Thursday, December 5, 2024, 7:30 p.m.
17,106th Concert

Friday, December 6, 2024, 7:30 p.m.
17,107th Concert

Saturday, December 7, 2024, 7:30 p.m.
17,109th Concert

Keri-Lynn Wilson, Conductor
(New York Philharmonic debut) ■
Frank Huang, Violin
The Charles E. Culpeper Chair

■ **Chang-Chavkin Debut Artist**

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.

Lead support for these concerts is provided by **Dunard Fund USA.**

Major support for these concerts is provided by **Ling Tian and Diana Wang.**

Keri-Lynn Wilson's appearances are made possible with generous support from **The Claudette Sorel Fund.**

December 5–7, 2024

Keri-Lynn Wilson, Conductor
(New York Philharmonic debut)
Frank Huang, Violin
The Charles E. Culpeper Chair

SHOSTAKOVICH (1906–75)	***Festive Overture,* Op. 96** (1954)
PROKOFIEV (1891–1953)	**Violin Concerto No. 2 in G minor, Op. 63** (1935) Allegro moderato Andante assai — Allegretto — Tempo I Allegro ben marcato FRANK HUANG
	Intermission
SHOSTAKOVICH	**Symphony No. 10 in E minor, Op. 93** (1953), performed alongside screening of **William Kentridge's *Oh To Believe in Another World*** (2021–22) Moderato Allegro Allegretto Andante — Allegro

Support for Frank Huang's appearance on December 5 is provided by **Mrs. H. Frederick Krimendahl II.**

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Notes on the Program

Festive Overture, Op. 96

Dmitri Shostakovich

The life of Dmitri Shostakovich was a nightmarish roller-coaster ride. His gifts were undeniable — the world has agreed that he and Sergei Prokofiev were the Soviet Union's greatest composers — but he spent his entire career falling in and out of favor with the Communist authorities in a game of totalitarian badminton that left the shuttlecock in shambles.

After Stalin's death, in 1953, the Soviet government stopped bullying artists quite as much as it had, but by then Shostakovich had grown indelibly traumatized and paranoid. He retreated to a somewhat conservative creative stance, and until 1960 contented himself with writing generally lighter fare, keeping his musical behavior in check as if he suspected the Soviet cultural thaw was simply an illusion. In 1960 he embarked on a late period of highly expressive productivity that would include his last nine string quartets and his last three symphonies.

The *Festive Overture* (sometimes identified as *Festival Overture* or *Overture Festivo*) was composed in 1954, at the beginning of the post-Stalin era, for a concert at the Bolshoi Theatre celebrating the 37th anniversary of the October Revolution. In an interview published in Elizabeth Wilson's *Shostakovich: A Life Remembered*, the composer's friend and sometime colleague Lev Lebedinsky shed light on the origins of the *Festive Overture*. He observed that it was commissioned by a Bolshoi Theatre conductor named Vasili Nebol'sin, who would produce works for public holidays and ceremonial occasions. When the time came to celebrate the October Revolution, Nebol'sin had not yet arranged anything. He went to Shostakovich's apartment, and Lebedinsky witnessed their exchange, which he reported as follows:

> "You see, Dmitri Dmitriyevich, we are in a tight spot. We've got nothing to open the concert with."
>
> "All right," said Shostakovich.
>
> Nebol'sin said that he would send a courier round to collect the score as soon as it was ready and get the copyists lined up, and with that he left. ...
>
> Then [Shostakovich] started composing. The speed with which he wrote was truly astounding. Moreover, when he wrote light music he was able to talk, make jokes, and compose simultaneously, like the legendary Mozart. ... About an hour

In Short

Born: September 25, 1906, in Saint Petersburg, Russia

Died: August 9, 1975, in Moscow

Work composed: the first week of November 1954

World premiere: November 6, 1954, at the Bolshoi Theatre in Moscow, by the Bolshoi Theatre Orchestra, Alexander Melik-Pashayev, conductor

New York Philharmonic premiere: February 16, 1956, Dimitri Mitropoulos, conductor

Most recent New York Philharmonic performance: July 25, 2014, at the Bravo! Vail Music Festival in Colorado, Bramwell Tovey, conductor

Estimated duration: ca. 7 minutes

or so later Nebol'sin started telephoning:

"Have you got anything ready for the copyist? Should we send a courier?"

A short pause and then Dmitri Dmitriyevich answered, "Send him." ...

Dmitri Dmitriyevich sat there scribbling away and the couriers came in turn to take away the pages while the ink was still wet — first one, then a second, a third, and so on. Nebol'sin was waiting at the Bolshoi Theatre and kept the copyists supplied.

Two days later the dress rehearsal took place. I hurried down to the Theatre and I heard this brilliant effervescent work, with its vivacious energy spilling over like uncorked champagne.

A published source asserts that Shostakovich actually wrote the piece in 1947, for the 30th anniversary celebration, but that it was not performed then, and he stashed it away. This seems to be an erroneous claim that somehow confuses the *Festive Overture* with a work that could not be more different — his pompously patriotic cantata *Poem of the Motherland*, which was in fact broadcast and recorded in connection with the 1947 celebrations. It's true that Shostakovich did tuck away quite a few pieces that he composed during times of political disfavor, unveiling them only after the clouds had passed, but this was not one of them. Further, it is difficult to imagine that the buoyant seven minutes of the *Festive Overture* contain anything that could be considered either politically objectionable or personally revelatory. Instead, it's an irresistible curtain-raiser that sounds equal parts John Williams, Leroy Anderson, *Gunsmoke*, and a tongue-in-cheek parody of Wagner and Tchaikovsky.

Instrumentation: two flutes and piccolo, three oboes, three clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, snare drum, cymbals, bass drum, 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 NY Phil Connection

While Shostakovich never attended a New York Philharmonic performance of his *Festive Overture,* he did get to hear the Orchestra perform another of his seminal works, something quite remarkable given the political climate of the time.

In the summer of 1959, during the height of the Cold War, the New York Philharmonic and then Music Director Leonard Bernstein embarked on a ten-week tour of Europe that included eight concerts in Moscow, several featuring works by one of the Soviet Union's leading composers: Shostakovich. The last of them included the Fifth Symphony, and as the Orchestra took its bows, framed by Soviet and American flags, the audience cheering and weeping, the composer took to the stage and embraced Bernstein, a son of Ukrainian immigrants.

Bernstein and Shostakovich embracing after the NY Phil performance in Moscow, September 11, 1959

— The Editors

Violin Concerto No. 2 in G minor, Op. 63

Sergei Prokofiev

At the end of World War I most of Europe breathed a sigh of relief, but in Russia tough times eroded into general anarchy, paving the way for the Russian Revolution. Sergei Prokofiev, who had already gained a reputation as a composer and pianist, seems not to have liked what he saw brewing. He slipped away just ahead of the Revolution, departing from Petrograd for an 18-day journey across Russia on the Trans-Siberian Railway to Vladivostok, then sailed on to Japan, Honolulu, and San Francisco. From there he proceeded to New York, where he arrived in September 1918. New York would be his base, more or less, for the next several years, after which he moved to Paris in 1923. That was the place to be if you were on the cutting edge of the arts, and Prokofiev cultivated important friendships during his decade in France. By 1932 his steps began turning homeward. Although he maintained his principal residence in Paris, he paid increasingly frequent visits to what had become the Soviet Union, and in the spring of 1936 he settled in Moscow for good. Prokofiev's artistic experiments continued in the Soviet Union, but they did so in the shadow of his more politically acceptable efforts in Socialist-Realist style.

He must have wondered over the years if his decision had been for the best. The Soviet musical establishment was subjected to a severe purge in 1937, but Prokofiev survived unscathed thanks to the personal intervention of Stalin himself. In 1948, however, Stalin (through the mouthpiece of his cultural officials in the Central Committee of the Communist Party) reprimanded a bevy of important Soviet composers for not contributing to the Soviet program in the way he saw fit, and this time Prokofiev was not spared. He created a scandal — and risked serious censure — when he turned his back on the Committee as its indictment against him was read. But when all is said and done, Prokofiev basically did cave in — what other choice did he have? — and pledged to follow the approved path of Socialist Realism. There is no question that great and important masterpieces resulted from the second half of his career, and his mature assurance of style practically guarantees compositional refinement in his later works. Nonetheless, it is in his pre-Soviet oeuvre that Prokofiev-the-experimenter makes his most dependable appearances.

In Short

Born: either April 23 (according to his own report) or April 27 (according to his birth certificate), 1891, in Sontsovska (now called Krasnoye), Ukraine

Died: March 5, 1953, in Moscow

Work composed: the first half of 1935, with orchestration following through the summer

World premiere: December 1, 1935, in Madrid, with Enrique Fernández Arbós conducting the Madrid Symphony Orchestra, Robert Soëtens, soloist

New York Philharmonic premiere: January 12, 1946, Artur Rodziński, conductor, Patricia Travers, soloist

Most recent New York Philharmonic performance: January 14, 2023, Santtu-Matias Rouvali, conductor, Nemanja Radulović, soloist

Estimated duration: ca. 26 minutes

Prokofiev composed his Violin Concerto No. 2 while he was still based part-time in Paris and on the verge of returning to the Soviet Union. Prokofiev wrote in his so-called *Short Autobiography* of 1939–41:

> Reflecting my nomadic concertizing experience the concerto was written in the most diverse countries: the main subject of the first movement was written in Paris, the first theme of the second movement in Voronezh, the instrumentation was completed in Baku, and the premiere took place in December of 1935 in Madrid.

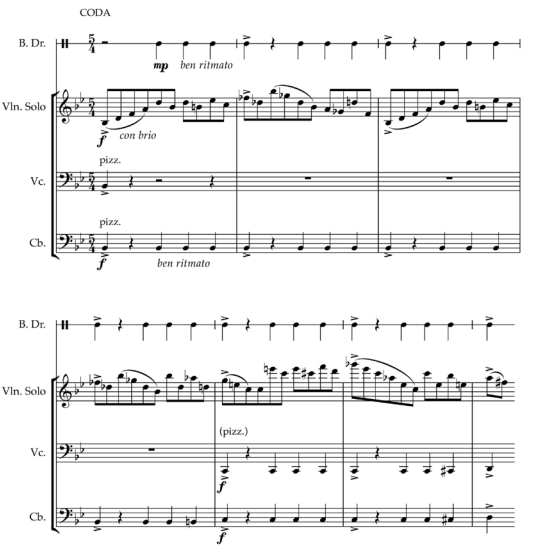
Prokofiev had already been amassing sketches for some vaguely imagined violin piece when he was approached by some admirers of the French-Belgian violinist Robert Soëtens, who asked for a concerto that their friend might premiere and to which he would maintain exclusive performance rights for a year. Soëtens, a devoted champion of new music, had previously joined with Samuel Dushkin to present the premiere, in 1932, of Prokofiev's Sonata for Two Violins, and Prokofiev was eminently disposed toward providing a follow-up piece. Jascha Heifetz started programming it immediately after Soëtens's year expired, and the concerto has been a staple of the repertoire ever since. Prokofiev initially thought of titling the piece Concert Sonata for Violin and Orchestra, but by the time he finished his composition he gave up that unnecessary complication and called it simply Violin Concerto No. 2, his Violin Concerto No. I having been premiered a dozen years earlier.

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, bass drum, snare drum, triangle, suspended cymbal, castanets, and strings, in addition to the solo violin.

— *J.M.K.*

Listen for … the Percussion

Prokofiev was a master orchestrator, and his Violin Concerto No. 2 positively brims with extraordinary, if sometimes spare, instrumental combinations and effects. One might single out his imaginative use of the percussion section. Particularly novel is the beginning of the coda that ends the third movement, where the solo violin, bounding about in wide-ranging broken-chord passages in 5/4 time, is accompanied by just the bass drum and the low strings playing pizzicato:



Dmitri Shostakovich's Symphony No. 10 in E minor, Op. 93

William Kentridge's *Oh To Believe in Another World*

We have already alluded to the alarming vicissitudes Dmitri Shostakovich faced in his career as a composer struggling under the Stalin regime. His sassy Symphony No. 1 launched him on a promising career upon his graduation, in 1926, from the conservatory in his native Saint Petersburg, but within a few years of this auspicious debut, his satirical opera *The Nose* (staged in 1930) ran afoul of Soviet politicos, and the powerful Russian Association of Proletarian Musicians denounced its "bourgeois decadence."

He redeemed himself with the charming, often brash Concerto for Piano with the Accompaniment of String Orchestra and Trumpet (a.k.a. Piano Concerto No. 1 in C minor) of 1933, but things turned sour again in early 1936, when Stalin decided to see the Shostakovich opera everyone was talking about, *Lady Macbeth of Mtsensk*. Denunciation in the press ensued, and Shostakovich contritely offered his Fifth Symphony (1937) as "the creative reply of a Soviet artist to justified criticism" (not really his words, although often attributed to him). The regime accepted his apology, and awarded him the Stalin Prize twice in succession, in 1940 for his Piano Quintet and in 1941 for his Symphony No. 7 (the *Leningrad*, which memorialized that city's suffering under Hitler's siege).

Then, in 1945, Shostakovich's star fell again when his Ninth Symphony struck the bureaucrats as insufficiently reflecting the glory of Russia's victory over the Nazis (not a singlehanded war effort, to be sure, but the Soviet government preferred not to complicate the issue). By 1948 the composer found himself condemned, along with a passel of his composer colleagues, for "formalist perversions and antidemocratic tendencies in music, alien to the Soviet people and its artistic tastes." He responded with a pathetic acknowledgement of guilt and the next year redeemed himself with *The Song of the Forests*, a nationalistic oratorio that gained him yet another Stalin Prize, this time backed by 100,000 rubles. Stalin's death, in 1953, eased the pressure on artists, but previous trials had left Shostakovich traumatized and paranoid, and he retreated to writing lighter fare. However, in 1960 his Seventh and Eighth String Quartets began a late period that produced many notable works of searing honesty.

Shostakovich began his Symphony No. 10 only a few months after Stalin's death. Or perhaps earlier; the pianist

In Short

Born: Shostakovich: September 25, 1906, in Saint Petersburg, Russia; William Kentridge was born in 1955 in Johannesburg, South Africa.

Died: Shostakovich: August 9, 1975, in Moscow

Work composed: summer and fall of 1953

World premiere: December 17, 1953, in Leningrad, by the Leningrad Philharmonic, Yevgeny Mravinsky, conductor

New York Philharmonic premiere: October 14, 1954, Dimitri Mitropoulos, conductor (the US premiere); these performances mark the first NY Phil performances with Kentridge's film

Most recent New York Philharmonic performance: July 31, 2015, at Colorado's Bravo! Vail Music Festival, Alan Gilbert, conductor

Estimated duration: ca. 56 minutes

In the Director's Words

In May 2022 William Kentridge discussed the challenges he faced in creating his film designed to accompany the live orchestral performance of a symphony:

The key task … is to find something that does not turn the symphony into film music — a series of images and narratives that overwhelm the music itself; nor to have something that … runs simply as a series of anodyne backdrops. But the story of Shostakovich and his complicated relationship to the state in the Soviet Union … provides the material for thinking visually about the trajectory that Shostakovich had to follow, from the early days of the Soviet Union to the writing of the symphony.

This is a retrospective look at … four decades … from the perspective of 1953, when both Stalin died and the first performance of the symphony was presented. In the 1920s there was the death of Lenin; in the 1930s the suicide of Mayakovsky; in the 1940s, the assassination of Trotsky; in the 1950s the death of Stalin — and here we are, almost 70 years later. The report that remains of these decades is in the music of Shostakovich, the one who against expectation got away, and survived.

The film is set inside what appears to be an abandoned Soviet museum, which in fact is made of cardboard, on the table in the artist's studio …. Using a miniature camera, we move through the different halls of the museum, which also include a community theater hall, a public swimming pool, a quarry at the side of the main halls of the museum. A corridor of vitrines holding stuffed historical figures. Intertitles in the film are from various sources, but the main source are the plays and poems of Vladimir Mayakovsky — who in the early years following the revolution was an enthusiastic supporter of the Soviet project. But as the years passed and the hopes of the revolution receded, he grew increasingly disillusioned. In 1930 he shot himself. …

The central characters of the film are Lenin, Trotsky, and Stalin; Shostakovich and his student Elmira Nazirova (about which there are different theories regarding her relationship with Shostakovich and the 10th Symphony and whether her name is embedded into some of the key signatures of the symphony); and Mayakovsky and his lover, Lilya Brik. These characters appear as puppets, but are also performed by actors inside of puppets. The form is one of collage, and the larger proposition is that one needs to understand history as a form of collage. The artistic medium is a way of thinking about the historical events.

The task of the project is to try to show within the visual film some of the ambiguities Shostakovich had to negotiate … in all the work that he made. We have to find a way to both acknowledge the independence of the music — that it exists now in the post-Soviet era (we can still feel the emotional journey of the symphony, independent of its historical moorings), but at the same time acknowledge the particular character of the era from which it comes.

Kentridge's complete film, which was commissioned by the Luzerner Sinfonieorchester, was first screened on June 15, 2022, in Lucerne, Switzerland.

Tatyana Nikolaeva, one of his confidants, insisted that the symphony — and unquestionably its first movement — dated from 1951, and that the piece, like so many others, was withheld until after Stalin's passing. The symphony scored a notable success at its premiere as well as at follow-up performances in Moscow.

It was perhaps inevitable that so prominent a new work should come under the close scrutiny of the Composer's Union, which pondered it over the course of three days in April 1954. Shostakovich, by then adept at apologizing publicly for his music, diplomatically acknowledged that, at the distance of a year, he did sense certain shortcomings in the piece, and that he might write some things differently if he had it to do over. But he didn't go so far as to volunteer to actually rewrite his symphony, saying:

> As soon as a work is written, the creative spark dies. When you see its defects, sometimes large and substantial, you begin to think that it wouldn't be a bad thing to avoid them in your next work, but as far as the one just written, well, that's done with, thank goodness.

The hard-line commissar types lambasted it for being "non-realistic" and ultimately pessimistic, hardly the thing for hopeful Soviet society. By the end of the debate, however, a more liberal faction managed to fashion a compromise position to which the Union's members could agree, defining the piece, in most curious terms, as "an optimistic tragedy."

Instrumentation: two flutes (one doubling piccolo) and piccolo, three oboes (one doubling English horn), three clarinets (one doubling E-flat clarinet), three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, triangle, snare drum, military drum, cymbals, bass drum, tam-tam, xylophone, and strings.

— J.M.K.

FILM CREATIVE TEAM & PRODUCTION

Concept and Director: William Kentridge
Costume and Puppet Design: Greta Goiris
Set Design: Sabine Theunissen
Video Editing and Compositing: Janus Fouché, Žana Marović, Josh Trappler
Studio Technical Director: Chris Waldo de Wet
Cinematography: Duško Marović

Producers: Laurie Cearley and Rachel Chanoff for The Office Performing Arts + Film, Inc.
Production Manager: Brendon Boyd
Video Controller: Kim Gunning

Role Call

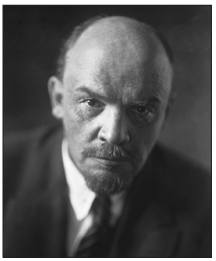
Kentridge provided brief biographies of each of the central characters in his film *Oh To Believe in Another World.*

Dmitri Shostakovich (1906–75) was a Russian composer, renowned particularly for his 15 symphonies, numerous chamber works, and concertos, many of them written under the pressures of government-imposed standards of Soviet art. Though his career began under a relatively free cultural climate, allowing Shostakovich to experiment with avant-garde trends, as he rose to be one of the Soviet Union's foremost composers, Shostakovich was also at times a target of criticism, denunciations, and bans. He was officially denounced for a second time in 1948's Zhdanov Decree for writing formalist music against the party's cultural policy and dismissed from his teaching position at Moscow Conservatory. Symphony No. 10 was composed in 1953, the year of Stalin's death.

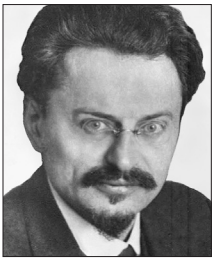
Elmira Nazirova (1928–2014) was a pianist and composer who studied under Shostakovich before his dismissal from the Moscow Conservatory. There are many theories on their relationship, which appears to have been close and documented in a series of letters Shostakovich wrote to her before the death of his first wife and second marriage. In the third movement of Symphony No. 10, Shostakovich embedded motifs bearing his (D, E-flat, C, B) and Nazirova's initials (E-A-E-D-A) that repeat and interact throughout.

Vladimir Mayakovsky (1893–1930) was a prominent poet of the Russian Revolution of 1917 and early Soviet period. He joined the Russian Social-Democratic Workers' Party as a teenager and began writing poetry during one of his stints in solitary confinement for his political activity. A leader of the Russian Futurist movement and avid supporter of the Bolsheviks during the Revolution, his poetry was markedly democratic, and he later lent his creative work as a spokesperson for the Communist Party. His lyrical poetry was often dedicated to his muse, author Lilya Brik, with whom he had a famously public and long-term affair. He enjoyed relative freedom in the early years of the Communist Party's power but eventually found himself disillusioned and committed suicide.

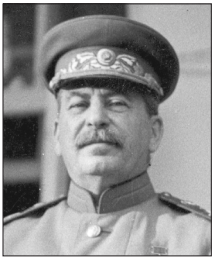
Lilya Brik (1891–1978), Mayakovsky's young lover, was a Russian author and socialite connected to many leading artistic figures of the Russian avant-garde. At the age of 20, she married Russian Futurist poet, editor, and literary critic Osip Brik. Mayakovsky's relationship with Lili lasted from 1917 to 1923, and afterward he continued to have a close friendship with her and Osip, who remained the poet's most trusted adviser, his most fervent proselytizer, and also a co-founder with him of the most dynamic avant-garde journal of the early Soviet era, *Left Front of Art.*



Vladimir Lenin (1870–1924) was a Russian communist revolutionary and head of the Bolshevik Party who rose to prominence during the Russian Revolution of 1917, one of the most explosive political events of the 20th century. The bloody upheaval marked the end of the oppressive Romanov dynasty and centuries of imperial rule in Russia. The Bolsheviks would later become the Communist Party, making Lenin leader of the Soviet Union, the world's first communist state. His declining health in his last years led to a struggle for power within the party.



Leon Trotsky (1879–1940) was a key figure in the Bolshevik seizure of power in Russia, second only to Vladimir Lenin in the early stages of Soviet communist rule. He was undoubtedly the most brilliant intellect brought to prominence by the Russian Revolution, outdistancing Lenin and other theoreticians both in the range of his interests and in the imaginativeness of his perceptions. He was an indefatigable worker, a rousing public speaker, and a decisive administrator. On the other hand, Trotsky was not successful as a leader of men, partly because he allowed his brilliance and arrogance to antagonize the lesser lights in the communist movement. He lost out to Joseph Stalin in the power struggle that followed Lenin's death, was thrown out of the party in 1927, and was ultimately assassinated while in foreign exile.



Joseph Stalin (1878–1953) was the dictator of the Union of Soviet Socialist Republics (USSR) from 1929 to 1953, outmaneuvering his rivals for control of the party following the death of Bolshevik leader Vladimir Lenin in 1924. He transformed the Soviet Union from a peasant society into an industrial and military superpower, but ruled by terror. Under his brutal reign, millions of his own citizens died and potential enemies were executed or sent to labor camps. Chief architect of Soviet totalitarianism and a skilled but phenomenally ruthless organizer, he destroyed the remnants of individual freedom and failed to promote individual prosperity, yet he created a mighty military-industrial complex and led the Soviet Union into the nuclear age.

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ORGAN
Kent Tritle

LIBRARIANS
Lawrence Tarlow
Principal
Sara Griffin*
Claudia Restrepo**

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.

Leonard Bernstein
Laureate Conductor, 1943–1990
Kurt Masur
Music Director Emeritus, 1991–2015

HONORARY MEMBERS OF THE SOCIETY
Emanuel Ax
Deborah Borda
Zubin Mehta

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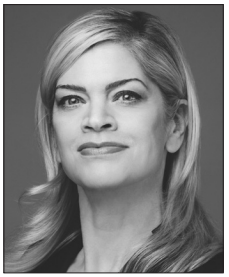
The Artists



Keri-Lynn Wilson is founder and music director of the highly regarded Ukrainian Freedom Orchestra, formed in response to the Russian invasion and which has toured major cities and festivals in Europe and the United States. As a staunch supporter of Ukrainian liberty, Wilson created a new performance version of the *Ode to Joy* with Ukrainian text for the Ukrainian Freedom Orchestra's Beethoven Ninth Freedom Tour last summer. The orchestra's recording of the symphony was released by Deutsche Grammophon to commemorate the second anniversary of the invasion. Most recently, Wilson was appointed music director of the Kyiv Camerata, Ukraine's leading chamber orchestra, with which she appears both inside and outside of Ukraine, and conducts operas and other concerts in the embattled country.

Wilson's career as a conductor of opera and symphonic music includes many of the world's leading opera houses and symphony orchestras. In recent seasons she has conducted operas at the Royal Opera House, Covent Garden, Paris Opéra, and the Metropolitan Opera, and has led orchestras including Tokyo's NHK Symphony Orchestra, Bavarian Radio Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, and Bruckner Orchestra Linz.

Highlights of Wilson's 2024–25 season include her Staatsoper Berlin debut (leading Puccini's *Turandot*), and return engagements with the Canadian Opera Company (Puccini's *Madama Butterfly*), Deutsche Oper Berlin (Richard Strauss's *Salome*), and the Metropolitan Opera (Tchaikovsky's *The Queen of Spades*).

Over a rich and varied career, Wilson has conducted many orchestras, including the Los Angeles Philharmonic, San Francisco Symphony, Vienna Chamber Orchestra, Filarmonica Arturo Toscanini, Deutsches Symphonie-Orchester Berlin, Prague Philharmonia, RAI Symphony Orchestra, Salzburg Mozarteum, NDR Radiophilharmonie, Toronto Symphony Orchestra, and Orchestre symphonique de Montréal.

Of partial Ukrainian descent, Wilson was raised in Winnipeg, Canada — home of North America's most concentrated Ukrainian population — where she studied flute, piano, and violin from an early age. While still a student at The Juilliard School, she assisted Claudio Abbado at the Salzburg Festival, and won a fellowship from the Tanglewood Music Center. Upon graduating from Juilliard with a master's degree in both flute and conducting, she was named associate conductor at the Dallas Symphony Orchestra.

On August 24, 2024, Ukrainian Independence Day, Keri-Lynn Wilson was awarded the Order of Princess Olga by President Zelensky for her contributions to Ukrainian culture.

Frank Huang joined the New York Philharmonic as Concertmaster, The Charles E. Culpeper Chair, in September 2015. The First Prize Winner of the 2003 Walter W. Naumburg Foundation's Violin Competition and the 2000 Hannover International Violin Competition, he has established a major career as a violin virtuoso. Since performing

with the Houston Symphony in a nationally broadcast concert at the age of 11 he has appeared with The Cleveland Orchestra, Los Angeles Philharmonic, Saint Paul Chamber Orchestra, Indianapolis Symphony, NDR Radio Philharmonic Orchestra of Hannover, Amadeus Chamber Orchestra, and the Genoa Orchestra, among others. He has also performed on NPR's *Performance Today*, ABC's *Good Morning America*, and CNN's *American Morning*. He has appeared at Wigmore Hall (in London), Salle Cortot (Paris), Kennedy Center (Washington, DC), and Herbst Theatre (San Francisco), as well as in recital at Alice Tully Hall, featuring the World Premiere of Donald Martino's Sonata for Solo Violin.

His first commercial recording — featuring fantasies by Schubert, Ernst, Schoenberg, and Waxman — was released on Naxos in 2003. He made his New York Philharmonic solo debut in June 2016 leading and performing Vivaldi's *The Four Seasons* and Piazzolla's *Four Seasons of Buenos Aires*, and has since made more than 25 solo appearances with the Orchestra. Huang is a member of the New York Philharmonic String Quartet, established in the 2016–17 season; participates frequently in Musicians from Marlboro's tours; and was selected by The Chamber Music Society of Lincoln Center as a member of the CMS Two program. Before joining the Houston Symphony as concertmaster in 2010, he was first violinist of the Grammy Award–winning Ying Quartet.

Frank Huang was born in Beijing, China. At the age of seven he moved to Houston, Texas, where he began violin lessons with his mother. At age 16 he enrolled in the precollege program at the Cleveland Institute of Music, where he went on to earn his bachelor's degree. He subsequently attended The Juilliard School, where he currently teaches.

William Kentridge works across drawing, writing, film, performance, music, theater, and collaborative practices to create works of art that are grounded in politics, science, literature, and history, always maintaining a space for contradiction and uncertainty. His work is in the collections of museums and institutions including The Museum of Modern Art, Vienna's Albertina Museum, the Louvre, Copenhagen's Louisiana Museum, Madrid's Museo Reina Sofía, Basel Kunstmuseum, and London's Royal Academy of Arts.

Born in Johannesburg, South Africa, Kentridge has directed Mozart's *The Magic Flute*, Shostakovich's *The Nose*, and Berg's *Lulu* and *Wozzeck* for the Metropolitan Opera, Teatro alla Scala, English National Opera, Opera de Lyon, Amsterdam Opera, Sydney Opera House, and the Salzburg Festival. His works for the stage — combining performance, projections, shadow play, voice, and music — include *The Refusal of Time*, *The Head & the Load*, *Sibyl*, and *The Great Yes*, *The Great No*.

In 2016 Kentridge founded the Centre for the Less Good Idea in Johannesburg, a space for responsive thinking and making through experimental, collaborative, and cross-disciplinary arts practices. It hosts workshops, public performances, and mentorship activities.

He has received honorary doctorates from Yale, Columbia, and the University of London. His honors include the Kyoto Prize (2010), Princesa de Asturias Award (2017), Praemium Imperiale (2019), and an Olivier award for Outstanding Achievement in Opera (2023).

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.

Gustavo Dudamel will become the NY Phil's Music Director Designate in the 2025–26 season, before beginning his tenure as the Oscar L. Tang and H.M. Agnes Hsu-Tang Music and Artistic Director in the autumn of 2026. In the 2024–25 season Dudamel conducts works by composers ranging from Gershwin and Stravinsky to Philip Glass and Varèse, Mahler's Seventh Symphony, and a World Premiere by Kate Soper (one of 13 World, US, and New York Premieres the Philharmonic gives throughout the season). He also leads the New York Philharmonic Concerts in the Parks, Presented by Didi and Oscar Schafer, for the first time.

During the 2024–25 "interregnum" season between Music Directors, the Orchestra collaborates with leading artists in a variety of contexts. In addition to Yuja Wang, who serves as The Mary and James G. Wallach Artist-in-Residence, the NY Phil engages in cultural explorations spearheaded by Artistic Partners. International Contemporary Ensemble (ICE) joins the examination of Afromodernism through performances of works by African composers and those reflecting the African diaspora, complemented by panels, exhibits, and more; John Adams shares his insights on American Vistas; and Nathalie Stutzmann shares her expertise through Vocal Echoes, featuring music both with and without voice, including on a free concert presented by the Anna-Maria and Stephen Kellen Foundation. The Orchestra also marks milestone anniversaries of Ravel and Boulez, the latter of whom served as the NY Phil's Music Director in the 1970s.

The New York Philharmonic has commissioned and / or premiered works by leading composers since its founding in 1842, from Dvořák's *New World* Symphony to two Pulitzer Prize winners: John Adams's *On the Transmigration of Souls* and Tania León's *Stride*, commissioned through *Project 19*, which is supporting the creation of works by 19 women composers. The Orchestra has released more than 2,000 recordings since 1917, including the live recording of Julia Wolfe's Grammy-nominated *Fire in my mouth*. In 2023 the NY Phil announced a partnership with Apple Music Classical, the standalone music streaming app designed to deliver classical music lovers the optimal listening experience. The nationally syndicated radio program *The New York Philharmonic This Week* features the Philharmonic's recent performances and commercial recordings complemented by interviews and archival highlights. 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 the annual free Concerts in the Parks across the city and the Phil for All: Ticket Access Program with education projects, including the Young People's Concerts, Very Young People's Concerts, and the New York Philharmonic Very Young Composers Program. The Orchestra has appeared in 436 cities in 63 countries, including Pyongyang, DPRK, in 2008 — the first visit there by an American orchestra — as well as, in 2024, the first visit to mainland China by a US orchestra since the COVID-19 pandemic, a tour that included education activities as part of the tenth anniversary of the NY Phil–Shanghai Orchestra Academy and Partnership.

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. Distinguished conductors who have served as Music Director include such luminaries as Bernstein, Toscanini, and Mahler.