Wednesday, January 8, 2025, 7:30 p.m.
17,122nd Concert
Donor Rehearsal at 9:45 a.m.‡

Thursday, January 9, 2025, 7:30 p.m.
17,123rd Concert

Saturday, January 11, 2025, 7:30 p.m.
17,124th Concert

Daniele Rustioni, Conductor
(New York Philharmonic debut) ■
Joshua Bell, Violin

■ **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 and one-quarter hours, which includes one intermission.

‡ Donor Rehearsals are available to Philharmonic supporters; learn more at nyphil.org/memberevents.

January 8–9 & 11, 2025

Daniele Rustioni, Conductor (New York Philharmonic debut)
Joshua Bell, Violin

CASTELNUOVO-TEDESCO
(1895–1968)

Overture to *The Merchant of Venice* (1933)

DVOŘÁK
(1841–1904)

Violin Concerto in A minor, Op. 53
(1879; rev. 1880 and 1882)
Allegro ma non troppo
Adagio ma non troppo
Finale: Allegro giocoso, ma non troppo

JOSHUA BELL

Intermission

TCHAIKOVSKY
(1840–93)

Symphony No. 4 in F minor, Op. 36
(1877–78)
Andante sostenuto — Moderato con anima
Andantino in modo di canzona
Scherzo. Pizzicato ostinato: Allegro
Finale: Allegro con fuoco

Support for Joshua Bell's appearance on January 8 is provided by **Michele and Martin Cohen** and **Lucille Werlinich.**

Support for Joshua Bell's appearance on January 9 is provided by **Judy and Jim Pohlman.**

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

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Notes on the Program

Overture to *The Merchant of Venice*

Mario Castelnuovo-Tedesco

The cinematic sweep of Mario Castelnuovo-Tedesco's *Merchant of Venice* Overture typifies the style of the Jewish-Italian composer-pianist who wrote some 200 film scores, including *Gaslight*, *And Then There Were None*, and *The Picture of Dorian Gray*. One of the most prolific and underappreciated of the Hollywood émigrés, he had a lyrical style ideal for film, though this was only a small part of his achievement. Following his flight from Mussolini in 1939 with his wife and two sons, he continued to write symphonic works, ballets, chamber music, choral pieces, songs, piano pieces, and over 100 works for guitar. The latter were championed by the legendary guitarist Andrés Segovia, whose status helped bring Castelnuovo-Tedesco international fame, as did the composer's collaborations with Jascha Heifetz and Gregor Piatigorsky.

As with Eric Korngold, Franz Waxman, Ernst Toch, and other Hollywood émigrés, Castelnuovo-Tedesco's life was upended by Fascism. He wrote:

> At age 44, when I saw my successful career in Italy cut short, the edifice I had so patiently constructed destroyed by decree with a single stroke of the pen, I asked myself, "À quoi bon"? What's the point? Both glory and renown appear to me, as indeed they are, "vanitas vanitatum."

Yet with the help of Heifetz and Toscanini — the latter a fearless anti-Fascist — Castelnuovo-Tedesco succeeded in reinventing himself. Toscanini arranged for his American debut, performing his own Second Piano Concerto with the New York Philharmonic (conducted by John Barbirolli, Toscanini's successor as the NY Phil's Music Director) in 1939. Heifetz commissioned a violin concerto and put together a contract with MGM that took the composer to Los Angeles, where he also worked for Columbia, Universal, Warner Bros., 20th Century Fox, and CBS. (Castelnuovo-Tedesco regarded film as a distinctly American alternative to opera, a form he viewed as inherently European.) He joined the faculty of the Los Angeles Conservatory of Music, becoming an influential teacher who had a huge impact on American music: among his pupils were John Williams, Henry Mancini, Nelson Riddle, André Previn, and Jerry Goldsmith. Although Castelnuovo-Tedesco returned to Italy

In Short

Born: April 3, 1895, in Florence, Italy

Died: March 17, 1968, in Beverly Hills, California

Work composed: 1933

World premiere: January 11, 1935, by the RAI Torino Orchestra, Massimo Freccia, conductor, at the Teatro di Torino

New York Philharmonic premiere: June 18, 1939, Massimo Freccia, conductor, at Lewisohn Stadium

Most recent New York Philharmonic performance: January 5, 1941, Dimitri Mitropoulos, conductor

Estimated duration: ca. 13 minutes

The Work at a Glance

Castelnuovo-Tedesco's overture depicts Shakespeare's *The Merchant of Venice* — a comedy darkened by troubling issues of race and religion, especially antisemitism — with a judicious mixture of starkness and enchantment. As in his other Shakespeare overtures, the composer evokes moments and moods, making no attempt to follow the plot. As in his other overtures, he includes in the score a quotation from the text to forecast an emotion or image. The angry, turbulent feeling of the opening unison theme carries Shylock's words: "My daughter! — O my ducats! — O my daughter! / Fled with a Christian? — O my Christian ducats! / Justice! The law! — My ducats, and my daughter!" (In the opera, he omitted Shylock's conversion from Judaism to Christianity on the grounds that no one of his temperament would betray his faith.)

Supported by two harps, the opening motif blossoms into a passionate melody that keeps rising and falling back on itself. In the middle section a catchy and charming rhythmic motif dances in with vibrant brass and percussion. The opening idea makes unexpected reappearances, some brassy and bombastic, others exquisitely delicate, the scoring especially subtle in a duet for viola and violin. Suddenly, out of nowhere comes an extended violin solo, a sensuous barcarolle leading to a swirling climax, reminding us that Castelnuovo-Tedesco was an admirer of Puccini. The final section returns to the tragic mood of the opening. Marked *Largo, pesante e tragico,* it builds to a shattering conclusion.

with his wife several times after the war, he would reside in Los Angeles until his death in 1968.

He spurned the fashionable musical ideologies that came and went throughout his career, stating that he "never believed in Modernism, nor in neo-Classicism, nor in any other 'isms.'" Much of his inspiration came from literature — he was a voracious reader and had a deep interest in writing musical settings for poetry and drama, including works by the American poets Walt Whitman and Edna St. Vincent Millay. He wrote:

> My ambition — even more than that, a profound urge within me — has always been to unite my music to poetic texts that arouse my interest and emotion ... to stamp them with the authentic and therefore undetachable seal of melody, to give utterance to the music that is latent within them, and, in doing so, to discover their real source in the emotions that brought them into being.

Castelnuovo-Tedesco's favorite author by far was Shakespeare, who inspired numerous works, including songs, sonnets, overtures, symphonic poems, incidental music, and operas. He believed that the English dramatist and poet cries out for — indeed, requires — music, asserting that he "asked for musical collaboration as a necessary element for completing the poetic expression." He composed 11 Shakespeare overtures over a span of two decades, including *The Taming of the Shrew*, *Twelfth Night*, *Julius Caesar*, *Coriolanus*, *The Winter's Tale*, *A Midsummer Night's Dream*, *As You Like It*, *Much Ado About Nothing*, *King John*, and *Antony and Cleopatra.* He called these "the overtures to operas I will never compose," though in the late 1950s he did write two Shakespeare operas, *All's Well That Ends Well* and *The Merchant of Venice*. The latter won the

prestigious international Davide Campari Prize, an honor that gave Castelnuovo-Tedesco's career a lift during his final period. Nonetheless, his music continues to be underperformed, even though it is seductively tuneful and colorful.

Instrumentation: three flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, triangle, crash cymbals, suspended cymbal, snare drum, bass drum, tam-tam, two harps, piano, and strings.

— Jack Sullivan, professor of English at Rider University and Westminster Choir College and the author of New World Symphonies *and* Hitchcock's Music, *both from Yale University Press*

Castelnuovo-Tedesco's Overture to *The Merchant of Venice* is presented under license from Boosey & Hawkes, Inc., copyright owners.

The NY Phil Connection

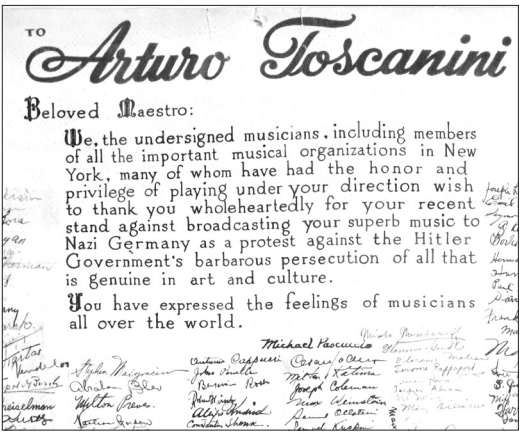
"One of the great conductors of history and a celebrity in his time, Arturo Toscanini (Music Director, 1928–36) used his position to speak out against political injustice in the arts and effect change through his protests during the 1930s and '40s."

So began a section of a past New York Philharmonic Archives exhibit on the Orchestra's historic engagement with humanitarian efforts that included a discussion of Toscanini's activism. These went beyond his support of the Jewish émigré Castelnuovo-Tedesco, whose music is performed tonight. It drew praise but raised the ire of Fascist leaders, including Benito Mussolini, of Toscanini's native Italy, and Adolf Hitler.

Toscanini's refusal to perform *Giovinezza,* the Fascist anthem, in May 1931 resulted in the maestro being beaten by a group of Blackshirts and in the temporary seizure of his passport. Two years later he led a group of artists speaking out against the Hitler regime's oppression of Jewish musicians, saying: "We beg you to consider that the artist all over the world is estimated for his talent alone and not for his national or religious convictions." Toscanini later refused Hitler's personal invitation to conduct at the Bayreuth Wagner Festival, and in 1936 threatened to withdraw from the Salzburg Festival, successfully pressuring officials to broadcast concerts led by Bruno Walter — a Jew — over German airwaves.

Toscanini's courage was enthusiastically supported by many of the musicians he conducted, as reflected in a 1936 letter signed by members of the New York Philharmonic (one-third of the Orchestra was Jewish at the time), NBC Symphony, Philadelphia Orchestra, Metropolitan Opera Orchestra, and others.

— The Editors


TO
Arturo Toscanini
Beloved Maestro:
We, the undersigned musicians, including members of all the important musical organizations in New York, many of whom have had the honor and privilege of playing under your direction wish to thank you wholeheartedly for your recent stand against broadcasting your superb music to Nazi Germany as a protest against the Hitler Government's barbarous persecution of all that is genuine in art and culture.
You have expressed the feelings of musicians all over the world.
Michael Piccuccio

Detail of the 1936 letter of musicians' support for Toscanini, shared with the NY Phil by Lucy Borodkin, daughter of Morris (Mischa) Borodkin, a violinist in the Orchestra from 1924 to '69

Violin Concerto in A minor, Op. 53

Antonín Dvořák

In the late 1870s Johannes Brahms recommended Antonín Dvořák to his own publisher, Fritz Simrock, who in 1878 welcomed the Bohemian into his distinguished fold. Simrock quickly set about publishing a stream of Dvořák's folk-flavored works, such as his Slavonic Dances, Slavonic Rhapsodies, and Czech Suite.

At that time Dvořák also embarked on his Violin Concerto, which is bathed in lyricism tempered with tinges of folkish flavoring, particularly in its dance-like *Finale*. He wrote it at the instigation of violinist Joseph Joachim, who had played the premiere of Brahms's Violin Concerto on New Year's Day, 1879. After composing the concerto in the late summer of that same year, Dvořák promptly sent it to Joachim, who responded appreciatively and promised that he was "looking forward to inspecting soon, *con amore*, your work."

In early April 1880 Joachim finally invited Dvořák to meet with him in Berlin, after which the composer embarked on a thorough revision. On May 9 Dvořák wrote to Simrock (who was eager to be informed of what was going on with the piece):

> According to Mr. Joachim's wish I revised the whole Concerto and did not leave a single bar untouched. He will certainly be pleased by that. The whole work will now receive a new face. I kept the themes and added a few new ones, but the whole conception of the work is different. Harmony, orchestration, rhythm — all the development is new. I shall finish it as soon as possible and send it to Mr. Joachim immediately.

This Dvořák did, and there the piece sat again, this time for more than two years. Finally, on August 14, 1882, Joachim dropped a note to the composer:

> Recently I made use of some spare time I had to revise the violin part of your Concerto and to make some of the passages, which were too difficult to perform, easier for the instrument. For even though the whole proves that you know the violin very well, from some single details it may still be seen that you yourself have not played for some time. While making this revision I was pleased by the many true beauties of your work, which will be a pleasure for me to perform. Saying this with the utmost sincerity, I may — without the danger of being misunderstood

In Short

Born: September 8, 1841, in Mühlhausen (Nelahozeves), Bohemia

Died: May 1, 1904, in Prague

Work composed: 1879; revised 1880, and 1882

World premiere: October 14, 1883, in Prague, by the orchestra of the National Theatre, Mořic Anger, conductor, František Ondřiček, soloist

New York Philharmonic premiere: January 5, 1894, with Walter Damrosch conducting the New York Symphony (which would merge with the New York Philharmonic in 1928), Henri Marteau, soloist

Most recent New York Philharmonic performance: May 27, 2017, Jakub Hrůša, conductor, Augustin Hadelich, violin

Estimated duration: ca. 32 minutes

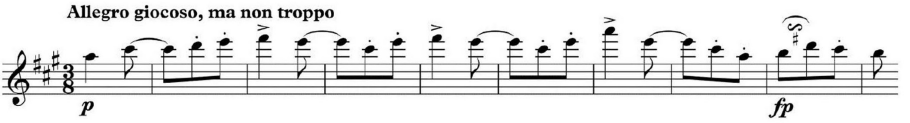
— confess that I still do not think the Violin Concerto in its present shape to be ripe for the public, especially because of its orchestral accompaniment, which is still rather heavy. I should prefer you to find this out by yourself by playing the work with me.

In mid-September 1882 Dvořák accordingly traveled again to Berlin to consult with Joachim, returning two months later for an orchestral reading. Quite a few changes inevitably followed, mostly involving small cuts and lightened orchestration. Simrock's adviser Robert Keller also attended the orchestral run-through and added his two cents, arguing that the first two movements, which Dvořák had laid out as a single, essentially connected span, should be separated entirely. At this Dvořák drew the line. To Simrock he wrote on December 16, 1882:

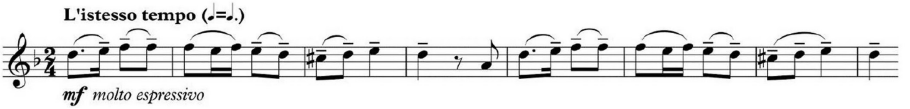
> You know that I esteem this man and can appreciate him, but this time he went too far. The first movement would be too short and cannot be complete in itself: it would be necessary to add a third part and to this — sincerely speaking — I am not inclined. Therefore: first and second movement without any changes, some cuts in the third movement where the main motif in A major appears.

Listen for … Folk Flavorings

Dvořák's Violin Concerto is at its most folkish in its *Finale,* which makes use of two traditional dances popular in the Czech Lands. The movement is laid out as a rondo, which means listeners get several opportunities to enjoy its recurrent principal theme. The theme is effectively a *furiant,* a Bohemian folk dance in which triple and duple meters alternate in syncopated succession:



Almost midway through the movement the overriding meter switches from 3/8 to 2/4, and although the beat remains constant, this metric alteration yields what we hear as a slightly slower tempo for what proves a relaxing interlude. This music, now in the key of D minor, introduces a different dance style, the *dumka:*



Dvořák used *dumkas* and *furiants* in many of his works, and in at least one he bound them together explicitly: his *Furiant and Dumka,* Op. 12, written in 1884 for solo piano.

After all this, Joachim did not end up introducing the piece, notwithstanding his involvement in its difficult birth and the fact that his name remained at the head of the score as its dedicatee. The honor of the premiere went instead to František Ondřiček, who went on to premiere it also in Vienna and London and who became the work's most ardent champion. It seems that Joachim never played the piece in public.

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings, in addition to the solo violin.

— *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)*

Views and Reviews

Dvořák, ca. 1879

Although Dvořák's Violin Concerto has always stood a bit toward the edge of the mainstream, especially when compared with his very popular Cello Concerto, there have been musicians who have played the piece often, and in fact were strongly attached to it. One was the great Nathan Milstein. On the occasion of making a memorable recording of the work with William Steinberg conducting the Pittsburgh Symphony Orchestra in 1957, the virtuoso explained:

> The Dvořák appeals to me first because its character, based on Slavonic folklore, is very near to my own Slavic background. Also, I feel that it has been unjustly neglected. Because of the quality of the music, the masterful writing for the instrument, this concerto deserves at least as much attention as some more frequently performed concertos. I am especially fond of the romantic second movement and the eloquently brilliant last movement.

Symphony No. 4 in F minor, Op. 36

Pyotr Ilyich Tchaikovsky

Pyotr Ilyich Tchaikovsky became involved with his mysterious patron, Nadezhda von Meck, and began composing his Fourth Symphony practically at the same time. The two "projects" were greatly intermeshed in his mind. In letters to von Meck he often referred to it as "our symphony," sometimes even as "your symphony." By May 1877 he had completed the lion's share of work on the new piece. He wrote to her that month:

> I should like to dedicate it to you, because I believe you would find in it an echo of your most intimate thoughts and emotions.

Then Tchaikovsky's life veered off in a bizarre direction when he precipitously married and just as quickly abandoned his bride. During the misadventure of Tchaikovsky's wedding and his subsequent meltdown, the Fourth Symphony was put on hold. Only in the latter half of 1877 did he return to edit and orchestrate what he had composed through May. He wrote to von Meck late that summer:

> Our symphony progresses. The first movement will give me a great deal of trouble with respect to orchestration. It is very long and complicated: at the same time I consider it the best movement. The three remaining movements are very simple, and it will be easy and pleasant to orchestrate them.

Tchaikovsky's comment is apt: the center of gravity is indeed placed on the first movement, and the other three stand as shorter, less imposing pendants. When von Meck begged him to explain the meaning behind the music, Tchaikovsky broke his rule of not revealing his secret programs and penned a rather detailed prose description of the opening movement:

> The introduction is the seed of the whole symphony, undoubtedly the central theme. This is Fate, i.e., that fateful force which prevents the impulse toward happiness from entirely achieving its goal, forever on jealous guard lest peace and well-being should ever be attained in complete and unclouded form, hanging above us like the Sword of Damocles, constantly and unremittingly poisoning the soul. Its force is invisible, and can never be overcome. Our only choice is to surrender to it,

In Short

Born: May 7, 1840, in Votkinsk, Russia

Died: November 6, 1893, in St. Petersburg

Work composed: December 28, 1877–January 9, 1878; dedicated "To my best friend," i.e., Mme. Nadezhda von Meck

World premiere: February 22, 1878, at a concert of the Russian Musical Society in Moscow, Nikolai Rubinstein, conductor

New York Philharmonic premiere: January 31, 1890, with Walter Damrosch conducting the New York Symphony (which would merge with the New York Philharmonic in 1928)

Most recent New York Philharmonic performance: July 24, 2019, Leonard Slatkin, conductor, at Colorado's Bravo! Vail Music Festival

Estimated duration: ca. 45 minutes

and to languish fruitlessly. ...

When all seems lost, there appears a sweet and gentle daydream. Some blissful, radiant human image hurries by and beckons us away. ...

No! These were dreams, and fate wakes us from them. Thus all life is an unbroken alternation of harsh reality with fleeting dreams and visions of happiness ... There is no escape. ... We can only drift upon this sea until it engulfs and submerges us in its depths. That, roughly, is the program of the first movement.

And so he continues, at length, for each of the ensuing movements: the second, "another phase of depression," "that melancholy feeling that comes in the evenings when, weary from your labor, you sit alone, and take a book — but it falls from your hand"; the third, comprising "the elusive images that can rush past in the imagination when you have drunk a little wine and experience the first stage of intoxication"; the fourth, "a picture of festive merriment of the people." Even if one recognizes that Tchaikovsky penned these words after he had essentially completed the symphony, it is possible to find something authentic and convincing in his program, given the emotional roller coaster he had ridden in the preceding months.

On the other hand, music is not prose, and its essence is different from that of the written word — or, as Tchaikovsky reminded von Meck by quoting Heine:

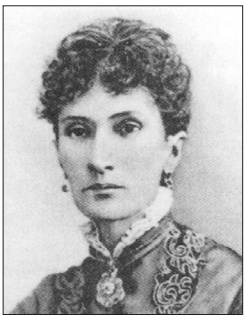
Angels and Muses

In 1877, the year of the Fourth Symphony, the 36-year-old Tchaikovsky consolidated his relationship with Nadezhda Filaretovna von Meck. She had initially contacted Tchaikovsky through violinist Yosif Yosifovich Kotek, his former pupil, also sending word out via Tchaikovsky's mentor, Nikolai Rubinstein. Her offer was a generous but undemanding commission to make an arrangement of one of Kotek's compositions.

That was that, Tchaikovsky assumed, but then a second letter arrived from von Meck. She wrote:

> I should like very much to tell you at length of my fancies and thoughts about you, but I fear to take up your time, of which you have so little to spare. Let me say only that my feeling for you is a thing of the spirit and very dear to me.

Things were getting interesting. Tchaikovsky responded the next day: "Why do you hesitate to tell me all your thoughts? … Perhaps I know you better than you imagine." An affair was born, but an affair with a supremely strange twist: von Meck would support Tchaikovsky through a monthly stipend, but by her decree they must at all costs avoid meeting in person. There was an emotional price to pay for this, to be sure. Von Meck was mercurial, but Tchaikovsky handled his patron adeptly until she suddenly broke off their relationship, almost without warning, in 1890.



From top: Tchaikovsky; Nadezhda Filaretovna von Meck

"Where words end, music begins." To his pupil and friend Sergei Taneyev, Tchaikovsky wrote:

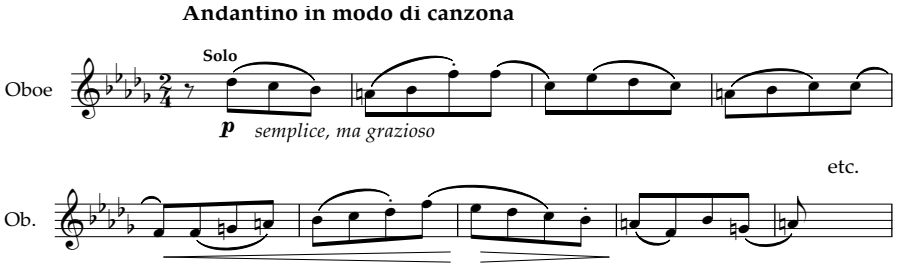
> Of course my symphony is program music, but it would be impossible to give the program in words. ... But ought this not always to be the case with a symphony, the most lyrical of musical forms? Ought it not to express all those things for which words cannot be found but which nevertheless arise in the heart and cry out for expression?

Instrumentation: two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets (though NY Phil performance practice employs four), three trombones, tuba, timpani, triangle, cymbals, bass drum, and strings.

— *J.M.K.*

Listen for … the Oboe Introduction

A famous oboe line opens the second movement, *Andantino in modo di canzona,* a generally melancholy movement in B-flat minor:



Tchaikovsky wrote to Nadezhda von Meck of this movement:

> You feel nostalgic for the past, yet no compulsion to start life over again. Life has wearied you; it is pleasant to pause and weigh things up.

Much of the movement does seem to carry a heavy weight on its shoulders, but — as in the first movement — the proceedings are leavened by glimpses of balletic arabesques.

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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

Daniele Rustioni is one of the most compelling conductors of his generation and a major presence at leading opera houses and symphony orchestras. In 2022 the International Opera Awards named him Best Conductor. His opera repertoire numbers more than 70 works spanning the centuries and ranging from Italian to French, German to Russian, and more.

Now in his eighth season as music director of Opéra National de Lyon, Rustioni concludes his tenure in the summer of 2025. In 2025 he will become principal guest conductor of the Metropolitan Opera, only the third in the Met's history. He completed his tenure as music director of the Ulster Orchestra in the spring of 2024, and served as principal guest conductor of Bavarian Staatsoper, 2021–23, a position created especially for him for the first time in the history of the opera house.

Rustioni has appeared as guest conductor with many of the leading orchestras. His 2024–25 season includes debuts with the Detroit Symphony, London Symphony, New York Philharmonic, London's Philharmonia, and San Diego Symphony orchestras. He returns to the Danish National Symphony Orchestra, Orchestra dell'Accademia Nazionale di Santa Cecilia, The Philadelphia Orchestra, and Pittsburgh Symphony Orchestra, among others.

Rustioni has conducted at almost all of the major international opera houses and festivals, including Aix-en-Provence Festival, BBC Proms, Berlin Staatsoper, Dutch National Opera, Paris Opéra, Salzburg Festival, Madrid's Teatro Real, Zurich Opera House, and Milan's Teatro alla Scala, as well as London's Royal Opera House, Covent Garden.

The Met has been an important part of Rustioni's artistic life since his 2017 debut with Verdi's *Aida*. He has led new productions of Bizet's *Carmen* and Verdi's *Rigoletto* and revivals of Verdi's *Falstaff* and Mozart's *The Marriage of Figaro*. He made his Carnegie Hall debut with the Met Orchestra in February 2023. His discography includes a range of repertoire for the Decca, Deutsche Grammophon, Naxos, Opera Rara, and Sony Classical labels.

In July 2024 Daniele Rustioni received the Chevalier des Arts et des Lettres of the French Republic for his cultural services as music director of the Opéra National de Lyon. He began his career in 1993 as a member of La Scala's children's chorus, and continued his studies at Milan's Conservatorio Giuseppe Verdi, Siena's Accademia Musicale Chigiana, and London's Royal Academy of Music.

With a career spanning almost four decades, Grammy Award–winning violinist **Joshua Bell** is one of the most celebrated artists of his era. Bell has performed with virtually every major orchestra in the world, and continues to maintain engagements as a soloist, recitalist, chamber musician, conductor, and the music director of the Academy of St Martin in the Fields.

Bell's 2024–25 season highlights include the August release of two new albums: *Thomas De Hartmann*

Rediscovered, featuring conductor Dalia Stasevska (released on Pentatone), and an album of Mendelssohn piano trios with pianist Jeremy Denk and cellist Steven Isserlis (Sony Masterworks). Bell rejoined Denk and Isserlis in November 2024 for a series of concerts at London's Wigmore Hall. He appears as guest soloist with the New York Philharmonic, conducts and plays with Deutsches Symphonie-Orchester Berlin, and tours in recital throughout North America, South America, Australia, and mainland China.

Joshua Bell has been nominated for six Grammy Awards, was named Instrumentalist of the Year by *Musical America*, deemed a Young Global Leader by the World Economic Forum, received the Avery Fisher Prize, and was named an Indiana Living Legend in 2000. He has collaborated with Renée Fleming, Daniil Trifonov, Emanuel Ax, Lang Lang, Chick Corea, Regina Spektor, Chris Botti, Anoushka Shankar, Dave Matthews, Josh Groban, and Sting, among others. He has performed for three American presidents and the justices of the Supreme Court of the United States. Bell participated in President Barack Obama's Committee on the Arts and Humanities's mission to Cuba, resulting in an Emmy-nominated PBS *Live From Lincoln Center* special.

Bell performs on the 1713 Huberman Stradivarius violin.

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.