



JAAP VAN ZWEDEN
MUSIC DIRECTOR

Wednesday, March 13, 2024, 7:30 p.m.
17,012th Concert

Thursday, March 14, 2024, 7:30 p.m.
17,013th Concert

Saturday, March 16, 2024, 8:00 p.m.
17,014th Concert

Tuesday, March 19, 2024, 7:30 p.m.
17,015th Concert

Jaap van Zweden, Conductor

Conrad Tao, Piano

(New York Philharmonic subscription debut)

Wu Tsai Theater

David Geffen Hall at Lincoln Center

Home of the New York Philharmonic

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

Major support for these concerts is provided by **Roy (Trey) D. Farmer III** and the **NY Phil Pride Alliance**.



March 13–14, 16 & 19, 2024

Jaap van Zweden, Conductor

Conrad Tao, Piano (New York Philharmonic subscription debut)

FE. MENDELSSOHN
(1809–47)

***The Hebrides Overture (Fingal's Cave),
Op. 26*** (1829–34)

MOZART
(1756–91)

**Piano Concerto No. 17 in G major,
K.453** (1784)

Allegro

Andante

Allegretto — Finale: Presto

CONRAD TAO

Intermission

BEETHOVEN
(1770–1827)

Symphony No. 5 in C minor, Op. 67
(1804–08)

Allegro con brio

Andante con moto

Allegro

Allegro

(No pause between the third and fourth
movements)

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Notes on the Program

The Hebrides Overture (Fingal's Cave), Op. 26

Felix Mendelssohn

In 1827 Karl Klingemann left Berlin for London to serve as Secretary to the Hanoverian Legislation; two years later he urged his boyhood friend, Felix Mendelssohn, to come for an extended visit. In July 1829 Mendelssohn and Klingemann began a journey from London to Edinburgh, a long and sometimes arduous trip by stagecoach that the composer documented through very adept pencil drawings and pen-and-ink sketches. On July 26 they arrived in Edinburgh, and a few days later set out on a tour of the Scottish Highlands, going as far west as the town of Oban and the Atlantic islands of Staffa and Iona, then back south to Glasgow, and thence back to England.

On the evening of August 7, 1829, in the island fishing village of Tobermory, Mendelssohn penned a letter in which he wrote, "In order to make you understand how extraordinarily the Hebrides affected me, the following came into my mind there." There followed his 21-measure short-score sketch of the piece we know today as *The Hebrides* or, alternatively, *Fingal's Cave*. Already in that germ of Mendelssohn's conception the work's principal theme is there, all but fully formed.

The travelers arrived at Fingal's Cave the next day. The cave, 76 yards deep and 66 high, occupies the southern rim of the little island of Staffa, 7 miles off the Scottish coast, and visitors of a Romantic, Ossian-infused disposition were drawn to the purple-black rock columns massed at its entrance, of which Keats wrote: "For solemnity and grandeur it far surpasses

the finest cathedral." In a letter Klingemann reported effusively of their visit:

We were put out in boats and lifted by the hissing sea up the pillar stumps to the celebrated Fingal's Cave. A greener roar of waves surely never rushed into a stranger cavern — its many pillars making it look like the inside of an immense organ, black and resounding, and absolutely without purpose, and quite alone, the wide gray sea within and without.

Given that Mendelssohn sketched the work's opening before he ever set eyes on Fingal's Cave, we should hold open

In Short

Born: February 3, 1809, in Hamburg, Germany

Died: November 4, 1847, in Leipzig

Work composed: between August 7, 1829, and November 1834

World premiere: May 14, 1832, in London, under the title *Overture to the Isles of Fingal*, with Thomas Attwood conducting the Philharmonic Society of London

New York Philharmonic premiere: November 16, 1844, George Loder, conductor, which marked the work's US Premiere

Most recent New York Philharmonic performance: July 24, 2015, at Colorado's Bravo! Vail Music Festival, Bramwell Tovey, conductor

Estimated duration: ca. 10 minutes

the likelihood that the overture you hear tonight was not quite so directly inspired by that curious bit of geology as is often suggested. Instead, the work seems to have been born more from a general impression of the Hebrides islands and, more particularly, from Mendelssohn's vivid romanticizing of the experience.

The composition of this piece traces a terrifically convoluted trajectory. Mendelssohn continued working on it during his trip to Italy, in the autumn of 1830 (the same trip that would inspire his *Italian Symphony*). On December 11, 1831, he completed the first version of the work, which he titled *Ouvertüre zur einsamen Insel* (*Overture to a Lonely Island*). Five days later he completed another autograph score, which incorporated several adjustments and boasted a different title: *Die Hebriden* (*The Hebrides*). Still, Mendelssohn was not satisfied with what he had composed.

On June 6, 1832, he is thought to have presented another autograph score to the Philharmonic Society of London, this time as *Overture to the Isles of Fingal*, a title also assigned to his piano-duet arrangement

of the work (though the German edition of that arrangement was purveyed under the French title *Ouverture aux Hébrides*). When the Leipzig publishing firm of Breitkopf & Härtel finally released printed copies of the orchestral parts, in June 1834, it was under the title *Die Hebriden*. The same firm published the full score the following April, and this time the title was transformed — finally — into *Die Fingals-Höhle* (*Fingal's Cave*); still, this may quite possibly have been an invention of the publisher rather than of the composer. So it is that this concert overture is sometimes designated *The Hebrides* and sometimes *Fingal's Cave*.

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

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

The Composer's View of Scotland



Felix Mendelssohn was not only a musical prodigy — who as a teenager composed works that survive in today's active repertoire, such as his Octet (age 15) and his Overture to *A Midsummer Night's Dream* (age 17) — but he was also a gifted visual artist. We are therefore able to share his reaction to the Scottish coast not only through the sounds of *The Hebrides*, his depictive concert overture on tonight's program, but through drawings such as this view from Oban toward the Hebrides islands and Morven (left), dated August 7, 1829, the same day that he wrote the letter with the 21 measures that would be the basis of this work.

— The Editors

Piano Concerto No. 17 in G major, K.453

Wolfgang Amadeus Mozart

In the winter of 1784, just after passing his 28th birthday, Wolfgang Amadeus Mozart decided to get organized. He had already composed something in the neighborhood of 450 pieces, ranging from simple dance movements to full-length operas — his oeuvre was so impressive that he must have had difficulty keeping track of it all. So it was that in February 1784 he acquired a notebook, placed an inscription on the front cover reading *Verzeichnüss aller meiner Werke* (*Catalogue of All My Works*), and started recording an entry for every new composition he completed. On the left-hand pages he inscribed a title or other description of the piece, the date he finished it, and its orchestration; on the facing right-hand pages (which he pre-ruled with musical staves), a short score of the opening measures to serve as an aide-mémoire. From then until the end of his life the notebook was Mozart's steady companion; he penned the last entry, for *Eine kleine Freimäurer-Kantate*, only three weeks before his death at the age of 35. That piece brought him to the bottom of the 29th pair of pages. The 14 pairs of empty pages that follow constitute the saddest reading in music history, the naked staves standing as especially poignant laments for what might have been.

Mozart's very first entry in the book was recorded on February 9, 1784, documenting his Piano Concerto in E-flat major (K.449). Five works fit onto that first page, all told covering about ten weeks of work: following the E-flat-major Concerto came the Piano Concerto in B-flat major (K.450), one in D major (K.451), the Quintet for Piano and Winds (K.452), and, at the bottom of the page,

the Piano Concerto in G major (K.453). It is a remarkable roster even by Mozart's standard, comprising five unimpeachable masterpieces of the piano repertoire. Two further keyboard concertos would follow before 1784 was out, making that Mozart's most productive year ever in that genre, and another six would enter the catalogue by the end of 1786.

During this period Mozart was the most admired pianist in Vienna. On March 3, 1784, he sent his father a schedule of his current performing engagements at various private residences and theaters in Vienna. For March alone they numbered 19 appearances, and the subscriber list for a series of three concerts he produced

In Short

Born: January 27, 1756, in Salzburg, Austria

Died: December 5, 1791, in Vienna

Work composed: 1784, completed on April 10 of that year

World premiere: possibly on April 29, 1784, at Vienna's Kärntnerthor Theater, with the composer at the keyboard; the first documented performance was on June 13, 1784, at the home of Mozart's pupil Barbara Ployer (at Döbling, later annexed into Vienna), who appeared as soloist on that occasion

New York Philharmonic premiere: April 23, 1921, with Ernő von Dohnányi leading from the piano, by the "National Symphony Orchestra," which would merge with the NY Phil later that year

Most recent New York Philharmonic performance: September 25, 2022, at The McKnight Center for the Performing Arts at Oklahoma State University, in Stillwater, Jaap van Zweden, conductor, Conrad Tao, soloist

Estimated duration: ca. 30 minutes

in a private hall reads like a Who's Who of 174 Viennese aristocrats. The cultural elite of Mozart's adopted city clearly were embracing its current superstar.

The first documented performance of the G-major Concerto took place on June 13, 1784, at the country home of the family of Mozart's piano pupil Barbara ("Babette") Ployer, who was the soloist on that occasion (though Mozart himself may have already played the work in public, at a concert on April 29 at Vienna's Kärntnerthor Theater, attended by no less an eminence than Emperor Joseph II). The piece was finished a couple of

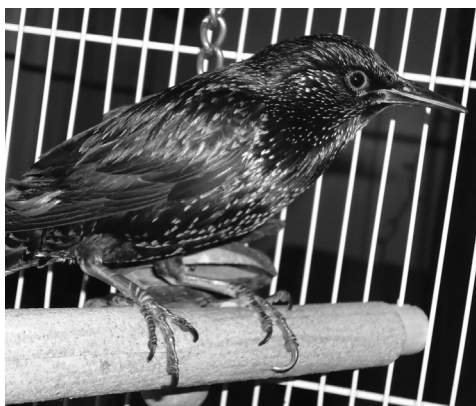
weeks earlier, and it seems logical that the composer would have programmed his latest concerto on that occasion; however, lacking firm accounts of that event, the possibility remains a matter of speculation.

Instrumentation: flute, two oboes, two bassoons, two horns, and strings, in addition to the solo piano.

Cadenzas: In these performances Conrad Tao performs his own cadenzas.

— J.M.K.

Listen for ... the Starling's Song



Half of the last movement of Mozart's G-major Piano Concerto (K.453) unrolls as a set of five wide-ranging variations on an immediately memorable tune. A delightful anecdote relating to this melody finds confirmation in a book of expenses Mozart kept briefly in his organizational zeal. On May 27, 1784, he noted that he paid 34 Kreuzer for a starling that he taught to whistle this tune almost correctly. The starling consistently held one note too long and sang a couple of others sharp; the composer actually inscribed the bird's version in his expense book, along with the notation "Das war schön!" — "That was lovely!":



The starling lived another three years, and when it chirped its last Mozart penned a brief rhyming epitaph and invited his friends to participate in a mock requiem at the avian burial.

Symphony No. 5 in C minor, Op. 67

Ludwig van Beethoven

Let us be silent about this work! No matter how frequently heard, whether at home or in the concert hall, this symphony invariably wields its power over people of every age like those great phenomena of nature that fill us with fear and admiration at all times, no matter how frequently we may experience them.

So said Robert Schumann of Ludwig van Beethoven's Symphony No. 5. One is truly tempted to heed Schumann's advice and say nothing about this work, which everyone knows and of which everything has already been said. Probably no work in the orchestral canon has been analyzed and discussed as exhaustively as has the first movement of Beethoven's Fifth Symphony.

Here one may imagine catching a glimpse of Beethoven's state of mind during the period in which he wrote this piece, or at least some facet of the complicated prism of his being. He had tasted more than his fair share of disarray and anguish. As early as October 1802, when he penned his heart-rending Heiligenstadt Testament, he was losing his hearing — an adversity for anyone, but a catastrophe for a musician. In the ensuing six years, his deafness had increased dramatically. What's more, in March 1808 a raging infection threatened the loss of a finger, which would have spelled further disaster for a composer who was greatly attached to the keyboard. He was surrounded by a nervous political climate: Vienna had been occupied by Napoleon's troops since November 1805, and the civic uneasiness would erupt into violence within months of the Fifth Symphony's premiere. On the home front, Beethoven's brother Caspar, who

had essentially served as his secretary, had gotten married on May 25, 1806, leaving the composer a bit at sea in his affairs. At the end of 1807 he found himself rejected in love, and not for the first time. Whatever confusion these circumstances engendered in Beethoven's personal life could only have been exacerbated by his habit of constantly moving from one lodging to another. In the course of 1808 alone — the year when the Fifth Symphony was completed and premiered — he hung his hat at no fewer than four addresses.

This biographical turmoil did not, however, represent the totality of Beethoven's life at the time, any more than the Fifth Symphony represents the totality of his music. He frequently escaped the hustle and bustle of Vienna to spend time

In Short

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

Died: March 26, 1827, in Vienna, Austria

Work composed: sketches begun in early 1804, score completed in early 1808; dedicated to Prince Franz Joseph Maximilian von Lobkowitz and Count Andreas Kirillovich Razumovsky

World premiere: December 22, 1808, at the Theater an der Wien, Vienna

New York Philharmonic premiere: December 7, 1842, Ureli Corelli Hill, conductor, at the New York Philharmonic's inaugural concert

Most recent New York Philharmonic performance: July 23, 2023, at Colorado's Bravo! Vail Music Festival, Jaap van Zweden, conductor

Estimated duration: ca. 31 minutes

in the suburban parks and countryside. That's where one imagines the composer when listening to his Sixth Symphony, the *Pastoral*, which was roughly coeval to the Fifth. For that matter, Beethoven wrote his entire Fourth Symphony while he was engaged in his Fifth, and there is little in that score to suggest the troubled soul glimpsed in the Fifth. It's not necessarily wrong to imagine that biographical overtones reside in Beethoven's Fifth Symphony, but when all is said and done, this is a unique work, just as all of Beethoven's masterpieces are, a vehicle in which the composer explores and works out strictly aesthetic challenges that he has set for himself.

The all-Beethoven marathon concert at which Beethoven's Fifth and Sixth Symphonies were premiered was a disaster. (Also on the program: his concert scena "Ah! perfido," the Gloria and Sanctus from the C-major Mass, the Piano Concerto No. 4, a piano fantasy improvised by

Beethoven, and the Choral Fantasy.) Vienna was experiencing a particularly unpleasant cold spell just then, and after expenses for the hall and the musicians, there was not enough money to apply to such niceties as heat. Sitting through the four-hour concert was more than most audience members could endure. The composer Johann Friedrich Reichardt, installed next to Beethoven's patron Prince Lobkowitz in the aristocrat's box, regretfully reported:

There we held out in the bitterest cold from half-past six until half-past ten, and experienced the fact that one can easily have too much of a good — and even more of a strong — thing.

Instrumentation: two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, two horns, two trumpets, three trombones, timpani, and strings.

— J.M.K.

Listen for ... Silence Before the Thunder

Beethoven's Fifth Symphony opens with what must be the most famous four notes in history:



In fact, three of them are identical: eighth notes on the pitch of G. Even if those three notes were heard alone, out of context, 99 out of 100 listeners — no, probably the whole 100 — would chime in to punctuate them with the half-note E-flat extended by a fermata.

Of course, music is made up of more than just notes. It's also composed of silences, which in their way are every bit as important as the sounds themselves. Beethoven's Fifth actually opens with a silence, an eighth note rest that, in retrospect, is as palpable as the eighth-note Gs that follow it.

Anton Schindler, Beethoven's sometime amanuensis, whose reminiscences, however welcome, were often highly embroidered, claimed that the composer once pointed to this motif in his score and proclaimed, "Thus Destiny knocks at the door!" Whether it happened or not, it has become so thoroughly entrenched in Beethovenian lore that most people choose to hear it that way.

In the Beginning

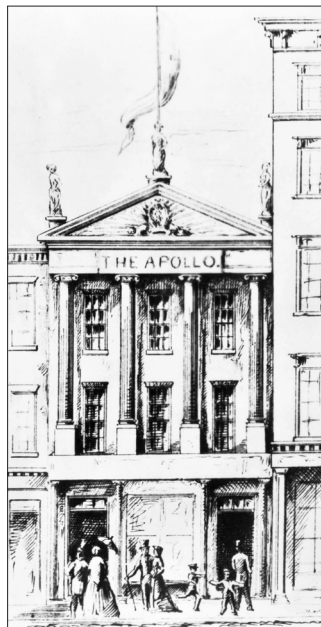
The New York Philharmonic's long history with Beethoven's Fifth Symphony began with its very first concert. The performance on December 7, 1842, led off with what was identified as the "Grand Symphony in C Minor," sending a signal that this new ensemble was intent on establishing a high standard of excellence. The symphony, performed in its entirety (rather than following the then common practice of extracting single movements), was conducted by NY Phil Founder Ureli Corelli Hill.

Unlike most of his European-born counterparts in the new orchestra, Hill was American, a New England native, born in 1802 (exact location unknown), who had arrived in New York City in his 20s to make his way as a violinist, conductor, and teacher. His ambition was apparent as he conducted the first complete performance in the city of Handel's *Messiah* in 1831. A later trip to Europe, to study with Louis Spohr, introduced him to the standards and organizational principles of orchestras in Europe. Upon his return to New York, Hill began talks with local musicians about the idea of forming a permanent orchestra, which the city had never had.

The Albion's review of that first concert reported that Beethoven's Fifth Symphony was played "with a precision and care which gave evident proof of the anxiety of every artist there, to promote the good cause and do honour to his own talents."

The Philharmonic has since performed this iconic work more than 500 times, in locations from Central Park to Beijing, China, and to mark significant occasions such as the December 2016 performance, at the United Nations General Assembly, as part of ceremonies honoring departing Secretary-General Ban Ki-Moon and his successor, António Guterres.

— The Editors



From top: at the NY Phil's inaugural concert: the Orchestra's founder, Ureli Corelli Hill, who conducted; the Apollo Rooms, where it took place

New York Philharmonic

2023–2024 SEASON

JAAP VAN ZWEDEN, *Music Director*

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

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Blake Hinson**

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PICCOLO

Mindy Kaufman

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ENGLISH HORN

Ryan Roberts

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Pascual Martínez
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The Honey M. Kurtz Family
Chair

Barret Ham

E-FLAT CLARINET

Benjamin Adler

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Barret Ham

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Bill Cohen

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R. Allen Spanjer

The Rosalind Miranda Chair

Leelanee Sterrett

Tanner West

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Principal
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Ethan Bensdorf

Thomas Smith

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Markus Rhoten

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The Artists



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 became Music Director of the Seoul Philharmonic in 2024. He will become Music Director of the Orchestre philharmonique de Radio France in September 2026, after serving as the ensemble's Music Director Designate in the 2025–26 season. 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.



Conrad Tao has appeared worldwide as a pianist and composer. Born in Urbana, Illinois, in 1994, he has performed as soloist with the Los Angeles Philharmonic, Chi-

cago Symphony Orchestra, The Philadelphia Orchestra, The Cleveland Orchestra, and Boston Symphony Orchestra, as well as the New York Philharmonic. As a composer, his works have been performed by orchestras throughout the world; his first large scale orchestral work, *Everything Must Go*, received its World Premiere by the New York Philharmonic, which commissioned the piece, and European premiere with the Antwerp Symphony Orchestra. He received a New York Dance and Performance “Bessie” Award, for Outstanding Sound Design / Music Composition, for his work on *More Forever*, a collaboration with dancer and choreographer Caleb Teicher. He is also the

recipient of the Avery Fisher Career Grant and was named a Gilmore Young Artist.

In the 2023–24 season Tao makes subscription debuts with the Chicago Symphony Orchestra and New York Philharmonic, and is presented in recital by The Cleveland Orchestra and Klavierfestival Ruhr in a program tracing a line from Rachmaninoff to the music of Billy Strayhorn, Harold Arlen, and Stephen Sondheim. Meanwhile, Tao’s summer appearances include performances with The Philadelphia Orchestra and Boston Symphony Orchestra, and he celebrates the 100th anniversary of Gershwin’s *Rhapsody in Blue*, performing it across Europe with Matthias Pintscher and the Kansas City Symphony, including appearances at the Philharmonie in Berlin, Elbphilharmonie in Hamburg, and Concertgebouw in Amsterdam. Conrad Tao has also written a new companion piece to the work, co-commissioned by the Santa Rosa Symphony, Aspen Music Festival, and Omaha Symphony.

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 Schafer, 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.

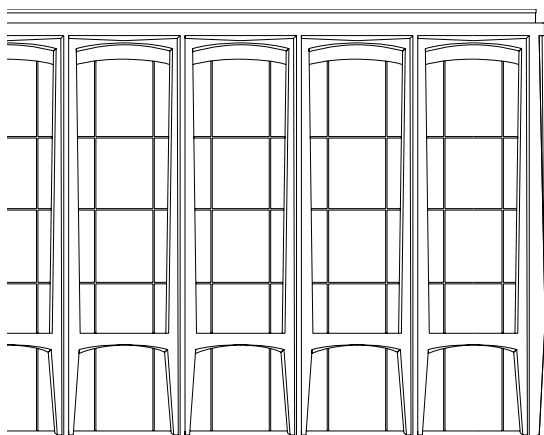
Founded in 1842 by local musicians, the New York Philharmonic is one of the oldest orchestras in the world. Notable figures who have conducted the Philharmonic include Tchaikovsky, Richard Strauss, Stravinsky, and Copland. Jaap van Zweden became Music Director in 2018–19, succeeding musical leaders including 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.

Are we part of your legacy?



If you've included the NY Phil in your estate plans please let us know — we'll recognize your intentions with membership in our **Heritage Society**.

Heritage Society members receive invitations to special events, Donor Rehearsals, and more — a small token of our appreciation for your generosity.



Contact
plannedgiving@nyphil.org
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Spring



Gala

WITH GUSTAVO DUDAMEL
A Celebration of Music Education

Wednesday, April 24, 2024

*For more information or to support the Spring Gala, please contact the Office of Special Events
at specialevents@nyphil.org or (646) 870-4054.*