Thursday, February 20, 2025, 7:30 p.m.
17,147th Concert
Donor Rehearsal at 9:45 a.m.‡

Friday, February 21, 2025, 7:30 p.m.
17,148th Concert

Saturday, February 22, 2025, 7:30 p.m.
17,149th Concert

Santtu-Matias Rouvali, Conductor
Seong-Jin Cho, Piano

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.

Generous support for Seong-Jin Cho's appearances is provided by **The Donna and Marvin Schwartz Virtuoso Piano Performance Series.**

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

February 20–22, 2025

Santtu-Matias Rouvali, Conductor
Seong-Jin Cho, Piano

SHOSTAKOVICH
(1906–75)
arr. A. Cornall

Selections from *Moscow, Cheryomushki* Suite (1957–58; arr. 1997)
A Spin through Moscow
Waltz
Dances

PROKOFIEV
(1891–1953)

Piano Concerto No. 2 in G minor, Op. 16 (1912–13/1924)
Andantino — Allegretto — Andantino
Scherzo: Vivace
Intermezzo: Allegro moderato
Finale: Allegro tempestoso

SEONG-JIN CHO

Intermission

SHOSTAKOVICH

Symphony No. 15 in A major, Op. 141 (1971)
Allegretto
Adagio
Allegretto
Adagio: Allegretto

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Notes on the Program

Selections from *Moscow, Cheryomushki* Suite (arr. A. Cornall)
Symphony No. 15 in A major, Op. 141

Dmitri Shostakovich

As a young man Dmitri Shostakovich had enjoyed success with theater music, suggesting a brilliant career in opera. He developed a dramatic sense from accompanying silent films as a pianist, and in 1928, at age 21, he premiered his innovative first opera, *The Nose*, based on a short story by Nikolai Gogol. *Lady Macbeth of the Mtsensk District* followed four years later, with Shostakovich remarking: "I want to write a Soviet *Ring of the Nibelung.* It will be an operatic tetralogy about women, in which *Lady Macbeth* will take the place of *Das Rheingold.*"

Lady Macbeth premiered in January 1934 and was soon performed in Europe, England, and North and South America. Then, it and his ballet *The Limpid Stream* were attacked in *Pravda*, the newspaper of the Communist Party, and Shostakovich was in jeopardy. This led to the suppression of his Fourth Symphony, followed by his rehabilitation with the Fifth. The crisis essentially ended his operatic endeavors, but he continued to work on theater, ballet, and film projects, as well as revising *Lady Macbeth* and reorchestrating Musorgsky's two operas.

And there was the curiosity of ***Moscow, Cheryomushki*** **(*Moscow, Bird Cherry Tree District*)**, an operetta about perennial housing shortages in the Soviet capital. It takes place in the so-called Bird Cherry Tree district, southwest of Moscow, where the government's response to the crisis was to construct high-rise apartment complexes. The satirical operetta tells the story of a group of prospective young tenants seeking places in the newly subsidized housing and of their skirmishes with corrupt bureaucrats.

Shostakovich composed the three-act work in 1957–58 to a libretto by the popular humorists Vladimir Mass and Mikhaíl Chervinsky, and it was premiered

In Short

Born: September 25, 1906, in St. Petersburg, Russia

Died: August 9, 1975, in Moscow, USSR

Works composed and premiered: The operetta *Moscow, Cheryomushki,* composed September–November 1958, with sketches going back to 1957; premiered January 24, 1959, Grigori Stolyarov, conductor, at the Moscow Operetta Theatre; Andrew Cornall arranged the Suite in 1997. Symphony No. 15, composed in 1971; premiered January 8, 1972, with Maxim Shostakovich conducting the All-Union Radio and Television Symphony Orchestra at the Moscow Conservatory

New York Philharmonic premieres and most recent performances: The Introduction and Waltz from *Moscow, Cheryomushki* were performed June 4–5, 1974, Andre Kostelanetz, conductor; the *Dances* movement from Andrew Cornall's arrangement was performed July 23, 2024, Santtu-Matias Rouvali, conductor, at Colorado's Bravo! Vail Music Festival. Symphony No. 15, premiered February 16, 1978, Bernard Haitink, conductor; most recently performed October 10, 1987, Kurt Sanderling, conductor

Estimated durations: Selections from the *Moscow, Cheryomushki* Suite, ca. 14 minutes; Symphony No. 15, ca. 43 minutes

in January 1959 at the Moscow Operetta Theatre. Though he thought little of the work at first (see sidebar, below), it contains marvelous music. The lighter sections and dance sequences point to an oft-neglected side of the composer's output — dance music, jazz-inflected pieces, and songs — and to his keen sense of humor.

Moscow, Cheryomushki consists of an overture and prologue followed by 39 numbers (Shostakovich added more for a film version in 1962). Forgotten operas are sometimes remembered by orchestral compilations of their best music. In 1997 Andrew Cornall, a producer and record executive then at Decca, crafted a four-movement suite, of which we hear

Mixed Reactions

Dmitri Shostakovich wrote to his friend Isaak Glickman, of ***Moscow, Cheryomushki:***

> I am mortified with shame. If you are thinking about coming to the premiere, I advise you to reconsider. It makes no sense wasting time just to gape at my disgrace. It's boring, insignificant, silly.

Glickman went to Moscow to lend support. He later recalled:

> A leading conductor once said to me that Shostakovich was constitutionally incapable of writing bad music: as soon as I entered the theater I was once again convinced of the truth of this statement. I found the music to be lyrical, witty, and attractive.

Laurel Fay, the composer's biographer, notes that Shostakovich gave an optimistic spin in an article he wrote for *Sovetskaya Muzyka (Soviet Music):*

> The composition of an operetta is something new for me. *Moscow, Cheryomushki* is my first and, I hope, not my last experience in this appealing genre. I worked on it with great enthusiasm and lively interest. I think that what should result from our collaborative efforts. ... should be a cheery, upbeat show. ... There is lyricism in it, and "gags," assorted interludes, dances, and even an entire ballet scene. Parodistic elements are suggested at times in the musical design, the quotation of popular motives from the not-too-distant past, and even from several songs by Soviet authors.

Cheryomushki District, Moscow, 1984

the first three tonight. It opens with *A Spin through Moscow*, in which a chauffeur (one of the aspiring tenants) borrows his boss's limousine and drives his friends through the city. This is followed by a *Waltz* derived from a duet between newlyweds, represented by tenor saxophone and trumpet, who are unable to find an apartment. *Dances* begins with a polka that is combined with a duet for another young couple.

Shostakovich was one of the greatest and most prolific symphonists of the 20th century. His 15 works in the genre seem to chart not only the history of the Soviet Union, but also his own fraught experiences as a brilliant composer living and working within a brutal system. What Shostakovich wrote as a precocious teenager grew out of a different world from the one he inhabited at the end of his life, when he composed his **Symphony No. 15.** The heady, optimistic days following the 1917 Revolution had passed through the horrific realities of life under Joseph Stalin and on to the dreariness of the Brezhnev era.

Shostakovich's dazzling First Symphony was premiered in 1926, when he was just 19, and it made him famous far beyond his native country, with Arturo Toscanini, Wilhelm Furtwängler, Leopold Stokowski, and others championing the work. After the Second and Third Symphonies, which were boldly modernist and called upon chorus to impart hopeful political messages, the Fourth went unperformed when Shostakovich had run afoul of the Soviet regime, only for him to be rehabilitated in 1937 with the Fifth, which remains his most popular. The roller-coaster ride of Shostakovich's career continued in the decades that followed, with some symphonies hailed and others harshly criticized. The Fifteenth Symphony shows the composer at his most personal, masterful, and inscrutable. The remarkably transparent orchestration, with many extended solo passages, creates an intimacy approaching chamber music and makes the symphony akin to a concerto for orchestra, quite different from most of his others.

By the time Shostakovich was in his late 50s his health, which had never been robust, had declined; a neurological condition caused him difficulty writing, and he had problems with his sight. He composed his last symphony rapidly during the summer of 1971 at the Composers' Union Resort in Repino, on the Gulf of Finland. The four that had immediately preceded it featured either programs or sung texts, but this work was more abstract. In September Shostakovich celebrated his 65th birthday and a few weeks later survived a second heart attack. Illness delayed the premiere, the first symphony that he entrusted to his son, Maxim, who conducted the work's first performance in Moscow in January 1972.

Many of Shostakovich's compositions seem to carry hidden meanings and messages, with deeply personal resonances that may run counter to their announced intention. Is the Eleventh Symphony, *The Year 1905*, for example, only about Bloody Sunday in 1905 (when the Tsar's forces fired upon a peaceful gathering in front of the Winter Palace in St. Petersburg), or is it also about the Soviet suppression of the Hungarian uprising that occurred as Shostakovich was writing the work in 1956? The abstract nature of instrumental music allows listeners to devise their own interpretations and has long proved a realm of freedom for creators, especially in repressive cultures. Shostakovich generally divulged little about his pieces and may not have intended to say what others have read into his works.

The Fifteenth Symphony is particularly enigmatic, partly because of its stylistic

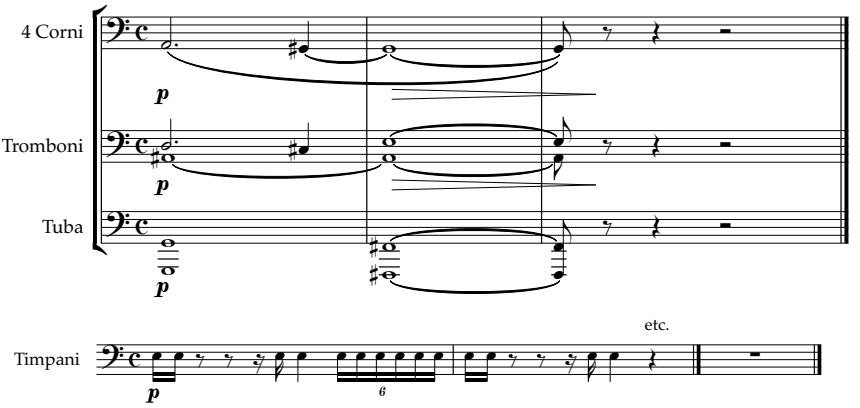
eclecticism and also because it is filled with quotations and allusions that are immediately suggestive, most obviously to Rossini's *William Tell* Overture in the first movement and to the so-called Fate motif from Wagner's *Ring of the Nibelung* that opens the last (see sidebar, page 23). There are also references to his own compositions, including the percussion interlude in the opera *The Nose*, the film score to *The New Babylon*, and many

The Work at a Glance

The references in Dmitri Shostakovich's **Symphony No. 15** to the trumpet galop in the *William Tell* Overture are so striking that one asks why Shostakovich inserted music from such a well-known piece. He stated that the first movement "describes childhood — just a toyshop, with a cloudless sky above," and recalled that Rossini's overture was one of his earliest musical memories.

The relatively short first and third movements are juxtaposed with the much longer and more ominous second and fourth ones. The second movement, *Adagio,* is another of the composer's many pieces haunted by death, beginning with a brass chorale such as might be heard at Soviet state funerals and continuing with a series of 12-note melodies for solo cello, juxtaposing the tonal and atonal. Following without pause is the third movement, a satiric scherzo with grotesque qualities harking back to Shostakovich's beloved Mahler, including a devilish violin solo, a feature shared by the latter's Fourth Symphony.

The finale opens with the "Fate" brass quotation from Wagner's *Ring* alternating with a solo timpani pattern from Siegfried's Funeral March in *Götterdämmerung.*



This segues into a three-note string pizzicato associated with the "in memorial" section of Shostakovich's own Symphony No. 11, and then to the violins playing the first three notes of Wagner's *Tristan und Isolde,* the ultimate death opera, before veering off to a playful waltz referencing Glinka's song "Do not tempt me needlessly."

The extended central section of the finale uses the Baroque technique of a repeating bass pattern, in this case tracing what is almost a 12-note melody (one note in the series is missing) that gradually builds up in volume and intensity before a striking modulation, the procedure Shostakovich had memorably employed in the "invasion" theme in his Seventh Symphony, *Leningrad.* After allusions to earlier movements, the haunting coda, dominated by the ticking of a battery of percussion instruments against four octaves in the strings, recalls the conclusion of his suppressed Fourth Symphony.

of his earlier symphonies. He also included a musical cipher in the third movement — representing his own initials, DSCH (spelled by the notes D, E-flat, C, B natural) — and one in the finale, spelling BACH.

Despite the jaunty references to *William Tell*, something sinister seems to lurk below this symphony's neo-classical surface, and there are explicit references to fate and death. Shostakovich offers provocative stylistic mashups such as would become a signal feature of late 20th-century postmodernism. Throughout there is a stark contrast in styles and moods, both within movements and among them. He also makes use of 12-tone rows, calling upon the modernist procedure most associated with Arnold Schoenberg and his followers, a technique that Shostakovich began to use in his late oeuvre despite its even then being only grudgingly accepted in Soviet music.

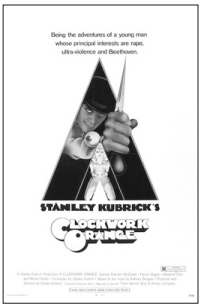
Instrumentation: The *Moscow, Cheryomushki* Suite calls for two flutes and piccolo, three oboes, three clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, triangle, castanets, tambourine, side drum, cymbals, bass drum, orchestra bells, two harps, tenor saxophone, and strings. The Symphony No. 15 employs two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, castanets, cymbals, orchestra bells, snare drum, tam-tam, tom-toms, triangle, vibraphone, whip, wood block, xylophone, celesta, and strings.

— Christopher H. Gibbs, James H. Ottaway Jr. Professor of Music at Bard College and the co-author, with Richard Taruskin, of The Oxford History of Western Music, *College Edition*

Shostakovich's *Moscow, Cheryomushki* Suite and Symphony No. 15 are presented under license from G. Schirmer, Inc., copyright owners.

At the Time

In 1971, when Shostakovich composed his **Symphony No. 15,** the following other cultural events took place:



- The landmark United States television sitcom *All in the Family,* starring Carroll O'Connor as Archie Bunker and Jean Stapleton as Edith, debuted on the CBS network.
- In Washington, DC, the John F. Kennedy Center for the Performing Arts was inaugurated with the world premiere of Bernstein's *MASS.*
- Walt Disney World opened in Orlando, Florida.
- *A Clockwork Orange* (right), the controversial dystopian film directed by Stanley Kubrick, was released in New York City.
- John Lennon released his second studio album, *Imagine;* worldwide sales of the title track would exceed 5 million.
- In Belfast, Northern Ireland, a Led Zeppelin show included the first public performance of "Stairway to Heaven," a song from the band's fourth album (right), which would be released six months later and would go on to sell 23,000,000 copies in the United States.

Piano Concerto No. 2 in G minor, Op. 16

Sergei Prokofiev

The first two of Sergei Prokofiev's five piano concertos date from his years as a student at the St. Petersburg Conservatory, where he studied from 1904 to 1914. He capped off that period by performing his First Piano Concerto (which he had premiered two years earlier) at his graduation from the Conservatory; on that occasion he was awarded high honors and the coveted Anton Rubinstein Prize, which included a new grand piano. He would shortly embark on a dual career as a touring pianist and a composer, and he managed to balance the competing demands of those domains adeptly. He was an excellent pianist of distinct personality; the critic Boris de Schloezer described his pianistic style as "brilliant, rather dry, but extremely polished, pure and 'finished,'" and a listener has no trouble discerning that those traits ideally convey his works in performance.

"The charges of surface brilliance and certain 'soccer-player' tendencies in the First Concerto induced me to strive for greater depth in the Second," reported Prokofiev in his Soviet Diary of 1927. Notwithstanding the commendable qualities of the First Concerto — a remarkable achievement, and not just for a 21-year-old — the Second does indeed surpass it by most yardsticks, even though it was begun only a few months after the completion of its predecessor. Certainly, it is a more imposing work: the three connected movements of the First run just over 15 minutes, while the four independent movements of the Second last twice as long. That extra time is well spent, and the Second Concerto impresses with the variety of moods it traverses and the skill with which Prokofiev balances the contrasts of its material. It does not, however, lack anything in the department of athletic brilliance, as Prokofiev's comment might be taken to imply. Quite the contrary: many pianists would agree that from a technical viewpoint it is the most unremittingly taxing of all of Prokofiev's piano concertos. The composer had not set out with that goal in mind, and in preparing for the premiere he complained about the amount of

In Short

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

Died: March 5, 1953, in Nikolina Gora, near Moscow

Work composed: 1912–13; as the original score was destroyed in a fire, Prokofiev reconstructed — or rewrote — the piece in 1924; dedicated to the memory of Maximilian Schmidthof, a friend of Prokofiev at the St. Petersburg Conservatory, who had committed suicide in 1913

World premiere: September 5, 1913, at the Vauxhall in Pavlovsk Park, outside St. Petersburg, Alexandr Aslanov, conductor, the composer, soloist; re-introduced May 8, 1924, in Paris, Serge Koussevitzky, conductor, the composer, soloist

New York Philharmonic premiere: January 31, 1948, Charles Munch, conductor, Zadel Skolovsky, soloist

Most recent New York Philharmonic performance: July 4, 2016, Alan Gilbert, conductor, Daniil Trifonov, soloist, at Shanghai Poly Grand Theatre, Shanghai, China

Estimated duration: ca. 34 minutes

time and trouble he had to invest in learning the solo part he had composed — this from a soon-to-be First-Prize piano graduate of the St. Petersburg Conservatory.

The premiere of the work evoked a dynamic audience response. The critics were divided. Conservative voices greeted the piece with outrage or disdain: Yuri Kurdyumov, in *Peterburgsky Listok*, declared that it was "a Babel of insane sounds heaped upon one another without rhyme or reason," and Nikolai Bernstein, in *Peterburgskaya Gazeta*, opined of the work's terrifying cadenzas that "one might think [they] were created by capriciously emptying an inkwell on the page." On the other hand, the open-minded critic Vyacheslav Karatygin, writing in the newspaper *Rech*, took a longer view: while the piece "left listeners frozen with fright, hair standing on end" and although "the audience hissed," he insisted that "this means nothing. Ten years from now it [the public] will atone for last night's jeering by unanimously applauding a new composer with a European reputation."

But even after ten years — ten and a half, to be precise — many music lovers would just be getting their first taste of this work. In 1918 Prokofiev had left his Revolution-wracked native land for Paris. His manuscript for this unpublished concerto remained behind, and it was lost in a fire. In 1924 Prokofiev finally reconstructed the work from his remaining sketches; while he was at it (he claimed) he incorporated a good deal of new composition that reflected the experience he had

In the Composer's Words

On February 7, 1927, Prokofiev was in Moscow, where he performed his Second Piano Concerto (with Lev Moiseevich Tseitlin conducting the orchestra). In his diary he set down the feelings that accompanied him before and during the performance:

Prokofiev, 1918

> I am nervous and ask myself why. Vanity, of course. What if they say that Prokofiev himself plays his own works badly? I try to persuade myself not to look at things in that light: supposing he does make mistakes, what does it really matter? The concerto is still the concerto. This line of reasoning is of help to me and I come out to play in a more or less calm frame of mind. But I do not manage to *stay* calm during the most difficult parts: in the cadenza (specifically where I mark *colossale*), and at the beginning of the third movement, where the hands keep jumping over one another, I play badly. However, the rest I play well and with enthusiasm. There is no doubt that the first movement goes down well. Before the Scherzo we take a little break. After it there are shouts of "encore" *(bis),* but of course I can't play it again. No question that this concerto produces a far stronger impression than the Third. After I have come out and taken several bows, Tseitlin asks me in a whisper to consider repeating the Scherzo. I could really do with recouping a bit more strength first, but the triumphal mood of the hall and even the orchestra spurs me on. We repeat the Scherzo, this time pushing it a bit too hard and smoothing over some of its articulated sharpness.

gained in the intervening decade, during which he had, far from incidentally, composed his famous Third Piano Concerto. The Second Concerto as it now exists is therefore not really the same piece that was heard in 1913. The audience at the unveiling of the revised Second Concerto, in 1924 in Paris, proved to be as resistant as the Russian listeners had been at the "first premiere" a decade earlier, but now it was for the opposite reason: Prokofiev was criticized for not being edgy enough for Roaring Twenties Paris.

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, snare drum, tambourine, bass drum, cymbal, and strings, 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)*

From the Premiere

In addition to its official review of the premiere of Prokofiev's Second Piano Concerto (which took place at the Vauxhall, in Pavlovsk Park, in 1913), the *Peterburgskaya Gazeta* ran a second account, signed by "Non-Critic":

> [Prokofiev] seats himself at the piano and starts either wiping the keyboard or testing the keys. All this is done with a dry, sharp touch. The audience is bewildered. Some people are indignant. One couple gets up and moves toward the exit: "Such music is enough to drive you mad." Others: "What is he doing? Trying to make fun of us?" More listeners follow the first couple from various parts of the hall. Prokofiev plays the second movement of his concerto. … The more daring members of the audience hiss. … Finally, the young artist concludes his concerto with a mercilessly dissonant combination of brasses. The scandal in the audience is now full-blown. The majority hisses. Prokofiev bows defiantly and plays an encore. The audience rushes away. On all sides there are exclamations: "The devil take all this Futurist music! We want to hear something pleasant! We can hear music like this from our cats at home." Another group, the progressive critics, are in raptures: "A work of genius! How original! What spirit and invention!"

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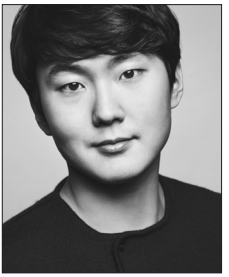
The Artists

The 2024–25 season is **Santtu-Matias Rouvali's** final as chief conductor of Gothenburg Symphony, closing an eight-year tenure. He continues as principal conductor of London's Philharmonia Orchestra and honorary conductor of the Tampere Philharmonic Orchestra.

In summer 2024 he made his debut at the Bravo! Vail Music Festival with the New York Philharmonic, continued the Philharmonia Orchestra's residency in Mikkeli, Finland, and returned to the Edinburgh International Festival. This season and last Rouvali has continued his relationships with orchestras including the Munich Philharmonic, Berlin Philharmonic, Orchestre Philharmonique de Radio France, Deutsches Symphonie-Orchester Berlin, Orchestra dell'Accademia Nazionale di Santa Cecilia, Amsterdam's Royal Concertgebouw Orchestra, Chicago Symphony Orchestra, and Zürich's Tonhalle Orchestra. He works with distinguished soloists including pianists Bruce Liu, Seong-Jin Cho, Jean-Yves Thibaudet, and Stephen Hough and violinists Lisa Batiashvili, Nicola Benedetti, Augustin Hadelich, Christian Tetzlaff, Gil Shaham, and Baiba Skride.

Rouvali concludes his Gothenburg Symphony tenure with a tour to Germany and Czechia, followed by a celebration concert in Gothenburg, and completes his recording of the Sibelius cycle (Alpha Classics). Past releases received *Gramophone* Editor's Choice, Choc de Classica, Diapason Découverte, and Trophée Radio Classique awards. His releases on Philharmonia Records include works by Richard Strauss, Tchaikovsky, and Stravinsky. His recording of Beethoven's Triple Concerto with Benjamin Grosvenor, Nicola Benedetti, and Sheku Kanneh-Mason was released on Decca last May.



Seong-Jin Cho has established himself worldwide as one of the leading pianists of his generation and one of the most distinctive artists on today's music scene. With an innate musicality and consummate artistry, his thoughtful and poetic, virtuosic, and colorful playing combines panache with purity and is driven by an impressive natural sense of balance. He is celebrated unanimously across the globe for his expressive magic and illuminative insights.

In the 2024–25 season Seong-Jin Cho takes up the mantle of artist-in-residence with the Berlin Philharmonic, a position that sees him work with the orchestra on multiple projects, including concerto performances, chamber music collaborations, a tour to the Osterfestspiele Baden-Baden, and in recital. Elsewhere, he returns to London's BBC Proms, The Philadelphia Orchestra to open their season with Yannick Nézet-Séguin, the New York Philharmonic and Chicago Symphony Orchestra conducted by Santtu-Matias Rouvali, and to The Cleveland Orchestra and Franz Welser-Möst. Cho embarks on several international tours, including his return to the Vienna Philharmonic with Andris Nelsons in South Korea and to the Bavarian Radio Symphony Orchestra with Sir Simon Rattle in South Korea, Japan, and Taiwan, following a performance of Brahms's Piano Concerto No. 2 in Munich.

Born in 1994 in Seoul, Seong-Jin Cho started learning the piano at age six. In 2009 he became the youngest-ever winner of Japan's Hamamatsu International Piano Competition; in 2011 he won Third Prize at the International Tchaikovsky Competition in Moscow at the age of 17. From 2012 to 2015 he studied with Michel Béroff at the Conservatoire National Supérieur de Musique et de Danse de Paris. Seong-Jin Cho is based in Berlin.

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

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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.

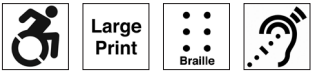
For the Enjoyment of All

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.