



**Wednesday, April 9, 2025, 7:30 p.m.**

17,172nd Concert

Donor Rehearsal at 9:45 a.m.‡

**Thursday, April 10, 2025, 7:30 p.m.**

17,173rd Concert

**Friday, April 11, 2025, 11:00 a.m.**

17,174th Concert

**Jakub Hrůša**, Conductor

**Patricia Kopatchinskaja**, Violin ■

(New York Philharmonic debut)

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.

■ **Chang-Chavkin Debut Artist**

Lead support for *Project 19* is provided by the **Howard Gilman Foundation**, the **Donald A. Pels Charitable Trust**, and **Oscar L. Tang and H.M. Agnes Hsu-Tang**.

In appreciation of their generosity, these concerts are dedicated to members of the **NY Phil Young New Yorkers Program**.

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April 9–11, 2025

**Jakub Hrůša**, Conductor

**Patricia Kopatchinskaja**, Violin (New York Philharmonic debut)

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**Jessie MONTGOMERY**

(b. 1981)

**CHEMILUMINESCENCE** (2025; World Premiere—New York Philharmonic Co-Commission, as part of *Project 19*, with the St. Louis Symphony Orchestra, Bravo! Vail Music Festival, and The Sphinx Organization)

**STRAVINSKY**

(1882–1971)

**Violin Concerto in D** (1931)

I. Toccata (Tempo ♩=96)

II. Aria I (Tempo ♩=116)

III. Aria II (Tempo ♩=48)

IV. Capriccio (Tempo ♩=120)

PATRICIA KOPATCHINSKAJA

**Intermission**

**BRAHMS**  
(1833–97)

**Symphony No. 1 in C minor, Op. 68**  
(1862–77)

Un poco sostenuto — Allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio — Più andante — Allegro non  
troppo ma con brio

These performances of Jessie Montgomery's *CHEMILUMINESCENCE* are made possible with generous support from the **Francis Goelet Charitable Lead Trusts**.

Generous support for *Project 19* is also provided by **Arthur F. and Alice E. Adams Charitable Foundation; Sheree A. and Gerald L. Friedman; Francis Goelet Charitable Lead Trusts; The Hauser Foundation; Daniel M. Healy; The Gerald L. Lennard Foundation; Margaret Morgan and Wesley Phoa; Kimberly V. Strauss, The Strauss Foundation; the Virginia B. Toulmin Foundation;** and an anonymous donor.

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# Notes on the Program

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## CHEMILUMINESCENCE

### Jessie Montgomery

If any composer has emerged as a leading voice of American music in the 21st century, it is Jessie Montgomery. Her music, which taps a variety of styles while drawing on her own experience as a Black American, has been embraced by everyone from soloists to orchestras in a rapidly mounting number of repeat performances and commissions. *Rounds*, a piano concerto commissioned for and recorded by Awadagin Pratt, took home the 2024 Grammy for Best Contemporary Classical Composition. She was named *Musical America's* Composer of the Year in 2023. *The Washington Post* described her music as “turbulent, wildly colorful, and exploding with life.” Afa S. Dworkin, president and artistic director of the Sphinx Organization, a co-commissioner of *CHEMILUMINESCENCE*, told *The New York Times*, “She’s pretty much changing the canon for American orchestras.”

Montgomery has pushed back on such sweeping pronouncements, casting herself more as an explorer of American music, and an advocate of the multicultural influences that keep it ever evolving. Her works have drawn from Black spirituals for *Five Freedom Songs*, the tumble of music and languages heard on New York City streets for *Coincident Dances* and *Records for a Vanishing City*, even the far reaches of the universe for *Space*, her contribution to violinist Joshua Bell’s multi-composer commission *The Elements* (which the New York Philharmonic performed in its US premiere in September 2023).

Yet she does seem to inhabit her role naturally. She grew up in the artistic

hotbed of the East Village in Manhattan. Her mother, Robbie McCauley, was an acclaimed performance artist, writer, and director tackling social issues through Black theater productions. Her father, Edward Montgomery, was a jazz saxophonist and composer who ran a music studio where the young Jessie encountered performers of every genre, soaking up the sounds. As a child studying violin at the Third Street Music School Settlement, she was encouraged by a teacher who emphasized improvisation. That freedom of expression, atypical in classical study, led her to begin composing as a tween. She went on to earn a degree in violin performance from Juilliard and a master’s in composition for film and multimedia from New York University.

Along the way, Montgomery began a continuing association with the Sphinx Organization, the Detroit-based group devoted to developing musical opportunities for students of color. She played in the Sphinx Virtuosi chamber group and later taught at the Sphinx Performing

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## In Short

**Born:** December 8, 1981, in New York City

**Resides:** in New York City

**Work composed:** 2025, on commission by the New York Philharmonic, as part of *Project 19*, along with the St. Louis Symphony Orchestra, Bravo! Vail Music Festival, and the Sphinx Organization

**World premiere:** these performances

**Estimated duration:** ca. 9 minutes

Academy. The Sphinx Organization was also behind the founding of the Catalyst Quartet, in which Montgomery played violin and which premiered some of her popular works, including *Strum* and *Banner*. The latter, her take on *The Star-Span-gled Banner*, draws on patriotic songs from around the globe to pose a question about what anthems should sound like in an interconnected world.

Montgomery's music really began to take off during the pandemic, as orchestras sought out smaller works that could meet performance restrictions, and also turned the lens on composers of color, seeking a diversity that had long been missing in the classical world. *Strum* became one of her most performed works, including on the mobile NY Phil Bandwagon that took music to locations around New York City. *Starburst*, a vibrant piece written in her capacity as composer in residence for the Sphinx Virtuosi, was performed 114 times in 2021 alone.

Montgomery's association with the NY Phil was cemented in 2019 when she was named one of 19 women composers commissioned under *Project 19*, an

initiative to honor the centenary of the 19th Amendment, which established the right to vote for US women. For her contribution, Montgomery found inspiration in science and nature, sources she has turned to increasingly. *CHEMILUMINESCENCE*, a mouthful of a word, refers to light created through chemical reaction, whether natural — as in a display of luminous sea creatures — or man-made, as in a forensic scientist's search of a crime scene. Montgomery applies the term to the concept of light interpreted through sound, wielding her intimate knowledge of string technique to call upon the instruments' abilities to bend and stretch tones. Shades of color emerge through alternating layers of strings in unison and division, building energy creates agitation, and harmonies shift and refract before all the particles settle back together and diminish.

**Instrumentation:** string orchestra.

— *Rebecca Winzenried, former Program and Publications Editor at the New York Philharmonic*

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## In the Composer's Words

"Chemiluminescence" is the scientific term to describe any chemical reaction that produces light from a non-light source, such as a firefly rubbing its wings to produce a glow, or bioluminescence along an ocean's edge, or the light produced from a cracked glow stick. The light produced can present varied qualities as infrared, visible, or ultraviolet.

As a composer, interpreting light sources and their resulting reflections and hues is an endless field of potential sound exploration. I used my impressions on this idea to create harmonies, colors, and blends I feel are unique to the string orchestra, with its ability to bend and shift timbres in an instant.

The piece is in three distinct sections, each of which interprets light, agitation, reaction, and frenetic interplay in its orchestration. This piece represents my continued interest in finding corollary between music and the natural world.



— **Jessie Montgomery**

# Violin Concerto in D

## Igor Stravinsky

In 1930 the German publishing company B. Schott's Söhne gained the rights to a number of works Igor Stravinsky had composed early in his career. The following year one of the firm's directors, Willy Strecker, broached the possibility of the composer writing a brand-new piece for their catalogue. Strecker had recently made the acquaintance of the young American violinist Samuel Dushkin, whose musical outlook he believed might appeal to Stravinsky — perhaps even enough to merit the full-blown Violin Concerto in D. Stravinsky later recalled in his *Autobiography*:

I hesitated because I am not a violinist, and I was afraid that my slight knowledge of that instrument would not be sufficient to enable me to solve the many problems which would necessarily arise in the course of a major work especially composed for it.

Stravinsky sounded out his colleague Paul Hindemith, who was a professional violist as well as a composer. Hindemith assured Stravinsky that lack of firsthand experience with the violin would be no impediment; on the contrary, he imagined that it would help Stravinsky “avoid a routine technique and would give rise to ideas which would not be suggested by the familiar movement of the fingers.”

Stravinsky and Dushkin hit it off splendidly, and the composition of the concerto turned into a deeply collaborative work. Stravinsky took Dushkin's advice about technical matters very seriously, but applying those ideas was not a simple

matter of changing a note here and there. Dushkin reported:

Whenever he accepted one of my suggestions, even a simple change such as extending the range of the violin by stretching the phrase to the octave below and the octave above, Stravinsky would insist on altering the very foundations correspondingly. He behaved like an architect who if asked to change a room on the third floor had to go down to the foundations to keep the proportions of his whole structure.

The Violin Concerto was first performed on a Berlin Radio Symphony Orchestra broadcast, which by reports was just barely up to the task. When Dushkin and Stravinsky introduced the composer's version of the piece for violin and piano

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### In Short

**Born:** June 17, 1882, in Oranienbaum, now Lomonosov, Russia

**Died:** April 6, 1971, in New York City

**Work composed:** 1931, in Nice and Voreppe (Isère, France)

**World premiere:** October 23, 1931, in Berlin, with the composer conducting the Berlin Radio Symphony, Samuel Dushkin, soloist

**New York Philharmonic premiere:** February 2, 1961, Alfred Wallerstein, conductor, Zvi Zeitlan, soloist

**Most recent New York Philharmonic performance:** October 6, 2018, Jaap van Zweden, conductor, Leila Josefowicz, soloist

**Estimated duration:** ca. 22 minutes

a year later, the critic and musicologist Alfred Einstein observed that “this time the Berlin Radio Orchestra made a better showing and hit off the work’s precision-based style more faithfully.”

This work finds Stravinsky in his neo-Classical — or, better put, neo-Baroque — mode, right down to the fact that the principal theme of the first movement is little more than an ornament, a curlicued elaboration on a single note. Its most fundamental characteristic is a ceaseless, ebullient sense of rhythmic pulse. That is surely one reason why choreographer George Balanchine employed it for his ballet *Balustrade*, in 1941. Stravinsky considered that setting to be one

of the most successful of all ballet productions using his music.

**Instrumentation:** two flutes and piccolo, two oboes and English horn, three clarinets (one doubling E-flat clarinet), three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, bass drum, and strings, in addition to the solo violin.

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

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## In the Composer’s Words

While consulting with Stravinsky on the Violin Concerto, the soloist, Samuel Dushkin, raised a question concerning rhythm with the composer, who had subjected a certain rhythmic accompaniment to an alteration that made it suddenly unsymmetrical. Stravinsky responded:

In mathematics there are an infinite number of ways of arriving at the number seven. It’s the same with rhythm. The difference is that ... in mathematics the *sum* is the important thing; it makes no difference if you say five and two or two and five, six and one or one and six, and so on. With rhythm, however, the fact that they add up to seven is of secondary importance. The important thing is, is it five and two or is it two and five, because five and two is a different person from two and five.



Violinist Samuel Dushkin and composer Igor Stravinsky during intermission at the world premiere of the composer’s Violin Concerto

# Symphony No. 1 in C minor, Op. 68

## Johannes Brahms

In 1872 Johannes Brahms famously declared to the conductor Hermann Levi, “I shall never write a symphony! You can’t have any idea what it’s like to hear such a giant marching behind you.” The giant was Beethoven, of course, and although his music provided essential inspiration for Brahms, it also set such a high standard that the younger composer found it easy to discount his own creations as negligible in comparison.

Nonetheless, the young Brahms proved relentless in confronting his compositional demons. Rather than lead to a creative block, his self-criticism pushed him to forge ahead even when his eventual path seemed obscure. He drafted the first movement of this symphony in 1862 and shared it with his friend Clara Schumann. She copied out the opening and sent it along to their friend Joseph Joachim (the violinist), with this comment:

That is rather strong, for sure, but I have grown used to it. The movement is full of wonderful beauties, and the themes are treated with a mastery that is becoming more and more characteristic of him. It is all interwoven in such an interesting way, and yet it moves forward with such momentum that it might have been poured forth in its entirety in the first flush of inspiration.

She then jotted a musical example — essentially the spot where the main section of the first movement begins (*Allegro*) following the slower introduction. Calling the opening “rather strong” is surely an understatement. That first movement’s introduction is one of the most

astonishing preludes in the entire symphonic literature, with throbbing timpani underpinning the orchestra’s taut phrases — a texture that seizes the listener’s attention and remains engraved in the memory.

Word got around that Brahms was working on a symphony, and he found himself having to deflect inquiries about his progress, most pointedly from his eager publisher, Fritz Simrock. Eleven years later, Simrock wrote a beseeching letter to the composer: “Aren’t you doing anything any more? Am I not to have a symphony from you in ’73 either?” No, he was not — nor in ’74 or ’75 either. Not until 1876 would Brahms finally sign off on his First Symphony, at least provisionally, since he would revise it further prior to its publication the following

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### In Short

**Born:** May 7, 1833, in Hamburg, Germany

**Died:** April 3, 1897, in Vienna, Austria

**Work composed:** on and off for about 14 years beginning in 1862; provisionally completed in September 1876 but revised substantially prior to its publication in 1877

**World premiere:** November 4, 1876, in Karlsruhe, Baden, Germany, with Otto Dessoff conducting the Grossherzogliche Hofkapelle

**New York Philharmonic premiere:** December 22, 1877, Theodore Thomas, conductor

**Most recent New York Philharmonic performance:** November 13, 2021, Simone Young, conductor

**Estimated duration:** ca. 45 minutes

year. He was 43 years old and had been struggling with the piece on and off for 14 years.

“My symphony is long and not particularly lovable,” wrote Brahms to his fellow composer Carl Reinecke when this piece was unveiled. He was right about it being long, at least when compared to other symphonies of his era. He was

probably also right about it not being particularly lovable. Even the warmth of the second movement and the geniality of the third are interrupted by passages of anxiety, and the outer movements are designed to impress rather than to charm. Brahms’s First is a big, burly symphony, certainly when compared to his next two. It is probably no more “lovable” than

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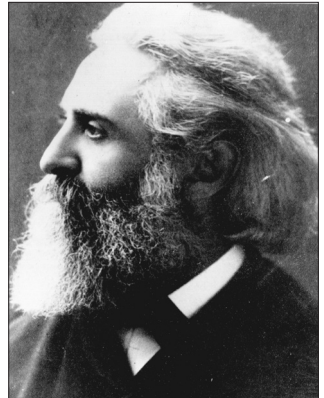
## Race to a Premiere

Following its world premiere, Brahms’s First Symphony took more than a year to arrive in America — but when it arrived, it did so with a fury. The US premiere fell to conductor Leopold Damrosch and his namesake orchestra at Steinway Hall on December 15, 1877. Within a week it was also performed by the Brooklyn Philharmonic and the New York Philharmonic, with Theodore Thomas conducting on both occasions. Walter Damrosch, Leopold’s son and his successor as director of the New York Symphony Society (a post Walter relinquished when it merged with the New York Philharmonic Society in 1928), reported in his memoirs (*My Musical Life*, 1923):

The first production of the First Symphony by Brahms became a subject of intense rivalry between the two conductors. My father went to see old Gustav Schirmer at his store on Broadway and asked him whether the orchestral score of the work had yet arrived. Schirmer told him that it had, but that he was in honor bound to give it to Theodore Thomas, as he had promised it to him. My father ... spoke of this very regretfully to a pupil of his in composition, Mrs. James Nielson, member of an aristocratic old family in New Brunswick, New Jersey, and a woman of great beauty and distinction. ... Mrs. Nielson said nothing at the time, but went quietly down to Schirmer’s and inquired of the clerk whether the orchestral score of the Brahms symphony had arrived, and when he answered in the affirmative, she asked whether it was for sale. “Certainly,” answered the clerk.

She thereupon purchased a copy of the score and sent it up to my father with her compliments. ...

This left but little time to obtain the necessary orchestral parts, and Schirmer naturally would not sell him any. He therefore cut the score into three parts and divided them among three copyists who worked day and night and managed to have the parts ready in time for rehearsal. Great was the triumph in the Damrosch camp at this victory.



*Symphonic rivals: conductors Leopold Damrosch (top) and Theodore Thomas*

Michelangelo's *The Last Judgment*, Shakespeare's *King Lear*, or Goethe's *Faust*.

The symphony's "purpose" is essentially articulated in its outer movements; against these, the second and third movements stand as a two-part intermezzo, throwing the weighty proceedings that

surround them into higher relief. The four movements proceed according to a key arrangement of ascending thirds (remembering that A-flat is the enharmonic equivalent of G-sharp): the first movement in C minor, the second in E major, the third in A-flat major, and the finale in

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## Listen for ... a Bow to Beethoven

Even at the first hearing of Brahms's First Symphony, informed listeners could not have overlooked how deeply beholden Brahms really was to Beethoven. Any symphony that begins in C minor and, following considerable struggle, concludes in C major invites comparison with Beethoven's Fifth. Brahms almost never used slow introductions, preferring instead to jump right into the fray, yet here he begins both his first and last movements with exordia that cement his place in the Beethoven tradition. And when people leapt to point out how the main tune of Brahms's finale resembled the corresponding theme in Beethoven's Ninth, Brahms responded, "Any ass can see that."

### Beethoven's Symphony No. 9

*Allegro assai*

Cellos and Basses

*p*

*cresc.* *p*

*cresc.* *p*

### Brahms's Symphony No. 1

*Allegro non troppo, ma con brio*

1st Violins

*poco f*

*poco f*

*tr* *p*

Precisely what Brahms meant when he made such a reference in this context is up for debate. Surely he did not evoke Beethoven merely to be provocative. The late scholar Reinhold Brinkmann argued that, in alluding to Beethoven's famous choral finale, but now in a strictly instrumental symphony, Brahms took back the implications of his model, restoring the tradition of the Beethovenian symphony to a purely instrumental world of expression.

C minor again. Brahms was decidedly not following any model he could have found in Beethoven's symphonies, which for the most part still operated according to the harmonic relationships of the Classical era — relationships that tended to set movements at the degree of a fourth or fifth away from the work's overriding tonic key. In contrast, Brahms explores an architecture based on thirds-relationships that increasingly interested composers as the

19th century progressed, an evolution in harmonic practice that would shortly lead to radical, new stances about the nature of tonality itself.

**Instrumentation:** two flutes, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, and strings.

— J.M.K.

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## At the Time

In 1876 — the year that Brahms's First Symphony was finally premiered — the following took place in the United States:

- Alexander Graham Bell applied for and received a patent for the telephone and placed the first successful call, saying, "Mr. Watson, come here, I want to see you."
- The first American edition of Mark Twain's *The Adventures of Tom Sawyer* was published by the American Publishing Company (a British magazine had previously published it).
- Thousands of Native Americans from the Plains traveled to an encampment of the Sioux chief Sitting Bull in the region of the Little Bighorn River, creating the last great gathering of Native peoples on the Great Plains. In what came to be known as the Battle of the Little Bighorn, 300 men of the US 7th Cavalry Regiment under Lieutenant Colonel George Armstrong Custer were killed by 5,000 Lakota, Cheyenne, and Arapaho, led by Sitting Bull and Crazy Horse. (Crazy Horse would surrender in 1877, Sitting Bull in 1881.)



— The Editors

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Barret Ham

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Benjamin Adler

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Kyle Zerna

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Nancy Allen

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# The Artists



Born in the Czech Republic, **Jakub Hrůša** is chief conductor of the Bamberg Symphony, music director designate of The Royal Opera, Covent Garden (music director

from 2025), and principal guest conductor of the Czech Philharmonic. He performs with the world's greatest orchestras, including the Vienna, Berlin, and Munich philharmonic orchestras; Bavarian Radio and NHK symphony orchestras; and the Leipzig Gewandhaus Orchestra, Staatskapelle Dresden, Tonhalle Orchester Zürich, Lucerne Festival Orchestra, Amsterdam's Royal Concertgebouw Orchestra, Orchestre de Paris, Orchestre Philharmonique de Radio France, and Mahler Chamber Orchestra. In the United States he has led The Cleveland, Boston Symphony, and New York Philharmonic orchestras.

Hrůša has led opera productions for Lyric Opera of Chicago, Salzburg Festival, Vienna Staatsoper, Opéra National de Paris, Zurich Opera, and Royal Opera House, Covent Garden. He has also been a regular guest with Glyndebourne Festival, and was music director of Glyndebourne On Tour for three years.

As a recording artist, he was a double winner at the 2024 *Gramophone* Awards for his recordings of Britten's Violin Concerto with Isabelle Faust and the Bavarian Radio Symphony Orchestra, and Janáček's *Kát'a Kabanová* with the Vienna Philharmonic at the Salzburg Festival. With the Bamberg Symphony he received the ICMA Prize for Symphonic Music in both 2022 and 2023 for his recordings of

symphonies by Rott and Bruckner. He was awarded the Preis der Deutschen Schallplattenkritik for his recording of Mahler's Symphony No. 4, and in 2021 his recording of Martinů's and Bartók's violin concertos with Frank Peter Zimmermann was nominated for *BBC Music Magazine* and *Gramophone* awards, while his disc of the Dvořák Violin Concerto with the Bavarian Radio Symphony Orchestra and Augustin Hadelich was nominated for a Grammy. His recordings of the Dvořák and Martinů Piano Concertos with Ivo Kahánek and the Bamberg Symphony, and Barber's *Vanessa* from Glyndebourne, both won *BBC Music Magazine* Awards in 2020.

Hrůša is an honorary member of the Royal Academy of Music in London, and in 2024 he received the Silver Medal of the President of the Czech Senate, its highest award. He was the inaugural recipient of the Sir Charles Mackerras Prize, and has been awarded the Bavarian Culture Prize, Czech Academy of Classical Music's Antonín Dvořák Prize, and — with the Bamberg Symphony — the Bavarian State Prize for Music.



Violinist **Patricia Kopatchinskaja's** priority is music of the 20th and 21st century and collaborating with living composers such as Francisco Coll, Luca Francesconi, Michael

Hersch, Márton Illés, György Kurtág, Esa-Pekka Salonen, Aureliano Cattaneo, Stefano Gervasoni, and many others. She directs staged concerts at venues on both sides of the Atlantic, and collaborates with leading orchestras, conductors, and

festivals worldwide. Beginning in the 2024–25 season she is artistic partner of the SWR Symphony Orchestra, which involves designing her own programs — in both established concert formats and innovative theatrical and interdisciplinary approaches — including the staged concert *The Peace Project*, reflecting on centuries of existential suffering caused by war through a kaleidoscope of Baroque and Modern works up to the present day. Kopatchinskaja is also artist-in-residence at the 2025 Klarafestival, where she continues to actively support themes related to environmental protection and sustainability in innovatively curated projects. She holds the position of associated artist of the SWR Experimentalstudio, an international electronic music research center.

In 2024 Kopatchinskaja honored Schoenberg's 150th anniversary,

including through performances of his Violin Concerto with the BBC and Vienna Symphony Orchestras, Dresden Philharmonic, Orchestre Philharmonique de Radio France, and others. Her performance of *Pierrot Lunaire* at the Palau de la Música in 2025 takes place exactly 100 years to the day after Schoenberg himself staged his melodrama at that venue. In 2023–24 she curated large-scale residencies at four prominent concert halls: London's Southbank Centre, Philharmonie Essen, Wiener Konzerthaus, and Dresden Philharmonic Golden Decade.

Kopatchinskaja's discography includes more than 30 recordings, among them the Grammy-winning recording of Schubert's *Death and the Maiden* with the Saint Paul Chamber Orchestra, a project recreated as a semi-staged filmed performance with Camerata Bern.

# New York Philharmonic

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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 Afro-modernism 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.