Wednesday, February 26, 2025, 7:30 p.m.
17,150th Concert

Thursday, February 27, 2025, 7:30 p.m.
17,151st Concert

Saturday, March 1, 2025, 7:30 p.m.
17,152nd Concert

Sunday, March 2, 2025, 2:00 p.m.
17,153rd Concert

Herbert Blomstedt, Conductor
Hilary Hahn, Violin

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

This program will last approximately one and three-quarters hours, which includes one intermission.

Major support for these concerts is provided by **Christian A. Lange in loving memory of Heidi Lange.**

*In these concerts **Matthias Pintscher** is stepping in for conductor Herbert Blomstedt, who is unable to appear due to an ear infection. The program will now include Beethoven's Symphony No. 7, replacing Schubert's Symphony No. 6.*

Matthias Pintscher became music director of the Kansas City Symphony (KCS) in the 2024–25 season — a tenure launched with a tour to Europe that included concerts at Amsterdam's Concertgebouw, the Berlin Philharmonie, and Hamburg's Elbphilharmonie —and is in his fifth year as creative partner at the Cincinnati Symphony Orchestra. As guest conductor, he returns to the New York and Oslo Philharmonic orchestras; BBC Scottish, Barcelona, Berlin Radio, Houston, and San Diego symphony orchestras, and the Los Angeles Chamber Orchestra, Amsterdam's Royal Concertgebouw Orchestra, Gürzenich Orchestra Cologne, Orquesta Nacional de España, Orchestre National de Radio France, and the Boulez Ensemble. Pintscher has conducted opera productions including at Staatsoper Berlin and Vienna Staatsoper.

Pintscher recently concluded a decade-long tenure as music director of the Ensemble intercontemporain. He has served as the BBC Scottish Symphony Orchestra's artist-in-association, Ojai Festival's music director, Zürich's Tonhalle Orchestra's creative chair, and the Los Angeles Chamber Orchestra's artist-in-residence. He was principal conductor of the Lucerne Festival Academy Orchestra, ran the Heidelberger Atelier, and worked with the Berlin Philharmonic's Karajan Academy, New World Symphony, Music Academy of the West, National Orchestral Institute, and Junge Deutsche Philharmonie.

Matthias Pintscher's compositions are frequently performed by the world's major symphony orchestras, including the Boston, Chicago, and London symphony orchestras; Berlin and New York Philharmonic orchestras; The Cleveland and Philadelphia Orchestras; as well as the Royal Concertgebouw Orchestra and Orchestre de Paris. He has been on the composition faculty of The Juilliard School since 2014.

Matthias Pintscher is published exclusively by Bärenreiter, and recordings of his works can be found on Kairos, EMI, Teldec, Wergo, and Winter & Winter.

BEETHOVEN
(1770–1827)

Symphony No. 7 in A major, Op. 92 (1811–12)
Poco sostenuto — Vivace
Allegretto
Presto
Allegro con brio

In Short
Born: probably on December 16, 1770 (he was baptized on the 17th), in Bonn, Germany
Died: March 26, 1827, in Vienna, Austria
Work composed: 1811 through April 13, 1812; dedicated to Count Moritz von Fries
World premiere: December 8, 1813, by an ad hoc orchestra conducted by Beethoven, at the University of Vienna, on a benefit concert for wounded veterans
New York Philharmonic premiere: November 18, 1843, Ureli Corelli Hill, conductor; this marked the work's US Premiere
Most recent New York Philharmonic performance: October 8, 2024, Manfred Honeck, conductor
Estimated duration: ca. 36 minutes

In the year 1812 Ludwig van Beethoven was at a low point in his life and art, though at the same time near the peak of his fame. His health, never good, was getting worse, while his hearing was in relentless decline. He was long past the stupendous level of work he had sustained in 1802–08, his Middle Period, which saw the Symphonies Nos. 3–6, the Third and Fourth Piano Concertos and Violin Concerto, the three *Rasumovsky* String Quartets, the opera *Fidelio,* and a host of historic piano and chamber pieces. Still, for the public he was approaching the status of living legend that he would inhabit in his last years. In the great convocation of 1814–15 called The Congress of Vienna, he would be lionized by the sovereigns of Europe.

Beethoven's creative doldrums around 1812 are not really explained by his declining health and hearing; he had an extraordinary ability to override physical and mental pain. It appears that the main problem was a creative quandary. The train of thought that had carried him through the Middle, aka Heroic, Period was running out of steam. He had to find a new direction. The works around 1812 amount to marking time while he waited for the new direction to reveal itself. The result, when it came, would be the towering and sublime works of the Third Period.

There is a particular quality to the works between these two periods. They include the *Archduke* Piano Trio, the gentle *Harp* and searing *Serioso* String Quartets, the Overture and Incidental Music for the play *Egmont,* and the Seventh and Eighth Symphonies. In these he put aside the heroic style of the Third and Fifth Symphonies and the nervousness and intensity of the middle string quartets, but he had not yet arrived at the inward music of the late works. Several products of the interim years are important, but they imply no particular direction.

If neither heroic nor sublime, what should be said of the Seventh Symphony? It's a singular work in his art: a kind of Bacchic trance, dance music from beginning to end — in Wagner's oft-quoted phrase, "the Apotheosis of the Dance."

This is nothing entirely new in the Classical style Beethoven inherited from Haydn and Mozart, which is often laid out in dance patterns, phrasing, and rhythms. But that hardly explains the Seventh. It dances unlike any symphony before: wildly and relentlessly, almost heroically, in obsessive rhythms whether fast or slow. Nothing as decorous as a minuet here; rather, it's shouting horns and skirling strings (skirling being what bagpipes do). The last movement is based on a Scottish dance tune, but bagpipes don't get that breathless.

The Seventh was premiered in December 1813 as part of the ceremonies around the Congress of Vienna, when the aristocracy of Europe gathered with the intention of turning back the clock to the time before Napoleon. The premiere of the Seventh under Beethoven's baton was one of the triumphant moments of his life. For the first of many times, the slow movement had to be encored. The orchestra was fiery and inspired, suppressing their giggles at the composer's antics on the podium. In loud sections (the only ones he could hear) Beethoven launched himself upward, arms windmilling as if he were trying to fly. In quiet passages he all but crept under the music stand. As to the reception, a newspaper reported from the audience "a general pleasure that rose to ecstasy."

True, another piece premiered on the program, Beethoven's trashy and opportunistic *Wellington's Victory,* got even more applause. None of this would save him from illness and creative uncertainty, but for the moment he was not too proud to bask a little, pocket the handsome proceeds, and even enjoy with a sardonic laugh the splendid success of the bad piece and the merely bright prospects of the good one.

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

— Jan Swafford, a composer and author whose books include biographies of Mozart, Beethoven, Brahms, and Ives

February 26–27 & March 1–2, 2025

Herbert Blomstedt, Conductor
Hilary Hahn, Violin

SCHUBERT
(1797–1828)

Symphony No. 6 in C major, D.589
(1817–18)
Adagio — Allegro
Andante
Scherzo: Presto
Allegro moderato

Intermission

BRAHMS
(1833–97)

Concerto in D major for Violin and Orchestra, Op. 77 (1878–79)
Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace — Poco più presto

HILARY HAHN

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Notes on the Program

Symphony No. 6 in C major, D.589

Franz Schubert

Franz Schubert turned 21 years old while he was producing this genial work. Five symphonies were behind him, in addition to some 300 *Lieder*, much vocal chamber music, four masses, seven string quartets, and several works of musical theater (in various stages of completion). But not a single one of those pieces had received a public performance, not one had been published, not one had garnered even passing mention in a newspaper. Nonetheless, many of his compositions had been performed, if only in at-home musicales.

The first public airing of Schubert's Symphony No. 6 did not occur until a month after the composer's death. At Schubert's urging, Vienna's Gesellschaft der Musikfreunde had tentatively planned to play his final symphony — the so-called *Great* Symphony in C major (D.944) — at its concert at the Redoutensaal on December 14, 1828, but in preliminary rehearsals the score proved to be too challenging. Schubert suggested that the orchestra substitute his earlier C-major Symphony, which is often referred to as the *Little* C-major, to distinguish it from the *Great*. Apart from its duration — about half the length of the *Great* — little is little about it. The composer identified it on his manuscript as a *Grosse Sinfonie* — a Grand Symphony — and cast it in the full four movements of a standard symphony of the era.

Schubert's Sixth Symphony has been dogged by a betwixt-and-between reputation. The Schubert scholar Brian Newbould, in an essay he contributed to Robert Layton's *A Companion to the Symphony* (1993), expresses the opinion that the Sixth "neither builds securely on the foundations laid in the first five nor points unequivocally to the fully mature symphonies ... still to come." It's true: in this work Schubert takes a bit of a detour from what would turn out to be the central thrust of his musical development. The reason he took this turn can be summed up in one word: Rossini.

At the end of 1816 the Italian Opera Company had arrived for its first residency in Vienna, bringing with it the first Rossini operas to be heard in that city. The performances scored a huge success, and Vienna was immediately swept

In Short

Born: January 31, 1797, in Vienna, Austria

Died: November 19, 1828, in Vienna

Work composed: between October 1817 and February 1818, in Vienna

World premiere: probably in early 1818, in the home of Otto Hatwig, in the Gundelhof district of Vienna; the first concert hall performance was given on December 14, 1828, at a concert of the Gesellschaft der Musikfreunde in Vienna's Redoutensaal, with Johann Baptist Schmiedel conducting.

New York Philharmonic premiere: August 8, 1932, Albert Coates, conductor, at Lewisohn Stadium

Most recent New York Philharmonic performance: April 15, 2002, Riccardo Muti, conductor

Estimated duration: ca. 31 minutes

The Work at a Glance

Schubert, ca. 1814

The work begins with an *Adagio* in three-quarter time. The opening measures evoke the corresponding moment of Beethoven's First Symphony thanks to their wandering tonality and attendant sense of flirtatious instability. This introduction fades away in a fermata, then breaks into the main body of the movement, now in duple time. High woodwinds chirp the principal theme, a patently Rossinian touch, but a Schubertian tone soon asserts itself in the contours of the second theme and the seriousness of the material's development. Touches of imitative counterpoint enliven the proceedings. At the end the movement erupts *fortissimo* into a brilliant coda, and Schubert cranks up the tempo through the directive *più mosso*. This movement has all the trappings of an overture — slow introduction, buoyant center, and a race to the finish line — an opera overture without an opera.

In the second movement we even glimpse what that opera might have been. The innocent tune sounded by the strings and then repeated by flute and clarinet would be the perfect accompaniment to apparently naive stage action destined to break into opera buffa shenanigans. In fact, Schubert makes us imagine that two characters are on his stage: the first (let's call him F major) is shortly upstaged, through modulatory sleight of hand, by the second (A-flat major). These keys have little in common, yet Schubert forces them into close quarters and insists that they get along. Tension builds, and a page of insistent triplets, peppered with the marking *fz (forzando),* seems to proclaim *Sturm und Drang* rather than Rossinian farce, but on the whole this is a movement of impeccable good humor.

For the third movement Schubert sets aside Rossini and trains his sights on Beethoven. It was Beethoven, of course, who replaced the traditional third-movement symphonic minuet with a more boisterous scherzo (though the line between them was crossed gradually). Schubert's designation of *Scherzo* marks the first time he used that term for the third movement of a symphony. The third movement of Beethoven's First Symphony seems a close cousin, and perhaps the corresponding section of Beethoven's Seventh, premiered in Vienna in 1813 and published there three years later — just before Schubert embarked on this piece. For the contrasting trio section, Schubert shifts from C major to E major. This harmonic relationship, of keys a third apart, would increasingly occupy 19th-century composers, and in this case recalls the sidestep of a third in the preceding movement. The material of Schubert's trio section again recalls the corresponding bit of Beethoven's Seventh.

And so we are deposited on the steps of the finale, an episodic movement governed by the relaxed tempo *Allegro moderato,* and again sporting the sidesteps-by-thirds that have surfaced earlier. What could be more Rossinian than woodwinds singing out a cantilena phrase (harmonized in thirds) above bustling repetitions in the strings? Other aspects of the movement, however, do look ahead to certain traits of Schubert's *Great* C-major Symphony, which stood a decade in the future. Knowing what the future would hold, we can look back on Schubert's Sixth as a byway on the composer's path, one with the most pleasant of detours.

up in a Rossini craze that would last for some years. Schubert generally shared in the widespread enthusiasm, although he proved to be a critical listener and liked some works more than others.

Schubert must have been struck not only by the musical language itself, but also by another attribute of Rossini's operas: they were very popular, which is more than he could say for his own music. It was perfectly logical that the young Schubert should have taken a careful look at what was going on. Still, he was not merely copying Rossini in the Sixth Symphony. We spot other influences as well — certainly Beethoven, seemingly Weber — and we hear a good deal of music that sounds inherently Schubertian. Schubert's voice is distinct even when he is consciously speaking with a foreign accent.

Schubert took pains in this symphony to convey with extraordinary precision the details he wanted in its execution. Dynamics fluctuate almost constantly, often touching on extremes of dynamics within short spans (reaching both *ppp* and *fff*), and articulations are indicated with unusual fervor. Earlier editors tended to reduce many of the score's contrasts to more middle-of-the-road solutions, essentially ironing out the characterful folds in his cloth. The publication of the score in *Franz Schubert: Neue Ausgabe samtlicher Werke (New Edition of the Complete Works)*, in the 1998 edition by Arnold Feil and Douglas Woodfull-Harris, represented the restoration of Schubert's text as he wrote it. This is the edition used in these performances.

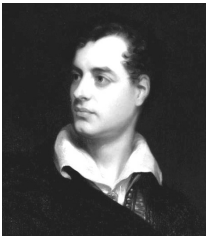
Instrumentation: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

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

At the Time

In 1818, the year in which Schubert completed his Symphony No. 6, other cultural events included the following:

- English author Mary Shelley (right) published the novel *Frankenstein.*
- English poet Lord Byron (below right), residing in Italy, began his satirical epic *Don Juan,* completing the first canto that year; he would die in 1824 while working on the 17th canto.
- The Christmas carol *Stille Nacht (Silent Night),* with words by Josef Mohr and music by Franz Xaver Gruber, was first performed at St. Nikolaus Parish Church, in Oberndorf bei Salzburg, Austria.



Concerto in D major for Violin and Orchestra, Op. 77

Johannes Brahms

Johannes Brahms was the chief acolyte of the conservative stream of 19th-century Romanticism. As a young composer, he sought out the composer and critic Robert Schumann in 1853. Schumann was hugely impressed by the young man's talent, and on October 28 of that year he published in the *Neue Zeitschrift für Musik*, a musical magazine he had founded, an effusive article that acclaimed Brahms as a sort of musical Messiah, "destined to give ideal presentation to the highest expression of the time, ... springing forth like Minerva fully armed from the head of Jove."

Brahms fulfilled Schumann's prophecy and became the figure who most fully adapted the models of Beethoven (via Mendelssohn and Schumann himself) to the evolving aesthetics of the mid-to-late 19th century. He did not achieve this without considerable struggle and, aware of the burden that fell on his shoulders, was reluctant to sign off on works in the genres that invited direct comparison to Beethoven, especially in the case of string quartets and symphonies. He did, however, manage to bring his First Piano Concerto to completion in 1858. Between 1878 and 1881 he followed up with his Second Piano Concerto, a serene, warm-hearted work in comparison to the tumultuous Romanticism of the First, and at about the same time he set to work on his transcendent Violin Concerto.

Brahms was not a violinist, but he had worked as a piano accompanist to violinists since the earliest years of his career, and he had the good fortune to number among his closest friends Joseph Joachim, one of the most eminent string players of his time. It was Joachim who had championed Beethoven's Violin Concerto to a degree that lifted it from a perceived footnote in Beethoven's catalogue to a repertoire masterwork. He would introduce such important works as Schumann's Phantasie for Violin and Orchestra (1854) and Violin Concerto (though the latter only in private performances, beginning in 1855) and the final version of Max Bruch's Violin Concerto No. 1 (in 1868), as well as Brahms's Violin Concerto and Double Concerto for Violin and Cello.

Joachim's presence looms large in the case of Brahms's Violin Concerto, as the composer consulted him very closely while writing the piece, and there is no

In Short

Born: May 7, 1833, in Hamburg, Germany

Died: April 3, 1897, in Vienna, Austria

Work composed: summer and early fall 1878, revised slightly the following winter; dedicated to Joseph Joachim

World premiere: January 1, 1879, with Joseph Joachim as soloist and with the composer conducting the Leipzig Gewandhaus Orchestra

New York Philharmonic premiere: November 13, 1891, with Walter Damrosch conducting the New York Symphony (which merged with the New York Philharmonic in 1928), Adolph Brodsky, soloist

Most recent New York Philharmonic performance: July 4, 2023, Jaap van Zweden, conductor, Hilary Hahn, soloist, at the Hong Kong Cultural Centre, Hong Kong

Estimated duration: ca. 40 minutes

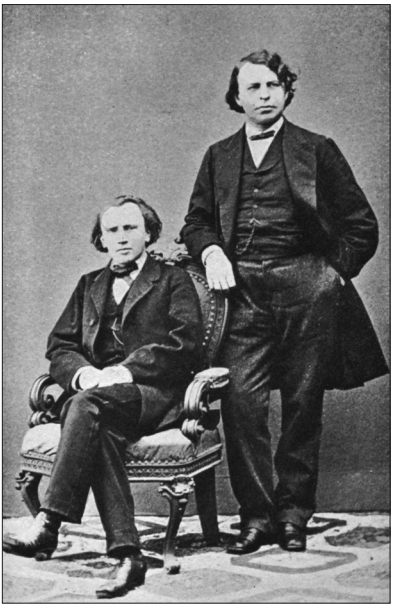
question that Joachim's influence on the final state of the violin part, and on the work's orchestration overall, was substantial. (Brahms sought the advice of two other eminent violinists — Pablo de Sarasate and Émile Sauret — although their input was of lesser consequence.) It is hard not to think that Joachim's influence also extended to introducing Brahms to Max Bruch's celebrated First Violin Concerto, which prefigures passages in Brahms's concerto so strikingly that many music lovers assume that Bruch was copying Brahms. In fact, the influence flowed in the other direction.

Brahms did some of his best work during his summer vacations, which he usually spent at some bucolic getaway in the Austrian countryside. He spent 1878 — the summer of the Violin Concerto — in Pörtschach, on the north shore of the Wörthersee, in the southern Austrian province of Carinthia. When he wrote his Second Symphony there the summer before, he had remarked that beautiful melodies so littered the landscape that one merely had to scoop them up. Listeners today are likely to think that he scooped up quite a few for his Violin Concerto, too, but early audiences weren't so sure. Critics were at best cool and at worst savage. When it was presented by the Berlin Conservatory Orchestra, one newspaper complained that students should not be subjected to such "trash," and Joseph Hellmesberger, Sr., who as

About the Cadenza

In 18th-century concertos, cadenzas provided an opportunity for soloists to improvise something original that might show off their skills to personal advantage. As the 19th century progressed, it became more usual for composers to supply written cadenzas in their concerto scores (typically providing an especially imposing one in a piece's first movement), as Brahms did in his two piano concertos, unveiled in 1859 and 1881. In his Violin Concerto, however, Brahms reverted to the more antique practice and left the first movement in the hands of the soloist, writing out only its concluding trill.

The cadenza most commonly heard (including in these performances) is the one written by Joseph Joachim, who introduced this work, but many ensuing musicians have also thrown their hats into the ring, including Leopold Auer, Maud Powell, Eugène Ysaÿe, Georges Enescu, Fritz Kreisler, Jascha Heifetz, Nathan Milstein, and, in our own time, Joshua Bell and Nigel Kennedy. In 1991 Ruggiero Ricci released a record, on Biddulph Recordings, that included 16 different versions of the first-movement cadenza, and even that is not exhaustive.



Brahms (seated) and Joachim, 1867

one of Vienna's leading violinists had much Brahmsian experience, dismissed it as "a concerto not for, but against the violin." Brahms was a bit discouraged by the response and, to the regret of posterity, fed to the flames the draft he had already completed for his Violin Concerto No. 2. One can only mourn what must have been lost.

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

Cadenza: Hilary Hahn plays Joseph Joachim's cadenza.

— J.M.K.

The Lady and the Violin

Wilma, Lady Hallé, in 1900

Brahms's Violin Concerto was a fairly new part of the symphonic repertoire in 1899 when it was performed, for the third time, by the New York Symphony (which would merge with the New York Philharmonic in 1928). The soloist was Wilma, Lady Hallé. Born Wilhelmine Maria Franziska Neruda (who would be known as Wilma Neruda-Norman after her 1864 marriage to the Swedish musician Ludvig Norman), the Moravian violinist had beaten the odds to forge a successful music career. Her interest in the violin had been encouraged from an early age, and she and her similarly musically inclined siblings performed around Europe. She made her debut with the London Philharmonic Orchestra at age 11, filling in for none other than Joseph Joachim.

Still, it was expected that her career would top out as she grew into adulthood; women were not thought capable of matching their male counterparts in musicianship. Neruda defied the predictions. Joachim, with whom she forged a lifelong friendship, proclaimed, "Her playing is more to my taste than that of any other contemporary — unspoilt, pure, and musical," adding, "People will think more of her, and less of me."

She became Lady Hallé upon her marriage in 1888 to pianist and conductor Charles Hallé, founder of the eponymous orchestra, who was knighted by Queen Victoria the same year. Lady Hallé also figured in the very first Sherlock Holmes story, *A Study in Scarlet,* in which the detective and amateur violinist attends one of her concerts. "Her attack and her bowing are splendid. What's that little thing of Chopin's she plays so magnificently: Tra-la-la-lira-lira-lay."

— The Editors

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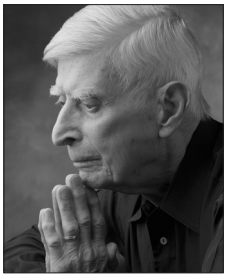

Noble, charming, sober, modest. Such qualities may play a major role in human coexistence and are certainly appreciated; however, they are rather atypical for extraordinary personalities such as conductors. Whatever the general public's notion of what a conductor may be, **Herbert Blomstedt** is an exception, precisely because he possesses those qualities that seemingly have so little to do with a conductor's claim to power. The fact that he disproves the usual clichés in many respects should certainly not lead to the assumption that he does not have the power to assert his clearly defined musical goals. Anyone who has attended Blomstedt's rehearsals and experienced his concentration on the essence of the music, precision in the phrasing of musical facts and circumstances as they appear in the score, and tenacity regarding the implementation of an aesthetic view, is likely to have been amazed at how few despotic measures were required to achieve this end. Basically, Blomstedt has always represented that type of artist whose professional competence and natural authority make all external emphasis superfluous. His work as a conductor is inseparably linked to his religious and human ethos; accordingly, his interpretations combine great faithfulness to the score and analytical precision with a soulfulness that awakens the music to pulsating life. In the more than 60 years of his career, he has acquired the unrestricted respect of the musical world.

Born in the United States to Swedish parents and educated in Uppsala, New York, Darmstadt, and Basel, Herbert Blomstedt gave his conducting debut in 1954 with the Stockholm Philharmonic Orchestra and subsequently served as chief conductor of the Oslo Philharmonic, the Swedish and Danish Radio Orchestras, and the Staatskapelle Dresden. Later, he became music director of the San Francisco Symphony, chief conductor of the NDR Symphony Orchestra, and music director of the Leipzig Gewandhaus Orchestra. His former orchestras in San Francisco, Leipzig, Copenhagen, Stockholm, and Dresden, as well as the Bamberg Symphony and the NHK Symphony Orchestra, have all honored him with the title of conductor laureate.

Herbert Blomstedt holds several honorary doctorates, is an elected member of the Royal Swedish Music Academy, and was awarded the German Great Cross of Merit with Star. Over the years, all leading orchestras around the globe have been fortunate to secure the services of the highly renowned Swedish conductor. At the age of over 97 he continues to be at the helm of all leading international orchestras, with enormous presence, verve, and artistic drive.

Three-time Grammy-winning violinist **Hilary Hahn** brings expressive musicality to a repertoire guided by artistic curiosity. A prolific recording artist, her 23 feature releases have received every critical prize. Hahn is a staunch supporter of new music; recent commissions include new works by Barbara Assiginaak, Steven

Banks, Jennifer Higdon, Jessie Montgomery, and Carlos Simon. She is a visiting professor at the Royal Academy of Music, after several years as the Chicago Symphony Orchestra's first artist-in-residence, in addition to serving as the New York Philharmonic's 2023–24 season Mary and James G. Wallach Artist-in-Residence, visiting artist at The Juilliard School, and curating artist of the Dortmund Festival.

In the 2024–25 season Hahn tours the globe: in Japan, Beethoven with the Deutsche Kammerphilharmonie Bremen; in the US, Korngold with the Berlin Philharmonic; throughout Europe, Tchaikovsky with the Orchestre Philharmonique de Radio France; throughout Spain and the Canary Islands, Mendelssohn with the Munich Philharmonic; on tour with the National Symphony Orchestra; and at the BBC Proms in South Korea. She also joins The Cleveland Orchestra, New York Philharmonic, San Francisco Symphony, and many others, and continues her popular all-Bach solo recitals in Cincinnati and Philadelphia.

Hahn has related to her fans naturally from the very beginning of her career. She has committed to signings after nearly every concert and maintains and shares a collection of the fan art she has received over the course of 20 years. Her *Bring Your Own Baby* concerts create opportunities for parents of infants to share their enjoyment of live classical music with their children in a nurturing, welcoming environment. Hahn's commitment to her fans extends to a long history of educational outreach. Her social media–based practice initiative, #100daysofpractice, has transformed practice into a community-building celebration of artistic development.

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 and Artistic 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.

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New York Philharmonic Guide

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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.

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For the Enjoyment of All

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

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

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

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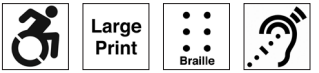

David Geffen Hall

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.

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