish Radio Symphony Orchestra, and London's Philharmonia Orchestra. In the spring of 2023 the Orquesta Sinfónica de Castilla y León announced a three-year collaboration with Elim Chan as associate conductor, with a focus on Stravinsky's ballets.

A native of Hong Kong, Elim Chan studied at Smith College in Northampton, Massachusetts, and at the University of

Michigan. In 2014 she was the first woman to win the Donatella Flick Conducting Competition, which led to her spending the 2015–16 season as assistant conductor at the London Symphony Orchestra, when she worked closely with Valery Gergiev. The following season she joined the Dudamel Fellowship program of the Los Angeles Philharmonic. She also owes much to the support of Bernard Haitink, whose master classes she attended in 2015.



Following recent residencies with Staatskapelle Dresden and Bamberg Symphony, cellist **Sol Gabetta** opened the 2023–24 season with a tour of Germany and Austria

with Orchestre philharmonique de Radio France conducted by Mikko Franck. During the season she reunites with Paavo Järvi, on tour with the Estonian Festival Orchestra, and the Vienna Philharmonic, with Andrés Orozco-Estrada at Mozartwoche Salzburg. Her United States engagements include The Cleveland Orchestra with Klaus Mäkelä, followed by her New York Philharmonic debut in these performances, led by Elim Chan.

Gabetta maintains her longstanding connection to the Leipzig Gewandhaus Orchestra for Weinberg's Cello Concerto with Andris Nelsons, and returns to the Munich Philharmonic for Lutosławski's Cello Concerto with Krzysztof Urbanski. She appears with Constantinos Carydis and the Swedish Radio Symphony Orchestra in tributes to Shostakovich and Schnittke, and tours Germany with violinist Patricia Kopatchinskaja. An advocate

of new compositions for her instrument, Gabetta performed the world premiere of a newly commissioned Cello Concerto by Francisco Coll — created for her — at Radio France; she reprises it this season at the BBC Proms with the BBC Symphony Orchestra and Chan.

Gabetta continues to build her extensive discography with Sony Classical, most recently releasing late Schumann works and a live recording of Elgar and Martinů cello concertos with the Berlin

Philharmonic, led by Simon Rattle and Urbański, respectively.

Sol Gabetta performs on several Italian master instruments from the early 18th century, including a cello by Matteo Goffriller from 1730 Venice, provided to her by Atelier Cels Paris, and, since 2020, the Bonamy Dobree–Suggia by Antonio Stradivarius from 1717, on generous loan from the Stradivari Foundation Habisreutinger. She has been teaching at the Basel Music Academy since 2005.

Jaap van Zweden and the New York Philharmonic



Jaap van Zweden became Music Director of the New York Philharmonic in 2018. In 2023–24, his farewell season celebrates his connection with the Orchestra's musicians as he leads performances with Principal players appearing as concerto soloists. He also revisits composers he has championed at the Philharmonic, from Steve Reich and Joel Thompson to Mozart and Mahler. He is also Music Director of the Hong Kong Philharmonic, since 2012, and of the Seoul Philharmonic, since 2024, and will assume that role at Orchestre Philharmonique de Radio France in 2026. 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 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 and began his conducting career almost 20 years later. He was named *Musical America's* 2012 Conductor of the Year, was profiled by CBS *60 Minutes* on arriving at the NY Phil, and in the spring of 2023 received the prestigious Concertgebouw Prize. 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, broadcasts, streaming, education programs, and more. In the 2023–24 season — which builds on the Orchestra's transformation reflected in the new David Geffen Hall — the NY Phil honors Jaap van Zweden in his farewell season as Music Director, premieres 14 works by a wide range of composers including some whom van Zweden has championed, marks György Ligeti's centennial, and celebrates the 100th birthday of the beloved Young People's Concerts.

The Philharmonic has commissioned and / or premiered important works, from Dvořák's *New World Symphony* to Tania León's Pulitzer Prize-winning *Stride*. The NY Phil has released more than 2,000 recordings since 1917, and in 2023 announced a partnership with Apple Music Classical, the new streaming app designed to deliver classical music lovers the optimal listening experience. The Orchestra builds on a longstanding commitment to serving its communities — which has led to annual free concerts across New York City and the free online New York Philharmonic Shelby White & Leon Levy Digital Archives — through a new ticket access program.

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, following titans including Bernstein, Toscanini, and Mahler. Gustavo Dudamel will become Music and Artistic Director beginning in 2026 after serving as Music Director Designate in 2025–26.