Thursday, March 6, 2025, 7:30 p.m.
17,154th Concert
Donor Rehearsal at 9:45 a.m.‡

Friday, March 7, 2025, 7:30 p.m.
17,155th Concert

Saturday, March 8, 2025, 7:30 p.m.
17,157th Concert

Marin Alsop, Conductor
Renaud Capuçon, 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.

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

March 6–8, 2025

Marin Alsop, Conductor
Renaud Capuçon, Violin

BEETHOVEN
(1770–1827)

***Leonore* Overture No. 3, Op. 72b** (1806)

Nico MUHLY
(b. 1981)

Violin Concerto (2024; World Premiere–Commissioned by Paul J. Sekhri and the New York Philharmonic)
I. Close Second
II. Of Two Minds
III. Message Discipline

RENAUD CAPUÇON

Intermission

BRAHMS
(1833–97)

Variations on a Theme by Haydn, Op. 56a (1873)
Chorale St. Antoni (Andante)
Variation I (Poco più animato)
Variation II (Più vivace)
Variation III (Con moto)
Variation IV (Andante con moto)
Variation V (Vivace)
Variation VI (Vivace)
Variation VII (Grazioso)
Variation VIII (Presto non troppo)
Finale (Andante)

STRAVINSKY
(1882–1971)

Suite from *The Firebird* (1919 version)
I. The Firebird and Its Dance; Variation of the Firebird
II. The Princesses' Round-Dance (Khorovod)
III. Infernal Dance of King Kashchei
IV. Lullaby
V. Finale

Marin Alsop's appearances are made possible through the **Charles A. Dana Distinguished Conductors Endowment Fund.**

The March 6 performance is supported by a generous bequest from **Edna Mae and Leroy Fadem,** loyal subscribers from 1977 to 2023.

Support for the commission of Nico Muhly's Violin Concerto is provided by **Paul J. Sekhri, Mark Duvall Gude, and the Sekhri Family Foundation.**

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

Notes on the Program

Leonore Overture No. 3, Op. 72b

Ludwig van Beethoven

Despite numerous false starts at a variety of stage works, the only opera that Ludwig van Beethoven managed to sink his talons into and carry through to completion — and another completion, and yet another after that — was the work he unveiled in 1805 under the title *Leonore* and transformed by fits and starts into what is known today as *Fidelio*. In the years immediately following the French Revolution, theatrical plots involving political oppression, daring rescues, and the triumph of humanitarianism grew popular in many European countries. The author Jean-Nicolas Bouilly had recently scored a success with his libretto for *Les Deux journées*, a "rescue opera" set by Luigi Cherubini (whose music Beethoven greatly admired). When an opportunity to set a different Bouilly libretto came Beethoven's way, the composer pounced, enlisting his friend Joseph Sonnleithner to adapt Bouilly's text and translate it into German. Thus was born Beethoven's story of a woman who disguises herself as a boy to rescue her husband from unjust political imprisonment.

Leonore was not well received at its 1805 premiere, and its run ended after three performances. (There were extenuating circumstances: Napoleon's troops had just marched in to occupy Vienna, and most of the city's aristocratic class had fled to the countryside.) Beethoven immediately set about revising the piece, and on March 29, 1806, he introduced a truncated and restructured version of *Leonore*. This fared little better, and its run was cut short by an argument between the composer and the theater's management. When plans surfaced to revive the work in 1814, Beethoven effected still further alterations and renamed the opera *Fidelio*. Finally the opera was a hit, and it is in that final form that we almost always find it produced today.

Each of these versions sported a different overture. (Beethoven even composed a fourth overture, known today as the *Leonore* Overture No. 1, for a performance that was planned for Prague in 1807 but ended up not taking place.) The *Leonore* Overture No. 3 introduced the 1806 incarnation. It did not survive as part of Beethoven's final version of the opera, where it was replaced by the so-called *Fidelio* Overture, though it maintains a place in many modern performances thanks to

In Short

Born: December 16, 1770 (probably, since he was baptized on the 17th), in Bonn, Germany

Died: March 26, 1827, in Vienna, Austria

Work composed: 1806, for the first revision of Beethoven's opera *Leonore,* later transformed into *Fidelio.* This overture draws on musical material drafted as early as 1804.

World premiere: March 29, 1806, at Vienna's Theater an der Wien

New York Philharmonic premiere: December 20, 1862, Theodore Eisfeld, conductor

Most recent New York Philharmonic performance: February 5, 2022, Jaap van Zweden, conductor

Estimated duration: ca. 14 minutes

the longstanding though not universal tradition of inserting it between the two scenes of that opera's second act.

The *Leonore* Overture No. 3 is divided into three general sections. The *Adagio* introduction opens with an attention-getting chord and then a descending C-major scale that, oddly, comes to rest on F-sharp (a harmonic interloper in that scale), and then the music goes ranging through a series of distant tonalities, suggesting the dark confusion of Florestan in his cell. A foretaste of the plot continues in the spirited *Allegro* section; its heroic theme and its tense development lead to the famous offstage trumpet fanfares — harbingers of the arriving prison inspectors. After a review of various themes, Beethoven lets loose a triumphant *Presto.*

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets (one offstage), three trombones, 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)*

The Story

The plot of Beethoven's opera first titled *Leonore* that evolved into *Fidelio* involves a marriage rendered rocky not by spousal squabbling but rather by the imposition of ominous political forces from the outside. Florestan has been unjustly imprisoned by Don Pizarro (a nobleman in 18th-century Spain); his devoted wife, Leonore, manages to get a job in the prison disguised as a boy (in which semblance she calls herself "Fidelio") in order to try to free him. Don Pizarro decides to execute Florestan before the imminent arrival of a virtuous prison-inspection team, but "Fidelio" intercedes and holds him at bay with a pistol until the good guys arrive — at which point Leonore (shedding her disguise) and Florestan are reunited in their marriage, and Don Pizarro's goose is cooked.

A critical scene in Fidelio *from the 1860 production at the Théâtre-Lyrique*

Violin Concerto

Nico Muhly

Nico Muhly is a dedicated boiler and stockpiler of broths and sauces. When he roasts a chicken for a holiday or for dinner with his partner, he makes soup and reserves some of it in the freezer as a savory basis for future meals. This is how he thinks about the relationship between works he's written and whatever composition project he currently has on his desk. When he completes a piece for a given set of instruments, there are always unused thoughts and asides. He doesn't simply plug these in when he returns to that genre; rather, he condenses ideas from his earlier music into potent kernels of material, which organically seep into his new creations.

The 2024–25 season is Muhly's year of works for soloists and orchestra. His Piano Concerto, inspired by the keyboard miniatures of French-Baroque composer Jean-Philippe Rameau, was premiered by Alexandre Tharaud and the San Francisco Symphony in September. The Los Angeles Philharmonic premiered his Concerto Grosso (spotlighting flute, trombone, cello, and percussion) in January. Tonight violinist Renaud Capuçon and the New York Philharmonic unveil the Violin Concerto, just a week before the first performance of his Trumpet Concerto, written for Tine Thing Helseth.

Among these projects, composing for violin and orchestra represents the most familiar territory for Muhly, and he sees this concerto as something of a culmination of his previous efforts for these forces. In 2007 he wrote *Seeing Is Believing*, a rambunctious concerto for six-string electric violin and chamber orchestra, an endeavor he described as something that "sounded like a bad idea, which is the best thing — to take something that seems like a bad idea and turn it into a good idea." His 2009 song cycle *Impossible Things*, for tenor, violin, and orchestra, showcases the violin's ability to sing and to cry. *Shrink*, a virtuosic 2019 concerto written for the violinist Pekka Kuusisto, probed the technical and expressive meanings of different melodic intervals when played on the instrument.

Imitation among players that almost sounds like looped electronics; searing, lyrical violin melodies; and a preoccupation with the pleasure and potential of very specific melodic intervals all find their way into this new concerto. But it is also full of fresh threads, from the bright, spiky accompaniments of the celesta in the first movement to the hazy orchestration of the middle movement, to the transcendent union of violin and percussion in the finale. Muhly said:

> I know what I've done, and I know what I haven't done. You have these seeds that you've planted for yourself and little gifts that you've given yourself through all your previous experience. Writing this, I felt like I was in a good relationship with what I've done before and things that I'm interested in doing in the future.

In Short

Born: August 26, 1981, in Randolph, Vermont

Resides: in New York City

Work composed: 2024, in London

World premiere: these performances

Estimated duration: ca. 23 minutes

Muhly wanted the middle movement, *Of Two Minds*, to sound torn between parameters that move rapidly and those that proceed quite gradually. We find this tendency in the other parts of the piece as well, and indeed the overlapping of slow and fast musical elements within movements is a consistent feature of Muhly's music. It's a strategy that connects his work to the early minimalist pieces of Steve Reich and to the gradual build-ups of present-day electronic dance music. But when crafting this aspect of his compositions, Muhly also draws on a much older tradition: the multilayered vocal pieces of the Renaissance, in which the many singers might get stuck for ages on a few words of text or a repeating chord, but their fluttering, witty, rhythmic interactions with one another create such excitement that the music still seems to fly. So it is over the course of this concerto: even in moments

In the Composer's Words

Nico Muhly provided the following comment on the theatricality of concertos and why his Violin Concerto includes solos for the musicians at the back of the violin section:

The fundamental question of a concerto is: what is the relationship between this one person and a bunch of other people? There's a built-in narrative to it, if you want it or not. There's a piece of theater present in any concert, but in a concerto there's this additional one-versus-many element. Composers have to have an answer for what that relationship is. This year, I knew I was writing four concerti back-to-back. All of them involve different relationships between soloist and ensemble. In this particular one, I leaned into a more traditional relationship, but the concerto goes in and out of the violin leading the orchestra, the orchestra leading the violin, and then a more combative relationship, which you see in the first movement.

You have this one person in the center, and then there's a conductor, and then there are the principal players in the strings, and then there's this radiating out of sound. There are actually a jillion violins on stage, and suddenly having the ear and the eye drawn toward the extreme edge of the stage has a certain power to it. The back of a violin section has a lot of sonic potential: it's the person farthest away from the soloist, but it's the same instrument, so it has an almost electronic effect, where it's like a distant echo. It's also kind of fun. I don't want to say it's an inside joke, but when do you get to play a solo if you're sitting at the back — It's like a fun little Easter egg.

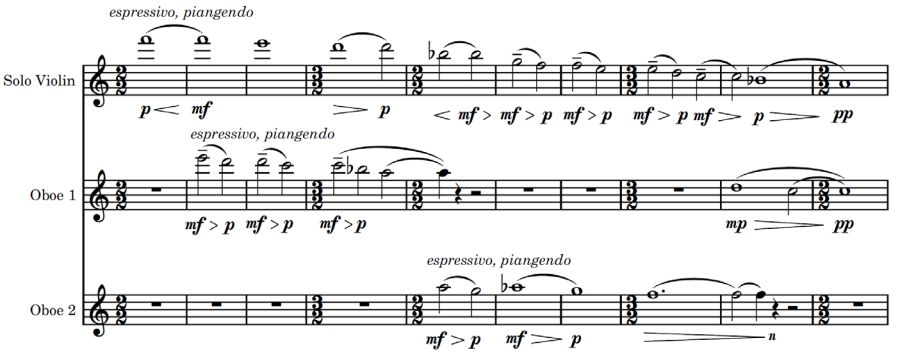
of stasis and purity, there is always a throbbing pulse close at hand. And when the violinist's fingers begin to scamper, and the orchestra starts to blare in brassy extroversion, some aspect of the music retains a sense of solemn suspension.

Instrumentation: two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets (one doubling both E-flat clarinet and bass clarinet), bassoon and contrabassoon, two horns, two trumpets, two trombones, tuba, crotales, orchestra bells, vibraphone, two sets of suspended metals, bass drum, tam-tam, harp, celesta, and strings, in addition to the solo violin.

— Nicholas Swett, a cellist, writer, and music researcher who is a PhD candidate and Gates Scholar at the University of Cambridge, and who has annotated programs for Carnegie Hall, the Chicago Symphony Orchestra, the BBC, Music@ Menlo, The Chamber Music Society of Lincoln Center, and others

Listen For … Close Seconds

The title of the first movement of Nico Muhly's Violin Concerto, *Close Second,* refers to the interval of a second, the smallest step in a tonal scale. It sounds quite natural for one note to lead to another melodically by this interval, but when two instruments play a second simultaneously, it sounds dissonant, creating a feeling that the pitches are a bit too close for comfort. The opening of this piece is based on a series of suspensions, a device that here relies on this mild claustrophobia. The solo violin enters with a held high note (marked "expressive, crying"), and a measure later the oboe comes in with a note that is just one step below it. This intrusion rubs against the violin before the oboe settles down to a lower pitch to produce the more congenial interval of a third. This consonant communion doesn't last long; the violin descends a step, forming another tense second and chasing the oboe farther down the scale.



Muhly uses dynamics and articulations to emphasize the ebb and flow of tension in his sequences of suspensions. The "close second" is marked *mezzo forte* and given a *tenuto* indication (¯) that asks the musicians to lean into the dissonance. As the interval becomes less crunchy, the players get softer and lighter. These sequences become the primary subject matter for the whole movement. They recur dramatically in a cadenza in the second movement and contribute to a chaotic, almost Romantic climax near the end of the perpetual-motion finale.

Variations on a Theme by Haydn, Op. 56a

Johannes Brahms

Johannes Brahms maintained a lifelong fascination with the music of earlier times. While still a teenager, he spent much of what money he had at antiquarian bookshops. By the end of his life he had assembled a library of more than 2,000 volumes, which included numerous items of inestimable value (such as the autographs of Mozart's G-minor Symphony and Haydn's Op. 20 String Quartets). If he could not purchase an unpublished piece that interested him, he would often copy out the music for future reference. In 1870 his friend Carl Ferdinand Pohl showed him the manuscript of a set of six Feldparthien (outdoor suites) by Haydn. Brahms was so taken by the second movement of the opening suite — labeled "Chorale St. Antoni" — that he copied it for his library. Three years later this forthright piece would serve as the basis for his much-loved Variations on a Theme by Haydn, a work that would, in turn, make the "Chorale St. Antoni" one of Haydn's most famous tunes.

The "Chorale St. Antoni" and the Feldparthie in which it appeared — indeed, the entire set of six pieces that Pohl had stumbled across — turned out not to be by Haydn at all (although it would be granted a spot in the classic Hoboken catalogue of Haydn's works, identified as Hob. II:46). Just who did write the piece remains unclear, but since the middle of the 20th century musicologists have generally agreed that it could not have been Haydn. Nonetheless, its rhythm and harmony endow it with a distinctive, memorable character; to a composer of Brahms's sensibilities, it leapt from the page as a worthy candidate upon which to develop variations.

Classic variation forms had long interested Brahms. His first major set — for piano, on a theme by Robert Schumann (Op. 9) — had appeared as early as 1854, and a second set of Schumann Variations (Op. 23, for piano four-hands) followed seven years later, the same year as his acclaimed Variations and Fugue on a Theme by Handel (Op. 24, again for piano). Other sets of piano variations (on original tunes, on a Hungarian song, on Paganini's ubiquitous caprice) dot his catalogue from the 1850s and '60s, and variation movements are to be found in such larger-scale works as the Op. 18 Sextet. Brahms approached the orchestra with trepidation, ostensibly intimidated by the "unattainable" heights of Beethoven before him, but his fluency with variation procedures seems to have finally given him the courage to essay a work for full orchestra. While he had already written two serenades for chamber orchestra

In Short

Born: May 7, 1833, in Hamburg, Germany

Died: April 3, 1897, in Vienna, Austria

Work composed: May through early July 1873, in a version for two pianos; orchestral version created later that summer

World premiere: November 2, 1873, in Vienna, with the composer conducting the Vienna Philharmonic

New York Philharmonic premiere: February 9, 1878, Theodore Thomas, conductor

Most recent New York Philharmonic performance: May 23, 2015, Susanna Mälkki, conductor

Estimated duration: ca. 20 minutes

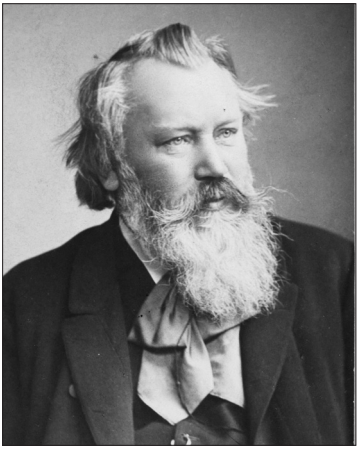
as well as his First Piano Concerto, the Haydn Variations is Brahms's first completed non-concerto work for full orchestra, although he had been struggling with his First Symphony since 1855.

Tonic and subdominant harmonies alternate prominently in the "St. Antoni" theme; here they're played out as the major triads built on B-flat and E-flat. This progression, which suggests the plagal cadence of hymnody (the "Amen" that gets tagged onto the end of hymns as a matter of course in many churches), is played out in subtle detail throughout the following variations. Although it sounds perfectly balanced as the opening of a simple A-A-B-A form, the theme's first section actually comprises two phrases of five measures each. Since phrases normally unroll in two or four measures, one would expect the tune to sound lopsided — and therein lies one of the mysteries that must have attracted Brahms to this theme.

Instrumentation: two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, timpani, triangle, and strings.

— *J.M.K.*

News and Reviews



Following the announcement of the "St. Antoni" theme by a wind choir in Variations on a Theme by Haydn, Brahms writes eight variations and a final passacaglia, during which he gives free rein to the possibilities of variation form. The critic Eduard Hanslick once passed off a relevant bon mot in a newspaper column. While away on vacation, Brahms had grown a beard (this was obviously before the "Santa Claus look" became a Brahmsian trademark). Taken aback, Hanslick remarked that Brahms's original face was as hard to recognize as the theme in many of the composer's variations.

Brahms sporting the bearded look that would become his trademark, ca. 1880

Suite from *The Firebird* (1919 version)

Igor Stravinsky

As musicians go, Igor Stravinsky was a late bloomer. He didn't begin piano lessons until he was nine; these were soon supplemented by tutoring in harmony and counterpoint. His parents supported him, all the more laudable since they knew what their teenager was getting into. Stravinsky's father was a bass at the opera houses of Kiev and, later, St. Petersburg; his mother was an accomplished amateur pianist.

One of Stravinsky's school friends was the son of the celebrated composer Nikolai Rimsky-Korsakov. When Stravinsky's father died, in December 1902, Rimsky-Korsakov became a personal and musical mentor to the aspiring composer. Stravinsky's big break came with a string of collaborations with the ballet impresario Serge Diaghilev, whose Ballets Russes, launched in Paris in 1909, became part of Europe's cutting-edge arts scene. His first Diaghilev project was modest, a pair of Chopin orchestrations for the 1909 Ballets Russes production of *Les Sylphides*. The production was a success, but critics complained that the troupe's choreographic and scenic novelty clashed with its conservative music. Diaghilev addressed this by commissioning new ballet scores, and the first was Stravinsky's *Firebird*, premiered in 1910. Thus began a collaboration that produced key cornerstones of Modernist stage music: *Petrushka* (premiered in 1911), *The Rite of Spring* (1913), *The Nightingale* (1914), *Pulcinella* (1920), *Mavra* (1922), *Reynard* (1922), *The Wedding* (1923), *Oedipus Rex* (1927), and *Apollo* (1928).

The Ballets Russes specialized in pieces that were inspired by Russian folklore, and *The Firebird* was perfectly suited to the company's designs. The tale involves the dashing Prince Ivan (Ivan Tsarevich), who finds himself wandering through the garden of the evil King Kashchei, whose power resides in a magic egg that he guards in an elegant box. In Kashchei's garden, the Prince captures a Firebird, which pleads for its life. The Prince agrees to spare it if it gives him one of its magic tail feathers, and it agrees. Thus armed, the Prince continues through his evening and happens upon 13 enchanted princesses. The most beautiful of them catches his eye, and (acting

In Short

Born: June 17, 1882, in Oranienbaum, now Lomonosov, near St. Petersburg, Russia

Died: April 6, 1971, in New York City

Work composed: between November 1909 and May 18, 1910; the concert suite heard here was created in Morges, Switzerland, in 1919

World premiere: the original ballet was unveiled on June 25, 1910, in a staged production of the Ballets Russes at the Paris Opéra, Gabriel Pierné, conductor. This concert suite was premiered on April 12, 1919, in Geneva, Switzerland, Ernest Ansermet, conductor.

New York Philharmonic premiere: February 10, 1921, with Walter Damrosch conducting the New York Symphony (which would merge with the New York Philharmonic in 1928)

Most recent New York Philharmonic performance: November 12, 2022, Christopher James Lees, conductor

Estimated duration: ca. 22 minutes

Views and Reviews

A French critic reported his experience of hearing Stravinsky play through his work-in-progress that winter in St. Petersburg:

> The composer, young, slim, and uncommunicative, with vague meditative eyes, and lips set firm in an energetic looking face, was at the piano. But the moment he began to play, the modest and dimly lit dwelling glowed with a dazzling radiance. By the end of the first scene, I was conquered: by the last, I was lost in admiration. The manuscript on the music-desk, scored over with fine penciling, revealed a masterpiece.

under Kashchei's spell) lures him to a spot where Kashchei's demonic guards can ensnare him. Before he can be put under a spell himself, the Prince uses the feather to summon the Firebird, which reveals to him the secret of the magic egg. The Prince locates and smashes the egg, then goes off to marry the newly liberated Princess, with whom, of course, he will live happily ever after.

The Firebird would be the first of Igor Stravinsky's truly original Diaghilev scores, but the opportunity came to him rather by accident. One of Diaghilev's set designers, Alexandre Benois, pushed to have Nikolai Tcherepnin write the score. Diaghilev favored his one-time harmony professor Anatoly Lyadov, despite his reputation for procrastination and debilitating self-criticism. Lyadov strung Diaghilev along for months, before the impresario, who was running out of time, turned to the aspiring young Stravinsky. Stravinsky dropped what he was working on, installed himself in a dacha belonging to the family of Rimsky-Korsakov, and turned out his sparkling score between November 1909 and March 1910, with final orchestrations and retouching continuing until May.

The ballet was well established by the time Stravinsky assembled several of its movements into a symphonic suite in 1919. (He would later expand this in 1945, but the 1919 version remains more popular.) This is one of music's great showpieces of orchestration, a tour de force for a 28-year-old composer. Even in the reduced orchestration of the 1919 version the music is full of astonishing instrumental effects. Some of the sounds are frankly startling, such as when, in the introduction, the strings play eerie glissandos over their fingerboards to evoke the mystery of the garden at night. When the Firebird dances, it does so to variations on a Russian song, and the overlay of wind orchestration makes one believe that its feathers must indeed sparkle with magic. More folk tunes inform the dance of the Princesses, which is thrown into disarray when Kashchei's guards swarm onto the scene with their Infernal Dance. A solo violin comes to the fore in the tender Lullaby, and, with the evil spells broken, the Finale depicts a breathtakingly beautiful wedding processional for the Prince and his chosen Princess.

Instrumentation: two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, triangle, tambourine, xylophone, harp, piano (doubling celesta), and strings.

— J.M.K.

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Benjamin Adler

(Continued)

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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

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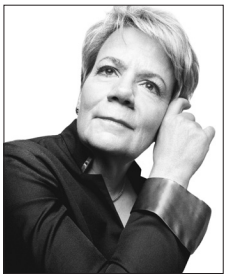
The Artists



The first and only conductor to receive a MacArthur Fellowship, **Marin Alsop** is internationally recognized for her innovative approach to programming and audience development. She is chief conductor of the ORF Vienna Radio Symphony Orchestra, artistic director and chief conductor of the Polish National Radio Symphony, and principal guest conductor of both London's Philharmonia Orchestra and The Philadelphia Orchestra. She is also music director laureate and OrchKids Founder of the Baltimore Symphony Orchestra and chief conductor of the Ravinia Festival, where she leads the Chicago Symphony Orchestra's annual summer residencies.

In February Alsop became the first US-born woman to conduct the Berlin Philharmonic, leading the world premiere of a commission by Outi Tarkiainen. Other 2024–25 highlights include a New Year's Eve concert with The Philadelphia Orchestra and multiple performances with the Philharmonia.

Alsop has longstanding relationships with the London Philharmonic and London Symphony Orchestras, and as a guest regularly conducts the New York Philharmonic, The Philadelphia Orchestra, Leipzig Gewandhaus Orchestra, Orchestra of the Age of Enlightenment, Budapest Festival Orchestra, Orchestre de Paris, Filarmonica alla Scala, Amsterdam's Royal Concertgebouw Orchestra, Orchestre Philharmonique de Radio France, NDR Elbphilharmonie Orchestra, and others. A decade after making history as the first female conductor of London's Last Night of the Proms, in 2023 she also became the first woman and first American to guest conduct three Last Nights in the festival's history. She made her Metropolitan Opera debut in 2024.

Alsop's discography comprises more than 200 titles for the Decca, Harmonia Mundi, and Sony Classical labels, as well as her acclaimed Naxos cycles of works by Brahms with the London Philharmonic Orchestra, Dvořák with the Baltimore Symphony Orchestra, and Prokofiev with the São Paulo Symphony Orchestra. Recent releases include Bernstein's *Candide* with the London Symphony Orchestra and Chorus and multiple titles with the Vienna Radio Symphony Orchestra for Naxos, among them a John Adams collection that received a 2025 Grammy nomination for Best Orchestral Performance.

French violinist **Renaud Capuçon** works with the world's most prestigious orchestras, artists, venues, and festivals. His 2024–25 highlights include European tours with the Budapest Festival Orchestra and the Vienna Symphony, a return to the Toronto Symphony Orchestra, and the World Premiere of Nico Muhly's Violin Concerto in these performances. Capuçon is artistic director of the Orchestre de Chambre de Lausanne (usually appearing as conductor and play-director), Sommets Musicaux de Gstaad, Easter Festival in Aix-en-Provence, and Rencontres Musicales Festival in Evian.

Renaud Capuçon has built an extensive discography. In September 2022 he announced his creative partnership with Deutsche Grammophon; his first album with the yellow label is a collection of violin sonatas performed with Martha Argerich and recorded at his Easter Festival in Aix-en-Provence.

Capuçon has taught at the Haute École de Musique in Lausanne since 2014. The French Government appointed him Chevalier de l'Ordre National du Mérite (in 2011) and Chevalier de la Légion d'honneur (2016). In 2020 he published his first book, *Mouvement perpétuel.* Capuçon plays the Guarneri del Gesù "Panette" (1737), which belonged to Isaac Stern.

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 Oscar L. Tang and H.M. Agnes Hsu-Tang Music and Artistic Director Designate in the 2025–26 season, before beginning his tenure as 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.