Thursday, January 23, 2025, 7:30 p.m.
17,128th Concert

Friday, January 24, 2025, 7:30 p.m.
17,129th Concert

Saturday, January 25, 2025, 7:30 p.m.
17,131st Concert

Yuja Wang, Piano / Leader

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

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

Yuja Wang is **The Mary and James G. Wallach Artist-in-Residence.**

Generous support for Yuja Wang's appearances is provided by **The Donna and Marvin Schwartz Virtuoso Piano Performance Series.**

January 23–25, 2025

Yuja Wang, Piano / Leader

STRAVINSKY
(1882–1971)

Concerto for Piano and Wind Instruments (1923–24; rev. 1950)
Largo — Allegro
Largo
Allegro

JANÁČEK
(1854–1928)

Capriccio for Piano Left-Hand and Chamber Ensemble (1926)
Allegro
Adagio
Allegretto
Andante

GERSHWIN
(1898–1937)

***Rhapsody in Blue,* for Solo Piano and Jazz Band** (1923–24; original orchestration by Ferde Grofé)

THIS PROGRAM WILL BE PERFORMED WITHOUT AN INTERMISSION.

Generous support for Yuja Wang's appearances is provided by **The Hermione Foundation, Laura J. Sloate Trustee.**

The January 25 performance is supported by **The Giving Bee Family Foundation.**

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

Notes on the Program

Concerto for Piano and Wind Instruments

Igor Stravinsky

Igor Stravinsky set out toward his profession rather late, as musicians go, beginning piano lessons at the relatively advanced age of nine. One of his friends at school was the son of the celebrated composer Nikolai Rimsky-Korsakov, and when Stravinsky's father died, in December 1902, Rimsky-Korsakov became something of a mentor, both personal and musical, to the aspiring composer. By the time he began working seriously with that eminence, Stravinsky had already composed two short works for solo piano, and under his teacher's watchful eye he plunged into a piano sonata in late-Romantic idiom. Before long, however, Stravinsky showed a predilection for colorful orchestral compositions, which won the admiration of the impresario Serge Diaghilev. Diaghilev wasted little time enlisting Stravinsky to compose ballet scores, an ideal milieu in which the composer's evocative style could both flourish and turn a profit.

Perhaps this early impulse toward orchestral writing helps explain why solo piano music occupies a relatively modest corner of Stravinsky's catalogue, despite the fact that he himself was an adept pianist. Around 1910 he was sketching what he thought would be a piano concerto (or at least a *Konzertstück* with a prominent solo piano part), but he ended up diverting that material into his ballet *Petrushka* (1911). In 1921, at the behest of the noted piano virtuoso Arthur Rubinstein, Stravinsky finally bestowed portions of that score on the piano in the form of his fiendishly difficult *Three Movements from Petrushka*. At that time Stravinsky was falling in love with the piano all over again, finding it particularly appropriate for conveying the sorts of percussive effects he was interested in creating.

Three notable piano works soon followed: the Piano Sonata and Concerto for Piano and Wind Instruments (both completed in 1924), and the Serenade in A (1925, each of whose four movements was designed to fit on a single side of a 78 r.p.m. record). All three are redolent of Stravinsky's distinctive style of neo-Classicism — or, more properly, neo-Baroqueism. In the Sonata we hear nearly literal quotations of Bach's "Sheep May Safely Graze," and the Rondoletto movement of the

In Short

Born: June 17, 1882, in Oranienbaum (now Lomonosov), in the Northwest St. Petersburg region of Russia

Died: April 6, 1971, in New York City

Work composed: summer 1923–August 21, 1924; revised in 1950; dedicated to Mme. Nathalie Koussevitzky

World premiere: May 22, 1924, at the Paris Opéra, Serge Koussevitzky, conductor, the composer, soloist

New York Philharmonic premiere: February 5, 1925, Willem Mengelberg, conductor, the composer, soloist

Most recent New York Philharmonic performance: May 8, 2010, Valery Gergiev, conductor, Alexei Volodin, soloist

Estimated duration: ca. 20 minutes

Serenade sounds like a chattering tête-à-tête between Bach and Mozart.

The Concerto for Piano and Wind Instruments of 1923–24 evokes Bach every bit as much. In its first and third movements the bustling figuration of the contrapuntal keyboard lines often resembles the transparent writing of Bach's Inventions — although with "Bach on the wrong notes," as Prokofiev famously observed — and one theme in the first movement follows the contour of the famous "royal subject" of Bach's *Musical Offering* (see sidebar, page 23). The second movement (initially marked *Larghissimo*, but speeded up to *Largo* when the composer reworked the score in 1950) seems fleetingly to touch on a chorale-like contour. In fact, this is a replacement slow movement. In the book *Expositions and Developments* (1962, co-authored with Robert Craft), Stravinsky recalled:

> Some pages of the manuscript disappeared mysteriously one day, and when I tried to rewrite them I found I could remember nothing of what I had written. I do not know to what extent the published movement differs from the lost one, but I am sure the two are very unlike.

Stravinsky's memory issues with this concerto carried over to performances. Of the premiere, he reported, in *Chronicle of My Life* (a.k.a. *Autobiography*, 1936):

> [J]ust before beginning the *Largo* which opens with a passage for solo piano, I suddenly realized that I had completely forgotten how it started. I said so

In the Composer's Words

Igor Stravinsky, 1920s

Robert Craft, who served as Stravinsky's longtime amanuensis, found a paragraph about the Concerto for Piano and Wind Instruments (which the composer and others referred to as his Piano Concerto) among Stravinsky's papers. Although not certain why Stravinsky wrote it, Craft believed it may have been linked to comments the composer delivered at the performances that Stravinsky and Jean Wiéner gave — on both occasions in a two-piano arrangement — during the week preceding the official premiere:

> The idea of the Piano Concerto was not spontaneous … which is to say that at the beginning of the composition I did not see that it would take the form of a concerto for piano and orchestra. Only gradually, while already composing, did I understand that the musical material could be used to most advantage in the piano, whose neat, clear sonority and polyphonic resources suited the dryness and neatness which I was seeking in the structure of the music I had composed. … I never said that my Concerto was written in the style of the seventeenth century. I did say that, while composing it, I encountered some of the same problems as the musicians of the seventeenth century, and also Bach. What are these problems? They are purely technical and refer to the form: how to build with the musical material that comes from my brain — themes, melodies, rhythms — everything that has a power in a spirit dedicated to musical creation. … Beethoven had other problems, and you can readily see that those of my Concerto have nothing in common with his.

quietly to Koussevitzky, who glanced at the score and hummed the first notes. That was enough to restore my balance and enable me to attack the *Largo*.

In *Expositions and Developments* he further reminisced:

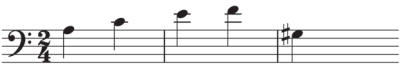
> Another time, while playing the same concerto, I suffered a lapse of memory because I was suddenly obsessed by the idea that the audience was a collection of dolls in a huge panopticon. Still another time, my memory froze because I suddenly noticed the reflection of my fingers in the glossy wood at the edge of the keyboard.

Instrumentation: two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons (one doubling contrabassoon), four horns, four trumpets, three trombones, tuba, timpani, and four basses, in addition to the solo piano.

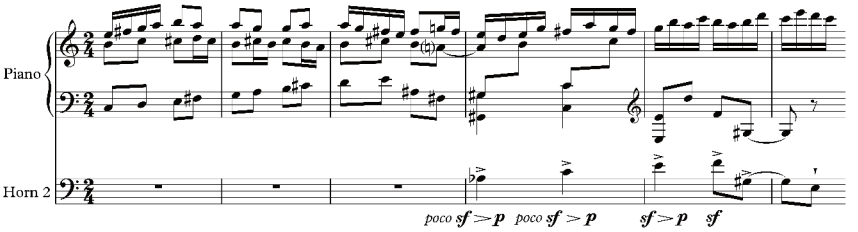
— James M. Keller, former New York Philharmonic Program Annotator; San Francisco Symphony program annotator; and author of Chamber Music: A Listener's Guide *(Oxford University Press)*

Listen for … Echoes of Bach

In the first and third movements of the Concerto for Piano and Wind Instruments, the bustling figuration of the contrapuntal keyboard lines often resembles the transparent writing of Bach's Inventions and Sinfonias (a.k.a. the Two- and Three-Part Inventions). One theme in the first movement follows the contour of the famous "royal subject" provided by Frederick the Great as the basis for Bach's contrapuntal feat *Musical Offering:*



Stravinsky first presents his version of the theme in the piano part (as the lowest line in a texture of three-part counterpoint), and he doubles the line bluntly on the second horn, lest we overlook it. Except for lowering the opening note by a semitone, the motif is identical:



Capriccio for Piano Left-Hand and Chamber Ensemble

Leoš Janáček

A host of works featuring piano left-hand appeared in the years immediately following World War I, and we have the Viennese pianist Paul Wittgenstein to thank for many of them. After losing his right arm at the Russian front, he developed an extraordinary left-hand technique and commissioned works from Ravel, Prokofiev, Korngold, Hindemith, Britten, and Richard Strauss. A similar path was traveled by Otakar Hollmann (1894–1967), a Czech pianist who emerged from the war with his right arm paralyzed. He did not go on to achieve Wittgenstein's fame, but Hollmann was the impetus for at least three notable works, all from 1926: Bohuslav Martinů's Divertimento for Piano Left-Hand and Chamber Orchestra, Ervin Schulhoff's Suite No. 3 for the Left Hand, and Janáček's Capriccio for Piano Left-Hand and Chamber Ensemble.

When Hollmann first approached Janáček about writing such a piece, the composer turned him down. But on November 11, 1926, Janáček wrote Hollmann with the surprising news that he had completed the proposed piece.

The work is an example of Janáček's mature style, dating from only two years before his death. He had been busy with masterpieces in 1926. That year he completed both his Sinfonietta and the *Glagolitic Mass* while preparing for the impending premiere of his opera *The Makropoulos Case* and wrestling with a violin concerto that he would recast as the Overture to his final opera, *From the House of the Dead.*

Nobody seems entirely sure how to crack the code of this curious work — if, indeed, a subtext exists at all. At first Janáček titled the piece *Vzdor (Defiance).* The musicologist Jarmil Burghauser, in an essay included in the original score, opined that Janáček

> was evidently inspired by the stubborn determination and energy of a man who, although maimed in war, did not give up his intended career as a pianist and a serious artist at that. This defiance … and the clash with the drastic realities of war and its aftermath, form the spiritual content of the work which — with its hard-sounding bass notes of the brass instruments and its mood wavering between gloom and nostalgia and grotesqueness — is the reverse of the joyful Sinfonietta whose "military" key it shares. Thus the Capriccio may be regarded as Janáček's protest against the senselessness and horrors of war while the

In Short

Born: July 3, 1854, in Hukvaldy, Moravia (Austrian Empire)

Died: August 12, 1928, in Moravská Ostrava, Moravia (Czechoslovakia)

Work composed: June–October 1926

World premiere: March 2, 1928, in Smetana Hall, Prague, by pianist Otakar Hollmann and members of the Czech Philharmonic Orchestra, Jaroslav Řídký, conductor

New York Philharmonic premiere: May 3, 1973, Rafael Kubelík, conductor, Rudolf Firkušný, soloist

Most recent New York Philharmonic performance: December 3, 2002, Christoph von Dohnányi, conductor, Pierre-Laurent Aimard, soloist

Estimated duration: ca. 20 minutes

soloist — the work's hero — may be said to wage an unflinching struggle with one of war's crimes.

Then again, the title Capriccio seems flippant for such heavy matter. Another scholar, Bohumír Štědroň, argued that the work was "an expression of peace and joyful contentment at the time of Janáček's affection for Kamila [Stosslova, who was not his wife] in defiance of the opinion of the rest of the world." In his biography of Janáček (1962; rev. 1981 by Karel Janovický), Jaroslav Vogel disagrees with the "Kamila theory." He worries that "there is rather too little peace and joyful contentment in the work" apart from the last movement, and even there it's a stretch. For his part, Vogel imagines that

> the sometimes pugnacious, sometimes embittered, mocking, ironical, nostalgic and again even skeptical character of the first three movements, with the brighter mood of the finale, could best be explained as a reflection of Janáček's own struggle as a man and a composer. It is a struggle seen ... from the point of view of triumphant success, with the flute ... representing the hero's beloved who, in the last movement, lights his way and decorates his head with laurels.

The matter is likely to remain in the realm of speculation since the actual documentation remains practically silent. Asked about the Capriccio, Janáček reputedly said, "It is capricious, nothing but pranks and puns."

The Capriccio was premiered by Hollmann and members of the Czech Philharmonic the very day after the premiere of *The Makropoulos Case*, and Janáček was kept very busy dashing between rehearsals for the two works. The occasion was a concert to raise money for Czech veterans rendered invalid in World War I. Since Janáček's health deteriorated shortly thereafter, it would turn out to be the last premiere of one of his compositions he would ever attend.

Instrumentation: flute (doubling piccolo), two trumpets, three trombones, and tenor tuba, in addition to the solo piano left-hand.

— J.M.K.

The Work at a Glance

The *Allegro* bustles at first, but within a few measures the cross-rhythms between piano and brass grow so out of sync that it sounds as if the piece may be falling apart. The music is erratic: the opening march yields to a nostalgic waltz, then to a vigorous pulsating bit that leads to a cadenza-like riff from the first trumpet, and so on until the end, when the piano trills mysteriously above muted trombones.

The *Adagio* is also mercurial — almost Impressionistic languor ceding to nearly violent outbursts. The *Allegretto* comes across as a scherzo, galumphing at the outset but alternating with "mystery music" in which the piano plays a filigree of scales against the sustained notes of the ensemble (a device revisited at the movement's end). The Capriccio ends with, of all things, a slow movement — or at least, at *Andante,* a relatively slow one. The flute's theme is indeed tender, and the writing is sometimes reminiscent of Debussy, with the piano perhaps imitating the Debussyan timbre of the harp and the melodic contours often tracing Debussy's beloved whole-tone scales. Yet on the whole, the effect is pure Janáček, transcendent and celebratory, and the Capriccio ends in a spirit of sustained ecstasy that is one of Janáček's fingerprints.

Rhapsody in Blue, for Solo Piano and Jazz Band

George Gershwin

As the story goes, George Gershwin and his brother, Ira (who wrote the lyrics to most of his songs), were killing time in a pool hall on January 4, 1924, when Ira happened on a New York *Tribune* article announcing that bandleader Paul Whiteman would shortly present a concert in New York that promised to broaden concertgoers' conception of what serious American music could be. "George Gershwin is at work on a Jazz Concerto," stated the newspaper, "Irving Berlin is writing a syncopated tone poem, and Victor Herbert is working on an American suite." A new Gershwin jazz concerto was news to Gershwin. (It is possible that fallible memories fed into this lore, since Gershwin appears to have made the first stabs at his draft in December 1923 and then returned to it on January 7, 1924.)

A phone call to Whiteman elicited the explanation that the bandleader had been planning such a concert for some point in the future, but a rival conductor had suddenly announced plans for a similar program of pieces drawing on both the classical and jazz styles, which forced Whiteman to move up his schedule so as not to look like a copycat. Whiteman also reminded Gershwin that he had broached the idea a year and a half earlier, when they had collaborated on *George White's Scandals of 1922*. Gershwin came to allow that there was some connection between the two projects when he wrote, of *George White's Scandals:*

> My association with Whiteman in this show I am sure had something to do with Paul's asking me to write a composition for his first jazz concert. As you may know, I wrote the *Rhapsody in Blue* for that occasion, and there is no doubt that this was my start in the field of more serious music.

Gershwin extracted an important concession from Whiteman. Given the short lead time and the novelty of such a piece, a full-length concerto was out of the question for what was billed as the Experiment in Modern American Music. The composer did commit to a free-form work, a rhapsody of some sort, that would spotlight him as the soloist backed by the Whiteman band, which would be expanded for the occasion by quite a few instruments. Furthermore, Gershwin was uneasy about the prospect of orchestrating his piece. In his Broadway work he had always followed the customary practice

In Short

Born: September 26, 1898, in Brooklyn, New York

Died: July 11, 1937, in Hollywood, California

Work composed: December 1923 to February 3, 1924, with Ferde Grofé (1892–1972) creating the work's original scoring for solo piano with jazz band

World premiere: February 12, 1924, at New York's Aeolian Hall, with Paul Whiteman leading his orchestra and the composer as soloist

New York Philharmonic premiere: While the New York Philharmonic has performed *Rhapsody in Blue* well over 100 times, these are the first NY Phil performances of the original jazz band version.

Estimated duration: ca. 16 minutes

of simply writing the tunes and leaving the instrumentation to an arranger. Whiteman promptly informed Ferde Grofé, his own staff arranger since 1920, to clear his desk for the Gershwin project.

Gershwin began setting down notes for his rhapsody in a score for two pianos — one representing the solo part, the other the orchestra (including a few suggestions about possible instrumentation, much of which Grofé ignored). Grofé later recalled:

> I practically lived too in their uptown Amsterdam and 100th Street apartment, for I called there daily for more pages... . He and his brother Ira had a back room where there was an upright piano, and that is where *Rhapsody in Blue* grew into being.

The composition of *Rhapsody in Blue* occupied Gershwin for nearly a month, at a time he was busy with other obligations. He wrote:

> I was summoned to Boston for the première of [my musical] *Sweet Little Devil*. I had already done some work on the *Rhapsody*. It was on the train, with its steely rhythms, its rattlety-bang that is often so stimulating to a composer .... I frequently hear music in the very heart of noise. And there I suddenly heard — and even saw on paper — the complete construction of the *Rhapsody*, from beginning to end. No new themes came to me, but I worked on the thematic material already on my mind, and tried to conceive the composition as a whole. I heard it as a sort of musical kaleidoscope of America — of our vast melting pot, of our unduplicated national pep, of our metropolitan madness. By the time I reached Boston I had a definite plot of the piece, as distinguished from its actual substance.

It was Ira, the family wordsmith, who came up with the title, inspired by a visit to a gallery showing an exhibit of paintings by James Abbott McNeill Whistler. Whistler was drawn to giving his paintings — no matter how representational — completely abstract titles, such as the famous *Arrangement in Gray and Black* (popularly nicknamed "Whistler's Mother"). The Gershwin brothers found a musical equivalent in the title *Rhapsody in Blue*. The word "blue" naturally evokes "the Blues" and, by extension, jazz. Various aspects of jazz vocabulary are indeed prominent in *Rhapsody in Blue*, but its

New Sounds for a Familiar Piece

This performance employs the edition made by Ryan Raul Bañagale, of Colorado College, as the first installment of The George and Ira Gershwin Critical Edition, a project of the Gershwin Initiative of the University of Michigan, published by Schott International in 2022. Apart from determining precise details of Grofé's original orchestration, this edition weighs options suggested by differing sources and reinstates musical details and passages — some short, some long — that do not figure in the more famous symphonic version. These include 40 measures of piano solo that Bañagale describes as "including some percussive and dissonant passages that lend the piece a Modernist feel" and the restoration of the original ending, "which feels more like the closing of a musical theater piece than the grand Romanticism of the now conventional, revised conclusion."

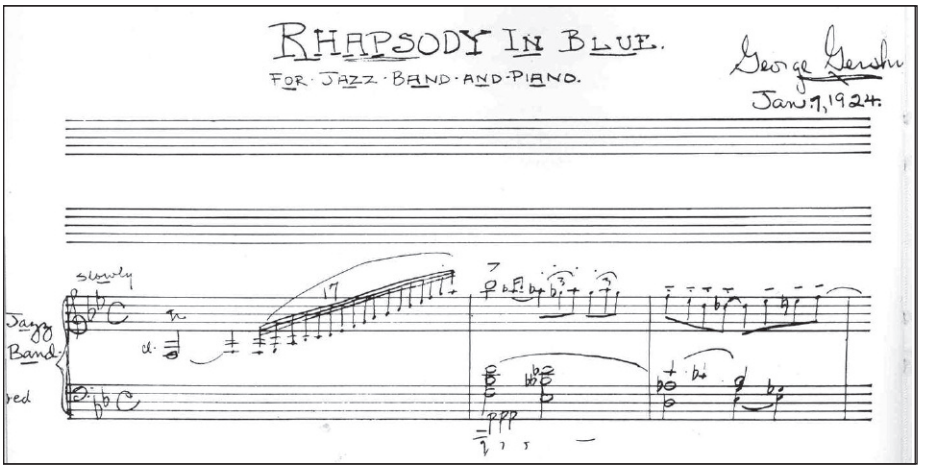
ancestry also stretches back toward concertos of Liszt and Tchaikovsky.

That is particularly true in the reorchestration Grofé prepared in 1926 to make the piece accessible to standard symphony orchestras, the version almost always heard today. Encountering the work in the crisp and spiffy original orchestration, played here, is sure to give listeners a strikingly new perspective on an ultra-familiar piece and a sharpened understanding of why *Rhapsody in Blue* made such an extraordinary impact when it was unveiled.

Instrumentation: oboe, clarinet and bass clarinet, three saxophones (one playing sopranino or soprano and alto saxophones; one playing soprano and baritone saxophones; one playing soprano and

Listen for ... the Clarinet's *Glissando*

The famous ascending *glissando* with which the clarinet launches this piece is one of the most instantly identifiable sounds in all of music. It is said to have been the invention of Ross Gorman, the clarinetist of the Paul Whiteman Orchestra. Gershwin had written the opening measure as a low trill followed by a scale rising rapidly through 17 differentiated notes. The tale is told that Gorman, growing either exhausted or bored as the piece began yet again in the course of a long rehearsal, simply elided those notes into a rather suggestive ribbon of uninterrupted pitches — after which there was no turning back.



From top: clarinetist Ross Gorman, ca. 1920;
the opening of Rhapsody in Blue *as notated in Gershwin's manuscript*

tenor saxophones), two horns, two trumpets, two trombones, tuba (probably sousaphone at the premiere, and the player doubled string bass), timpani, triangle, cymbals, Turkish cymbals, orchestra bells, gong, snare drum, bass drum, banjo, celesta, orchestral piano, violins, and bass, in addition to the solo piano.

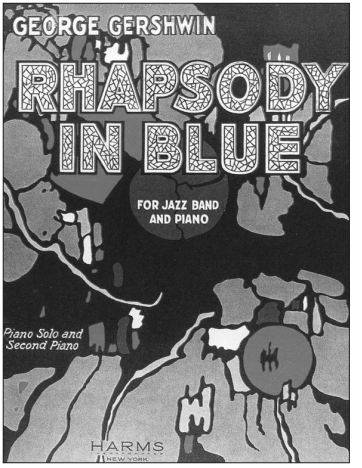
— *J.M.K.*

At the Premiere

The press reported with abandon on Paul Whiteman's Experiment in Modern American Music. *The New York Times* noted:

> The stage setting was as unconventional as the program. Pianos in various stages of deshabille stood about, amid a litter of every imaginable contraption of wind and percussion instruments. Two Chinese mandarins, surmounting pillars, looked down upon a scene that would have curdled the blood of a Stokowski or a Mengelberg.

The *Times's* pronouncement proved wide of the mark: both Stokowski and Mengelberg were in the hall that afternoon, and both went on to enjoy many productive years on the podium, apparently with blood uncurdled. They were in distinguished company at Aeolian Hall, with fellow attendees including conductor Walter Damrosch; pianist Moritz Rosenthal; violinists Fritz Kreisler, Jascha Heifetz, and Mischa Elman; and composers Sergei Rachmaninoff, Igor Stravinsky, and John Philip Sousa.



From top: The poster for the concert that included the premiere of Rhapsody in Blue, *and the cover of the original edition of the sheet music*

VIOLINS

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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

Kyung Ji Min

Su Hyun Park

Anna Rabinova

———
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Sharon Yamada

Elizabeth Zeltser+
The William and Elfriede Ulrich Chair

Andi Zhang

Yulia Ziskel
The Friends and Patrons Chair

Qianqian Li
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Lisa Eunsoo Kim*
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Soohyun Kwon
The Joan and Joel I. Picket Chair

Duoming Ba

Hannah Choi

———
The Sue and Eugene Mercy, Jr. Chair

I-Jung Huang

Dasol Jeong

Alina Kobialka

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Marié Schwalbach

Na Sun
The Gary W. Parr Chair

Jin Suk Yu+

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Principal
The Mr. and Mrs. Frederick P. Rose Chair

Rebecca Young*
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Cong Wu**

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Sofia Basile

Leah Ferguson

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Yoobin Son

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PICCOLO

Mindy Kaufman

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Liang Wang
Principal
The Alice Tully Chair

Sherry Sylar*

Robert Botti

Ryan Roberts

ENGLISH HORN

Ryan Roberts

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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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BASS CLARINET
Barret Ham

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The Pels Family Chair
Julian Gonzalez*
Roger Nye
The Rosalind Miranda Chair in memory of Shirley and Bill Cohen

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_____

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_____
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Richard Deane*
David Peel**
R. Allen Spanjer
The Rosalind Miranda Chair
Leelanee Sterrett
Tanner West
The Ruth F. and Alan J. Broder Chair

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Principal
The Paula Levin Chair
Matthew Muckey*
Ethan Bensdorf
Thomas Smith

TROMBONES
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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**

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Principal
The Constance R. Hoguet Friends of the Philharmonic Chair
Daniel Druckman*
The Mr. and Mrs. Ronald J. Ulrich Chair
Kyle Zerna

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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.

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

HONORARY MEMBERS OF THE SOCIETY
Emanuel Ax
Deborah Borda
Zubin Mehta

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

Pianist **Yuja Wang** is celebrated for her charismatic artistry, emotional honesty, and captivating stage presence. She has performed with the world's most venerated conductors, musicians, and ensembles, and is renowned not only for her virtuosity, but her spontaneous and lively performances, famously telling *The New York Times*, "I firmly believe every program should have its own life, and be a representation of how I feel at the moment." She is serving as the New York Philharmonic's 2024–25 season Mary and James G. Wallach Artist-in-Residence.

In 2024 her skill and charisma were demonstrated in a marathon Rachmaninoff performance at Carnegie Hall alongside conductor Yannick Nézet-Séguin and The Philadelphia Orchestra. This historic event, which celebrated the composer's 150th anniversary, included performances of all four of his concertos plus the Rhapsody on a Theme of Paganini in one afternoon. In October 2022 she performed the world premiere of Magnus Lindberg's Piano Concerto No. 3 with the San Francisco Symphony; she reprised the work throughout North America and Europe across the season.

Yuja Wang's international breakthrough came in 2007, when she replaced Martha Argerich as soloist with the Boston Symphony Orchestra. Two years later she signed an exclusive contract with Deutsche Grammophon, and has since established her place among the world's leading artists, with a succession of critically acclaimed performances and recordings.

As a chamber musician, Yuja Wang has developed long-lasting partnerships with several leading artists. This season, she embarks on a highly anticipated international duo recital tour with pianist Víkingur Ólafsson, with performances in world-class venues across North America and Europe, which will once again showcase her flair, technical ability, and exceptional artistry in a wide-ranging program.

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.

NEED TO KNOW

New York Philharmonic Guide

Order Tickets and Subscribe

Order tickets online at 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 **or log in to your NY Phil account** to donate your tickets for re-sale, and receive a receipt for tax purposes in return.

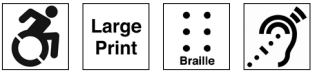
For the Enjoyment of All

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.

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,** with a 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. Extra width seating is available in the Orchestra and Tiers I 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.**

Access Reps support guests with disabilities and their parties who request this service in advance. Services include: being met on arrival, escorted through the performance space, and assisted with requested accommodations; wheelchairs, including being pushed; sighted guide technique; and more. To learn more, visit the David Geffen Hall Welcome Center, contact NY Phil Customer Relations, or email guestexperience@lincolncenter.org.

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

For Your Safety

For the latest on the **New York Philharmonic's health and safety guidelines** visit 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.