



JAAP VAN ZWEDEN  
MUSIC DIRECTOR

***Sound On:***  
**Music of Connection and Displacement**

**Friday, May 10, 2024, 8:00 p.m.**  
17,041st Concert

**Kwamé Ryan, Conductor**

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

Lead support for *Project 19* is provided by the **Howard Gilman Foundation**, the **Donald A. Pels Charitable Trust**, and **Oscar L. Tang and H.M. Agnes Hsu-Tang**.

This program will last approximately one and one-quarter hours. There will be no intermission.



May 10, 2024

## **Sound On: Music of Connection and Displacement**

**Kwamé Ryan, Conductor**

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**EÖTVÖS**  
(1944–2024)

***Ligetidyll*** (2022; US Premiere)

*Moment of silence honoring Péter Eötvös; please hold your applause.*

**Michel VAN DER AA**  
(b. 1970)

***Mask*** (2006, rev. 2008)

**Hannah KENDALL**  
(b. 1984)

***shouting forever into the receiver***  
(2022)

**Mary KOUYOUMDJIAN**  
(b. 1983)

***ANDOUNI (Homeless)*** (2024; World  
Premiere–New York Philharmonic  
Commission, as part of *Project 19*)

THIS CONCERT WILL BE PERFORMED WITHOUT AN INTERMISSION.

Generous support for *Project 19* is also provided by **Arthur F. and Alice E. Adams Charitable Foundation; Sheree A. and Gerald L. Friedman; Francis Goelet Charitable Lead Trusts; The Hauser Foundation; Daniel M. Healy; The Gerald L. Lennard Foundation; Margaret Morgan and Wesley Phoa; Kimberly V. Strauss, The Strauss Foundation; the Virginia B. Toulmin Foundation; and an anonymous donor.**

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# Notes on the Program

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## *Ligetidyll*

### Péter Eötvös

“For me,” said Péter Eötvös, who died in March at age 80, “composition consists of the enchantment of the audience through sound. ... I am interested in the technique which allows me to transform the unbelievable into sounds.” Born in Transylvania, he viewed himself as part of a Hungarian musical tradition that extends through Kodály, Bartók, Ligeti, and Kurtág, all of whose music he championed. This national attachment is explicit in his *Psychokosmos* (1993), a concerto for cimbalom (a hammered dulcimer deeply associated with Hungarian music), and in *Ligetidyll*, which honors Ligeti’s centennial (a milestone that the NY Phil marked in the fall of 2023). Beyond these, many of Eötvös’s other scores reflect less obvious national strands of *avant garde* exploration.

He studied composition at the Budapest Academy of Music and conducting at the Hochschule für Musik in Cologne, where he was involved with the West German Radio music studio throughout the 1970s. From 1968 to 1976 he performed regularly with the Stockhausen Ensemble. In 1978, at the invitation of Pierre Boulez, he conducted the inaugural concert of IRCAM in Paris. Eötvös was subsequently appointed music director of the Ensemble intercontemporain, which he led until 1991, developing a parallel reputation for leading mainstream orchestras in contemporary works.

Eötvös held important conducting posts, including principal guest conductor of the BBC Symphony Orchestra, 1985–88; chief conductor of the Radio Chamber

Orchestra of Hilversum, 1994–2005; principal guest conductor for modern and contemporary repertoire for Sweden’s Gothenburg Symphony Orchestra, 2003–07; and principal guest conductor for the Radio Symphony Orchestra in Vienna, 2009–12. He also taught conducting and contemporary chamber music at the conservatories of Karlsruhe and Cologne, and throughout his later years set aside significant portions of his schedule for teaching, appearing at notable festivals and new-music study centers throughout the world. In 1991 he founded the International Eötvös Institute and Foundation and in 2004 created the Eötvös Contemporary Music Foundation in Budapest for young conductors and composers.

He received awards including the Hungarian Bartók Prize (1997), Royal Philharmonic Society Music Award (2002), Cannes Classical Award in the category of Best Living Composer (2004), Frankfurt Music Prize (2007), Golden Lion of the Venice Biennale (2011), Germany’s Goethe medal (2018), and the BBVA Foundation Frontiers of Knowledge Award (2021). Eötvös was inducted into the Berlin Academy of the Arts, Hungarian Academy of Letters and Arts, Saxon Academy of the Arts (Dresden), the Royal Swedish Academy of Music, and Hungary’s Order of St. Stephen; in 2003 he was awarded the title of Commandeur de l’Ordre des Arts et des Lettres from the French Government.

When the late composer Henri Dutilleux was awarded the 2011 Marie-Josée Kravis Prize for New Music at the New York Philharmonic, he chose to divide

the financial portion of that honor among three younger composers, of whom Eötvös was one. The result of that commission was the one-act opera *Senza sangue* (*Without Blood*), which the Orchestra performed in its World Premiere in Cologne in May 2015 and in its US Premiere one week later. Eötvös's previous operas included *Le balcon* (based on Genet's play), *Love and Other Demons* (after García Márquez), and *Angels in America* (after Tony Kushner's theatrical classic). His 14th and final, *Valuska*, was premiered at the Hungarian Staatsoper in December 2023.

In 2023 Eötvös wrote the following about *Ligetidyll*:

My friendship with György Ligeti has a decades-long history. This piece, composed in a personal tone for Ligeti's 100th birthday, portrays our shared memories in a naive and emotional manner, following its genre, the idyll. As homage to Ligeti's famous work for a hundred metronomes, the formal structure of this

piece starts in tempo one hundred and evolves in various rhythm- and sound potentials provided by the hundred impulses. At the end of the composition, each of the 16 musicians in the ensemble takes farewell from one of the greatest composers of the 20th century in the form of a brief cadenza.

**Instrumentation:** flute (doubling piccolo), oboe (doubling English horn), clarinet and bass clarinet, bassoon, horn, trumpet, trombone, maracas, metal tube maraca, claves, amplified metronome, xylophone, snare drums (with and without snares), cowbells, triangles, coil springs, orchestra bells, tubular bells, chinese cymbal, piano, two violins, viola, cello, and bass.

— *Adapted from a program note by 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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## Ligetidyll

### Péter Eötvös

**Born:** January 2, 1944, in Odorheiu Secuiesc, Székelyudvarhely, Szeklerlad, Transylvania (then in Hungary, now in Romania)

**Died:** March 24, 2024, in Budapest

**Work composed:** 2022, "for the 100th anniversary of György Ligeti's birth"

**World premiere:** May 28, 2023, by the Concerto Budapest Symphony Orchestra, conducted by Gregory Vajda

**New York Philharmonic premiere:** this performance, which marks the US Premiere

**Estimated duration:** ca. 12 minutes



*Eötvös and cast following the US Premiere of Senza sangue, May 8, 2015*

## Mask

### Michel van der Aa

In a career spanning four decades, Michel van der Aa has amassed a litany of titles — composer, film and stage director, and scriptwriter, to name a few. He has composed in a wide range of genres, from orchestral and chamber-music settings to opera and dance; trained as a recording engineer at the Hague’s Royal Conservatory; and studied filmmaking at New York Film Academy. He’s received the Paul Hindemith Prize and Johannes Vermeer Award, and in 1999 he became the first Dutch composer to win the prestigious International Gaudeamus Prize.

A native of Oss, Netherlands, van der Aa has maintained close ties with his home country, and especially with Amsterdam’s Royal Concertgebouw Orchestra, for whom he served as house composer from 2011 to 2017, during which time he composed a number of major works, including a violin concerto for Janine Jansen that was premiered in

2014. In 2017 he was named composer-in-residence of the Lucerne Festival, at which several of his works were performed, including *Blank Out* and *The Book of Disquiet*.

Yet, as estimable as van der Aa’s résumé may be, it’s his unique synthesis of his various interests, both musical and technological, that sets him apart. Rather than merely juxtaposing his diffuse creative ideas next to one another, he blends them into a seamless extension of his musical, and visual, vocabulary. As *The New Yorker*’s Alex Ross — who called van der Aa “a master of many media” — put it, “Rarely have modern techniques and ancient musical virtues coexisted more naturally.” Take van der Aa’s Grawemeyer Award-winning cello concerto, *Up-close*, premiered in 2011 by the Amsterdam Sinfonietta. The composer — who also directed the staging and filming of the multimedia production — uses electronic sound and video projection as

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## Mask

### Michel van der Aa

**Born:** March 10, 1970, in Oss, Netherlands

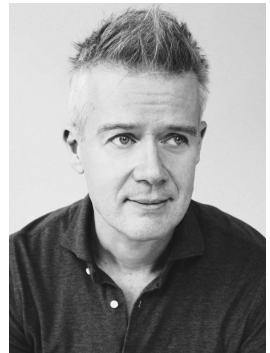
**Resides:** in Amsterdam

**Work composed:** 2006; revised in 2008

**World premiere:** February 11, 2007, by the Ensemble Musikfabrik, Peter Rundel, conductor, at WDR studio in Cologne, Germany

**New York Philharmonic premiere:** this performance

**Estimated duration:** ca. 15 minutes



fluid extensions of the traditional string ensemble. At one point the cellist's eerie line builds in fitful intensity, then stops, and otherworldly sound effects fill the silence. On screen an elderly woman appears alone on a stage, mirroring the performance. The video cuts between the woman and the soloist until, by the end, they have become one, superimposed on one another.

That seamlessness is a touchstone of van der Aa's career, marking not just his blending of audio and visual elements, but also his many collaborations throughout his journey from genre to genre, including with such artists as violinist Patricia Kopatchinskaja and vocalists Julia Bullock, Barbara Hannigan, and Roderick Williams. Van der Aa has written numerous critically acclaimed pieces of music theater — among them *The Book of Water*, *The Book of Disquiet*, and *Sunken Garden* — whose interweaving of staging, film, and music resulted in works that are, according to the composer, “part-documentary, part-philosophy.”

Van der Aa has composed extensively for the digital space, including *The Book of Sand*, an interactive song cycle released as part of a standalone smartphone app in 2015. He collaborated with singer-songwriter Kate Miller-Heidke and the Nederlands Kamerkoor on the virtual reality installation *Eight*, which was first presented in 2019. With the film opera *Upload*, premiered in 2021, van der Aa explored the concept of eternal life through digital versions of ourselves. *The New York Times* lauded the work as

“a masterly weaving of music, film, and motion-capture technology.”

*Mask* — heard tonight in its first New York Philharmonic performance — once again finds van der Aa exploring the intersection of technology and traditional musical elements. In the words of the composer:

Musical layers are covered and revealed. Overtone “masks” in the soundtrack transform the color of the notes in the instrumental ensemble, shifting the sound texture. The acoustic material played by the ensemble is manipulated and snipped apart in the soundtrack. The musical layers within the ensemble and soundtrack overlap one another; sudden interruptions rip a hole in the texture, revealing previously concealed layers. A percussionist obsessively pulls gaffer tape from a table surface, causing the ensemble to react with manic outbursts. As an old-fashioned metronome, operated by the percussionist, gradually becomes muffled, the soundtrack slowly robs the ensemble's sound of its overtones.

**Instrumentation:** flute, clarinet, horn, trumpet, trombone, vibraphone, wooden table, gaffer's tape, pendulum metronome, bamboo and key chimes, and soundtrack played via a doubleA player controlled through a laptop placed onstage, in addition to two violins, viola, cello, bass.

— John Hollahan, Content Editor  
at the New York Philharmonic

## *shouting forever into the receiver*

Hannah Kendall

**B**orn in London to immigrants from Guyana, Hannah Kendall was surrounded by music from an early age. Her grandfather, a jazz saxophonist, encouraged family members to play instruments, and one of Kendall's earliest memories is of being signed up for violin lessons at age four, before she even knew what that meant.

As a child she immersed herself in classical music, spending Saturdays happily poring over Bach and Beethoven scores at the library and attending the BBC Proms. In her teens she detoured to the grittier sounds of the London club scene. She studied music and vocal performance at the University of Exeter, where she began exploring composition seriously and melding all those musical influences into her work. She also studied arts management at the Royal Welsh College of Music and Drama. "I'm a millennial composer. I have to make money to survive!" she has said. She recently completed her doctorate at Columbia University; *shouting forever into the receiver* was her dissertation piece.

Kendall's larger works have drawn upon social and political issues as well as her own cultural heritage. Her 2016 chamber opera, *The Knife of Dawn*, revolves around the 1953 incarceration of the Guyanese poet and political activist Martin Carter, who was detained for speaking out against the abuses of foreign rule in his country, then known as British Guiana. Her 2017 orchestra work, *The Spark Catchers*, inspired by a Lemm Sissay poem of the same name, focuses on a strike by women working in a 19th-century match factory. It was premiered at the BBC Proms by Chineke!, an orchestra comprised primarily of Black and ethnic-minority musicians. *Disillusioned Dreamer*, premiered by the Berkeley Symphony in 2019, takes its title from a line in Ralph Ellison's *The Invisible Man*.

More-recent premieres include *Where is the chariot of fire?*, in January 2021 by the Hallé Orchestra; *Tuxedo: Vasco "de" Gama*, on First Night of the Proms in 2020; and *Tuxedo: Crown; Sun King*, by the London Sinfonietta in June 2021. The

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## *shouting forever into the receiver*

Hannah Kendall

**Born:** May 17, 1984, in London, United Kingdom

**Resides:** New York City

**Work composed:** 2022; commissioned by Sildwestrundfunk for Ensemble Modern and Vimbayi Kaziboni; with the inscription "for Ensemble Modern"

**World premiere:** October 16, 2022, by Ensemble Modern, Vimbayi Kaziboni, conductor, at Germany's Donaueschingen Festival

**New York Philharmonic premiere:** this performance

**Estimated duration:** ca. 14 minutes



*Tuxedo* titles are part of a series inspired by the work of artist Jean-Michel Basquiat. With an eye toward references in Basquiat's paintings to multiculturalism and the African diaspora, *Tuxedo: Vasco "de" Gama* incorporates a music-box rendition of the spiritual *Wade in the Water* (a device she reprises in *shouting forever into the receiver*). In 2022 she received the Hindemith Prize for music composition, and in 2023 *shouting forever into the receiver* received the Ivor Novello Award for Best Large Ensemble Composition.

A questioning of historical perspectives and social contracts, expressed through an upending of traditional musical constructs (whether atypical instrumentation or unanticipated dynamic shifts) is threaded through Kendall's compositions. Some of those elements can be found in *shouting...*, in which the composer sets out to explore the human dynamics and legacy of enslavement, of "the Plantation Machine." In a note in the score she writes:

"shouting forever into the receiver" is a line from Ocean Vuong's novel *On Earth We're Briefly Gorgeous*, describing a tiny green plastic toy soldier perpetually fixed in this action. When I first read this phrase, it reminded me of the shouts and cries, not only of the Plantations, but those of the Plantation Machine, its ongoing feedback loop system, despite the passing of time. Creolised sites of connectivity are the Machine's output. Indeed, as Édouard Glissant says in *Poetics of Relation*: "this was the cry of the Plantation, transfigured into the speech of the world."

In the piece, spoken extracts from the Book of Revelation are passed back and forth between two walkie-talkie radios: "the kings of the earth, the princes, the generals, the rich, the mighty, and everyone else, both slave and free, hid in caves and among the rocks of the mountains." An expansive central harmonica chorale section shifts the sound world into a new meditative, prayerful place and space through the simple repetition of breathing into, and drawing breath from an instrument associated with Afro-diasporic sorrow. Throughout, pre-programmed music boxes playing Beethoven's *Ode to Joy* and *Für Elise*; Mozart's *Ah! vous dirai-je, Maman*; and J. Strauss's *The Blue Danube* tirelessly repeat truncated tinkling versions of the originals linking the present back to the time when these well-known works were first written: during the establishment of the Plantations.

**Instrumentation:** flute (doubling alto flute), oboe, clarinet, bassoon, horn, trumpet, trombone, walkie-talkies (through which Biblical texts are read), ratchets, guiro, two pianos, two violins, viola, two cellos, and bass. Several performers double harmonicas and operate music boxes, and the second violin, viola, and both pianos are prepared according to instructions by the composer.

— Adapted from a program note by  
Rebecca Winzenried, former  
Program and Publications Editor  
at the New York Philharmonic

## ANDOUNI (*Homeless*)

### Mary Kouyoumdjian

**"A** Humanitarian Disaster is Underway," warned a headline in *The Economist* in the fall of 2023. The article reported on events unfolding in a region of the Caucasus known, depending on the source, as Artsakh or Nagorno-Karabakh. Ethnic Armenians who had called it home for millennia were under attack by Azerbaijan, which laid claim to the autonomously ruled sector located within its official borders. Over a few days more than 100,000 Armenians fled their homes, and those who remained faced dire consequences under a blockade of the Lachin Corridor, the one route connecting the mountainous area to the outside world.

The sudden escalation of a long-simmering conflict put a new and urgent spin on a work that composer Mary Kouyoumdjian had been developing in collaboration with photographer Scout Tufankjian. The two Armenian Americans had been on the ground in Artsakh (as it is called by Armenians) just months earlier, where they were conducting field interviews with residents who had endured a previous military assault by Azerbaijan in 2020. There were fears that attacks would continue to take not only lives and

homes, but would also target churches, monuments, and other important sites.

"We wanted to document what people do when the physical location of their culture has been erased. But that changed, so it became more a piece around that particular community of Artsakh Armenians and their forced displacement into sovereign Armenia," says Kouyoumdjian. She planned to incorporate their findings into the musical hybrid work she was composing to fulfill her commission for the New York Philharmonic's *Project 19*. She was one of 19 women composers selected for the Orchestra's commissioning initiative announced in 2019 to honor the centennial of the 19th Amendment, which granted voting rights to women in the US.

Acting on the freedom to speak out on political and social topics is a constant in Kouyoumdjian's work, influenced by her own background. She was born in San Francisco, the daughter of Armenian parents who were unable to return to their home in Beirut during the Lebanese Civil War. The family's roots in Lebanon were established by her grandparents, survivors of the Armenian Genocide of 1915-16, in which an estimated one million

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## ANDOUNI (*Homeless*)

### Mary Kouyoumdjian

**Born:** March 16, 1983, in San Francisco, California

**Resides:** in Brooklyn, New York

**Work composed:** 2024, on commission by the New York Philharmonic, Jaap van Zweden, Music Director, as part of *Project 19*

**World premiere:** this performance

**Estimated duration:** ca. 22 minutes



were killed and countless others became refugees from the Ottoman Empire.

After earning a degree in composition from the University of California, San Diego, Kouyoumdjian pursued graduate studies in film scoring at New York University, and earned a doctorate in composition from Columbia University. Her many commissions have ranged from the Kronos Quartet to The Metropolitan Museum of Art, where she collaborated with noted filmmaker Atom Egoyan on *They Will Take My Island*, a film on the life and work of the Armenian painter Arshile Gorky. Her opera, *Adoration*, based on the 2008 Egoyan feature film, was premiered in January at the Prototype Festival.

*ANDOUNI (Homeless)* weaves her music with voices of interview subjects, heard alongside a projection of Tufankjian's images of people and places around Artsakh. The composer sought out the photographer after seeing her work from the two Obama Presidential campaigns, and her on-the-ground international news coverage. In the score for *ANDOUNI*, Kouyoumdjian writes:

I have always admired Scout's ability to invite the viewer of her photography into the more personal and human space of larger political conflict, both in the heaviness of tragedy and the joys resilient individuals find in order to push onward, and this space for empathy is urgently needed with the current events of Armenians.

Kouyoumdjian conducted many of the interviews herself, engaging directly with Artsakh residents who related

their stories about war, displacement, and effects of a blockade. "I try, whenever possible, to be the person conducting interviews," she says. "I want them to feel there is trust." It was also helpful to be able to explain the context of how the interviews would be used; the idea that their words would be heard at the New York Philharmonic was abstract at best. Additional interviews were conducted by activists working with refugees who had quickly fled into Armenia.

The music of *ANDOUNI* is meant to support the psychological state of the speakers, as indicated in the tempo marking of "Always with a current of trauma and memory bubbling underneath." It also pulls from Armenian folk practices, an inherent part of Kouyoumdjian's musical language. Musicians are directed to "play like folk instrumentalists, grittily and digging in. Everyone does not need to play perfectly in time with each other." Instruments are lightly amplified to balance them with the audio elements.

Through *ANDOUNI* Kouyoumdjian hopes to draw attention to a region and conflict that has left a significant number of people homeless, yet has gone all but unnoticed by the world. "I want people to connect to these experiences, and I want them to pay attention."

**Instrumentation:** flute, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba, timpani, crash cymbal, tam-tam, snare drum, bass drum, orchestra bells, vibraphone without motor, piano, two violins, viola, two cellos, and bass, plus pre-recorded audio playback.

— R.W.

# Transcripts of Interviews Heard in Mary Kouyoumdjian's *ANDOUNI*

**Fortune Teller:**

She needs to let go.

**Shahen Araboghlian:**

You have a memory that you're clinging onto, and it always resurfaces, and you always reference it as well, and it keeps holding you down sometimes.

**Knar Abrahamyan:**

Armen Tigranian's opera called *David Bek* — it's an opera about 18th-century events about how there was conflict happening between Armenia and the Persian Empire, and the Armenians were asking Peter the Great to come and help. Which is a historical fact — we did send many many letters; this help was never given to us historically. But in the opera, of course, help is given. Peter's messenger comes, and Russia saves Armenia. It's basically just faking history. It's faking history. At the very end, an epilogue where Stalin is celebrated, so there is this historical continuum created from Peter the Great in the 18th century onto Stalin as, you know, Russia being a savior of Armenia, liberating Armenia from these other evil empires, but never seeing Russia itself as an evil empire who is just taking land from other empires to claim as its own.

**Haig Boyadjian:**

These are difficult times in Armenia with the conflict in Artsakh. We call it "Artsakh" in Armenian. The international community calls the region "Karabakh" or "Nagorno-Karabakh." Historically the region has always been a part of Armenia, and has a predominantly ethnically Armenian population living there. And when Armenia was Sovietized, Stalin decided that region should go to Soviet Azerbaijan. The Armenians of Karabakh said that they had had enough of being under Soviet Azerbaijani rule and wanted to go to Soviet Armenia. And once the Armenians democratically and legally held a referendum, an overwhelming majority decided they wanted to go to Soviet Armenia. Azerbaijan started killing ethnic Armenians living throughout Soviet Azerbaijan and started a conflict and a war in Nagorno-Karabakh.

**Knar:**

And since then, it has snowballed into the conflict, because the majority of the people living in the region were Armenians, and now, based on that Soviet mapping, Azerbaijan is claiming that that's their territory, and so is the rest of the world by acknowledging that this is the way that borders should be based on how they were drawn during the Soviet times.

**Haig:**

When the Soviet Union collapsed in 1991, it escalated to a full-out war, and the Armenians were victorious in the end in 1994. Unfortunately, three years ago in 2020, Azerbaijan decided it's time to launch an attack and try to get this territory back, and unfortunately it was a disastrous outcome for the Armenians. My heart bleeds for our people there. There's 120,000 Armenians living there that are being blockaded right now.

**Knar:**

Thus the mountainous region is just completely separated from the rest of the world.

*(Please turn the page quietly.)*

**Haig:**

Nobody knows what the solution to the conflict is going to be, and I think that that uncertainty is what's even more difficult to deal with right now — whether it's in Armenia, or whether it's the diaspora — nobody knows what's coming.

**Knar:**

People who are living there have no idea what's going to happen to them in the next week or next year or next five years.

**Haig:**

Any conflict or war that's going to be reignited could potentially have disastrous consequences.

**Knar:**

And because of big politics, I think my outlook is not very optimistic, unfortunately. Seems like "erasure" is just the theme that unfortunately will continue to be played by all of these big bullies.

I was born in Stepanakert, but I am from Hadrut. I was born in '89, and the situation was already pretty unstable. After the war in the '90s, we lost my father in the war. He was an opera singer, actually. I don't know if there's a connection to my interest in opera. I have a few memories. I think my last one is him coming home in his military uniform and looking for batteries for his radio. That's the last one, yeah.

I think as a five-year-old it didn't really register what was happening really; it was just part of our normal everyday life. We still managed to have fun. When the sirens would go off, we didn't really feel that there was a looming danger. It was just all, I don't know, it was all like a game almost. So we would also play games that were themed around war. For periods that were more dangerous, we would live in the basement under the apartments or in a small bunker.

I think it was a time when we really came together as a community with all of the neighbors, and our mothers were amazing at trying to just give us a full life and not make the war take away from our time as children.

The war in 2020 was in many ways worse for us, even though we were not actually there as it was happening, but just witnessing it from outside and then seeing the devastating way it ended — that our village was taken away, we can no longer go back and at least be able to lay some flowers at the graveyards of our fathers.

The sacrifice that men made back in the '90s was almost in vain. It was all for nothing, because now it's all just taken away. We can't go back, and so many lives were ruined, but now it seems it was all for nothing. It was all frozen for decades and then still fell apart.

I do have relatives in Stepanakert now, and their children are now living through the same reality that we lived through as children. My friend has boys, two boys, so I just always think about what's going to happen to them when they turn 18.

**Haig:**

I was at a high school graduation. My godson graduated recently. I have a godson here in Armenia. He graduated from high school, he's 18 years old. The kids were happy. Obviously they're graduating just like any high school graduate graduating from anywhere, right?

**Graduate 1:**

How do I feel? I feel excited because I'm about to go to university, and I'm going to try to figure out how I want to continue my life, what I'm going to do.

**Graduate 2:**

I want them all to release their dreams — [for] their dreams [to] come true.

**Graduate 3:**

I'm looking forward to do some steps to life with my girlfriend.

**Haig:**

But there was this uncertainty and this unspoken nervous energy and sad energy, and the bottom line is most of these kids at 18 will serve. It's very difficult for a lot of people to understand, but because we're a small nation, and you feel like those boys are your own — we don't look at them as somebody else's kids.

**Graduate 4:**

We are connected. And it's the only thing I want — to stay together.

**Graduate 5:**

I love them so much.

**Haig:**

When you're seeing the scrolls of the kids that fell, and you're seeing "born in 2000, born in 2001, in 2002," you're like, Jesus, they're kids.

**Gayane Milonyan:**

I was really in love with my country, with the land. I was always wondering why my land feels so sweet and why it has such huge attraction. The same land is so thirsty for blood, and I don't think that the land will feel full — I mean that so many people, so many soldiers, so many men and also women and kids died for this land. They gave their lives, but always the land is so attractive that it attracts our neighbors. It attracts Azeris as well. They always want to have all the beautiful lands. I'm from Artsakh, Stepanakert. The first time I got out from Artsakh was during the first '90s war. The second time I left Artsakh it was in 2020. Both times because of the war and because my dad wanted us to be safe from shelling and being killed.

When the total blockade started, we didn't have bread. All the people were hungry, starving, standing in lines for hours to get a loaf of bread. But that was the most unimportant thing compared to the fear that you know that every night your neighbors could kill, harm your child. You don't have anything to protect your child. Kids will sleep hungry, will not have anything to eat, they can't go to school because of COVID-19, because of the 2020 war, because of the 2023 war, and because of the blockade. In those circumstances, it can make you mad — can make you crazy.

I can't just sit there and wait [for] when they will kill us. If I can do something in this moment, I should do that. Three years I was preparing myself to be killed, and my kids to be killed, but from shelling. I couldn't convince myself to be prepared for being caught. That was the most horrible fear of my life, which made me leave Artsakh, even though I really love that land. I really love my home, and everything I have created there. Every tree, every leaf on the tree, and every piece of land. But that fear for my families, for my kids and for my loved ones, forced me to make the decision of leaving Artsakh and not going there anymore. It's sad for me, it's a really hard decision. It's probably the most difficult decision I've ever done, but I was forced to do it to protect my loved ones, because to imagine that you just can't sleep, and someone can just cut the neck of your kid — it's unbearable.

You just can't sleep...

*(Please turn the page quietly.)*

**Shahen:**

You have a memory that you're clinging onto...

**Gayane:**

You just can't sleep...

**Shahen:**

You have a memory that you're clinging onto...

**Gayane:**

I just can't sit there and wait...

**Fortune Teller:**

She needs to let go...

**Gayane:**

I can't just sit there and wait...

**Fortune Teller:**

She needs to let go...

**Gayane:**

It can make you mad... I just can't sit there and wait...

**Vera Khachatryan:**

*[Translated] I am Vera Khachatryan, the daughter of Vagif Khachatryan. In front of my sister, Azerbaijan detained my father and took him away. The government of Armenia has tried to intervene through legal measures, but how we see it is, Azerbaijan is not following any international laws. My family is in Artsakh, and all of us are facing danger. We request from the world and our friends in France to help us in this unbelievable situation. We hope we leave with honor from this war, from this situation, and that my father is returned, and he continues to live with his loved ones and his family members in his house. At night when people should rest, when children should sleep peacefully, we are in danger (being assaulted with weaponry). The stores are empty, and there is no nutrition. Azerbaijan is trying to create fear so we leave. They try to suppress us psychologically, but Artsakhtzis, as you see, are strong and connected to their land. But we need help from our friendly countries so we can continue living in our country.*

**Nyree Abrahamian:**

It's Tuesday today, I think, or is it Wednesday? I've lost track. I'm back at the Kornidzor checkpoint, the registration center that was set up here in tents is closed down. They're registering people in Goris and in Vayk, but there are still just droves of cars coming through. I'm too tired to think about it or reflect on it. I'm too ... it's like I'm just heartbroken on so many levels. There's the initial ... just on a very basic human level, seeing this level of suffering and pain is beyond anything I've experienced before. Thinking about what this means to have a group of Armenians uprooted from their ancestral lands again after fighting so long to stay rooted, thinking about all of the cultural heritage, all of the richness of our existence in these mountains for thousands of years. Thinking about what's going to happen to all these people. Where are they going to go? Thinking about what this means for the future of Armenia. Nothing feels safe anymore. It's what people keep saying: "Nowhere is safe." I want to be able to reflect and say something, but right now there's nothing.

# New York Philharmonic Musicians Performing Tonight

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- Violin:** Michelle Kim<sup>^\*</sup>; Anna Rabinova<sup>•#</sup>  
Lisa Eunsoo Kim<sup>^•</sup>; Hannah Choi<sup>\*#</sup>
- Viola:** Rebecca Young<sup>\*#</sup>; Vivek Kamath<sup>^•</sup>
- Cello:** Patrick Jee<sup>\*•</sup>; Sumire Kudo<sup>^#</sup>
- Bass:** Max Zeugner<sup>^•#</sup>; Blake Hinson<sup>\*</sup>
- Flute:** Alexandra Sopp<sup>^\*•#++</sup>
- Oboe:** Andrew Adelson<sup>^•#++</sup>
- Clarinet:** Benjamin Adler<sup>^•#</sup>; Barret Ham<sup>^\*</sup>
- Bassoon:** Julian Gonzalez<sup>^#</sup>
- Horn:** Tanner West<sup>^\*•#</sup>
- Trumpet:** Thomas Smith<sup>^\*•#</sup>
- Trombone:** Michael Lormand<sup>^\*•#++</sup>
- Tuba:** Alan Baer<sup>#</sup>
- Percussion:** Daniel Druckman<sup>^\*•</sup>; Kyle Zerna<sup>^•#</sup>
- Piano:** Eric Huebner<sup>^\*•#</sup>; Hanna Kim<sup>•++</sup>
- For all:**
- Librarians:** Lawrence Tarlow, Sara Griffin, Viola Chan<sup>++</sup>

<sup>^</sup> Eötvös

<sup>\*</sup> van der Aa

<sup>•</sup> Kendall

<sup>#</sup> Kouyoumdjian

<sup>++</sup> Replacement / Extra

*(Current as of May 6, 2024)*

# New York Philharmonic

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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 Bacot*  
*Shamel Chair*

Audrey Wright  
Sharon Yamada

Elizabeth Zeltser+  
*The William and Elfriede*  
*Ulrich Chair*

Andi Zhang

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. Pickett*  
*Chair*

Duoming Ba

Hannah Choi

*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*

Jin Suk Yu+

## 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*

Matthew Christakos\*  
*The Paul and Diane*  
*Guenther Chair*

Patrick Jee

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

Alexei Yupanqui  
Gonzales

Maria Kitsopoulos  
*The Secular Society Chair*

Sumire Kudo

Qiang Tu  
Nathan Vickery

Ru-Pei Yeh  
*The Credit Suisse Chair*  
*in honor of Paul Caello*

## 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  
*The Edward and Priscilla*  
*Pilcher Chair*

## PICCOLO

Mindy Kaufman

## OBOES

Liang Wang  
*Principal*  
*The Alice Tully Chair*

Shery Sylar\*  
Robert Botti  
*The Lizabeth 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 Martínez  
Forteza  
*The Honey M. Kurtz Family*  
*Chair*

Barret Ham

## E-FLAT CLARINET

Benjamin Adler

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Instruments made possible, in part, by **The Richard S. and Karen LeFrak Endowment Fund**.

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.

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**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**

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**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 Trittle

**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

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

# The Artist

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Born in Canada and raised on the Caribbean island of Trinidad, **Kwamé Ryan** discovered his passion for conducting at age nine. He read musicology at Cambridge University and studied conducting under the guidance of renowned composer / conductor Peter Eötvös. Ryan held the position of general music director of Freiburg Opera, 1999–2003, and served as musical and artistic director of the National Orchestra of Bordeaux Aquitaine, 2007–13.

In the 2024–25 season Ryan will begin his tenure as the 12th music director of the Charlotte Symphony Orchestra, having served as music director designate since his appointment was announced in December 2023. Ryan's most recent appearance with the Charlotte Symphony was in April 2024, when he led critically acclaimed performances of Brahms's Symphony No. 1 and Tchaikovsky's *Rococo Variations*. Additional highlights of his 2023–24 season include a return to the BBC Concert Orchestra, as well as debuts at the New York Philharmonic, Opera Theatre of Saint Louis, and Houston Grand Opera, for the world premiere of *Intelligence*,

the long-anticipated new stage work by acclaimed composer Jake Heggie.

An active guest conductor in the United States and the United Kingdom, Ryan has led the Baltimore, Dallas, Detroit, Indianapolis, Atlanta, and Houston symphony orchestras as well as Boston Lyric Opera, English National Opera, Scottish Chamber Orchestra, Royal Scottish Symphony Orchestra, and London's Philharmonia Orchestra. He is a regular guest at the BBC Proms, and most recently returned to Brussels's La Monnaie for the world premiere of Kris Defoort's *The Time of our Singing*, which won the International Opera Award for World Premiere of the Year in 2021.

In Germany, he has appeared as guest conductor with the Stuttgart and Bavarian Radio Symphony Orchestras, Deutsche Kammerphilharmonie Bremen, Berlin Konzerthausorchester, Saarbrücken Staatsoper, and Stuttgart Staatsoper. In France he has worked at Opera Bastille, Opéra National de Lyon, and the Orchestre philharmonique de Radio France.

A recipient of international awards for outstanding work in the field of music education, Kwamé Ryan has served as musical director of the National Youth Orchestra of France and as director of the Academy for the Performing Arts at the University of Trinidad and Tobago.

# 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 through performances with Principal players as concerto soloists, and 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 Seoul Philharmonic and will assume that role at Orchestre Philharmonique de Radio France in 2026, having recently concluded his 12-year tenure at the Hong Kong Philharmonic. 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.

# NEED TO KNOW

## New York Philharmonic Guide

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### Order Tickets and Subscribe

Order tickets online at [nyphil.org](http://nyphil.org) or call (212) 875-5656.

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

### Donate Your Concert Tickets

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

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### For the Enjoyment of All

**Latecomers** and patrons who leave the hall will be seated only after the completion of a work.

**Silence** all cell phones and other electronic devices throughout the performance.

**Photography**, sound recording, or videotaping of performances is prohibited.

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### Accessibility

#### David Geffen Hall



All gender **restrooms** with accessible stalls are in the Karen and Richard LeFrak Lobby. Accessible men's, women's, and companion restrooms are available on all levels. Infant changing tables are in all restrooms.

**Braille & Large-Print** versions of print programs are available at Guest Experience on the Leon and Norma Hess Grand Promenade. **Tactile maps** of the Karen and Richard LeFrak Lobby, with seating chart of the Wu Tsai Theater, are available in the Welcome Center.

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

**Noise-reducing headphones, fidgets, and earplugs** are available to borrow.

**Accessible seating** is available in all performance areas and can be arranged at point of sale. For guests transferring to seats, mobility devices will be checked by staff, labeled, and returned at intermission and after the performance. Seating for persons of size is available in the Orchestra and Tiers 1 and 2. Accessible entrances are on the Josie Robertson Plaza. Accessible routes from the Karen and Richard LeFrak Lobby to all tiers and performance spaces are accessible by **elevator**.

For more information or to request additional accommodations, please contact Customer Relations at (212) 875-5656 and visit [lincolncenter.org/visit/accessibility](http://lincolncenter.org/visit/accessibility).

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### For Your Safety

For the latest on the **New York Philharmonic's health and safety guidelines** visit [nyphil.org/safety](http://nyphil.org/safety).

**Fire exits** indicated by a red light and the sign nearest to the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, do not run — walk to that exit.

**If an evacuation is needed**, follow the instructions given by the House Manager and Usher staff.

**Automated external defibrillators** (AEDs) and **First Aid kits** are available if needed during an emergency.



THE ART OF THE SCORE

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**NYPHIL.ORG | 212.875.5656**

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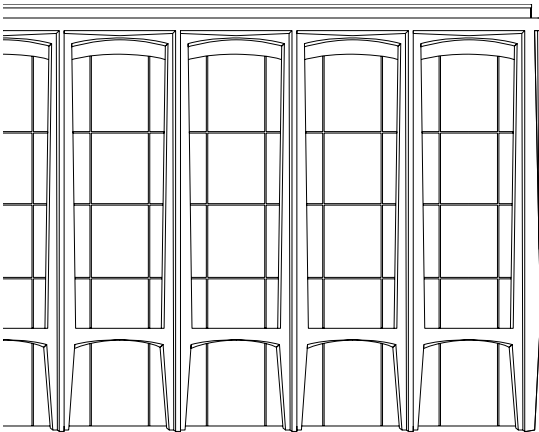
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All concerts are at the Wu Tsai Theater, David Geffen Hall, unless otherwise noted. Program, artists, dates, fees, and prices subject to change.  
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