Thursday, May 22, 2025, 7:30 p.m.
17,188th Concert
Donor Rehearsal at 9:45 a.m.‡

Friday, May 23, 2025, 2:00 p.m.
17,189th Concert

Saturday, May 24, 2025, 7:30 p.m.
17,190th Concert

Tuesday, May 27, 2025, 7:30 p.m.
17,191st Concert

Gustavo Dudamel, Conductor
Kate Soper, Soprano ■
(New York Philharmonic debut)

■ **Chang-Chavkin Debut Artist**

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

Kate Soper is the **Kravis Emerging Composer.**

This program will last approximately two hours, which includes one intermission.

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

May 22–24 & 27, 2025

Gustavo Dudamel, Conductor
Kate Soper, Soprano (New York Philharmonic debut)

STRAVINSKY
(1882–1971)

Symphony in Three Movements
(1942–45)
I. ♩=160
II. Andante ♪=76
Interlude: L'istesso tempo ♪=76
III. Con moto ♩=108

Kate SOPER
(b. 1981)

***Orpheus Orchestra Opus Onus,* Monodrama for Amplified Speaking Soprano and Orchestra** (2025; World Premiere–New York Philharmonic Commission)

KATE SOPER

Intermission

Philip GLASS
(b. 1937)

Symphony No. 11 (2016–17)
Movement 1
Movement 2
Movement 3

These performances of Kate Soper's *Orpheus Orchestra Opus Onus* are made possible with generous support from the **Francis Goelet Charitable Lead Trusts.**

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Notes on the Program

Symphony in Three Movements

Igor Stravinsky

"The unexpected element strikes me. I make a note of it. At the proper time I put it to profitable use. … An accident is perhaps the only thing that really inspires us. A composer improvises aimlessly the way an animal grubs about." So wrote Igor Stravinsky in his *Poetics of Music* (1947), the published version of the Norton Lectures that he had recently delivered at Harvard.

Stravinsky's Symphony in Three Movements was composed while World War II was in full swing, and he conducted the New York Philharmonic in its premiere in early 1946. It was at that concert that Robert Craft "first glimpsed Stravinsky in the flesh," according to the recollection of the young man who would soon become the composer's amanuensis and indefatigable promoter. In 1963 Stravinsky spoke at length to Craft about the inspiration for this work. Here is his account of the composer's words, as reported in the Stravinsky-Craft book *Dialogues and a Diary* (revised slightly from the note that the New York Philharmonic published for the work's premiere):

> It both does and does not "express my feelings" about [world events], but I prefer to say only that, without participation of what I think of as my will, they excited my musical imagination. … Each episode in the Symphony is linked in my imagination with a concrete impression, very often cinematographic in origin, of the war.
>
> The third movement actually contains the genesis of a war plot, though I recognized it as such only after completing the composition. The beginning of that movement is partly, and in some — to me, wholly inexplicable — way, a musical reaction to the newsreels and documentaries that I had seen of goose-stepping soldiers. The square march-beat, the brass-band instrumentation, the grotesque crescendo in the tuba — these are all related to those repellent pictures. …
>
> In spite of contrasting episodes, such as the canon for bassoons, the march music is predominant until the fugue, which is the stasis and the turning point. The immobility at the beginning of the fugue is comic, I think — and so, to me, was the over-turned arrogance of the Germans when their machine failed. The exposition of the fugue and the end of the Symphony are associated in my

In Short

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

Died: April 6, 1971, in New York City

Work composed: 1942–45; dedicated to the New York Philharmonic

World premiere: January 24, 1946, at Carnegie Hall, by the New York Philharmonic, with the composer conducting

Most recent New York Philharmonic performance: July 27, 2012, Alan Gilbert, conductor, at Colorado's Bravo! Vail Music Festival

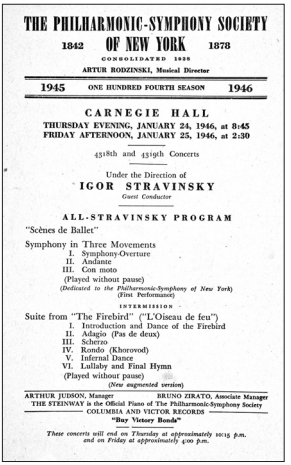
Estimated duration: ca. 21 minutes

plot with the rise of the Allies, and perhaps the final, albeit rather too commercial, D-flat sixth chord — instead of the expected C — tokens my extra exuberance in the Allied triumph. ...

The first movement was likewise inspired by a war film, this time a documentary of scorched-earth tactics in China. The middle part of the movement — the music for clarinet, piano, and strings, which mounts in intensity and volume — was conceived as a series of instrumental conversations to accompany a cinematographic scene showing the Chinese people scratching and digging in their fields. ...

The formal substance of the Symphony — perhaps Three Symphonic

The NY Phil Connection



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ALL-STRAVINSKY PROGRAM

"Scènes de Ballet"

Symphony in Three Movements
I. Symphony-Overture
II. Andante
III. Con moto
(Played without pause)
(Dedicated to the Philharmonic-Symphony of New York)
(First Performance)

INTERMISSION

Suite from "The Firebird" ("L'Oiseau de feu")
I. Introduction and Dance of the Firebird
II. Adagio (Pas de deux)
III. Scherzo
IV. Rondo (Khorovod)
V. Infernal Dance
VI. Lullaby and Final Hymn
(Played without pause)
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From top: Stravinsky conducting; program page from the Philharmonic's 1946 premiere of Symphony in Three Movements

Igor Stravinsky's long relationship with the New York Philharmonic began on January 8, 1925, when the composer conducted the Orchestra in a program of his own works. Stravinsky went on to lead the Philharmonic 34 times — including in the World Premiere of his Symphony in Three Movements in 1946, the New York Philharmonic's first-ever commission.

The idea behind the commission was to celebrate the impending Allied victory in World War II, with the possible title *La Victoire.* Stravinsky balked at the Orchestra's request for a composer's program note, writing that,

> It is well known that no program is to be sought in my musical output. … Sorry if this is desapointing [sic] but no story to be told, no narration and what I would say would only make yawn the majority of your public which undoubtedly expects exciting descriptions. This, indeed would be so much easier but alas. …

He did, however, provide some thoughts on his inspiration:

> During the process of creation in this our arduous time of sharp shifting events, time of despear [sic] and hope, time of continual torments, of tention [sic] and at last cessation, relief, my be [sic] all those repercussions have left traces, stamped the character of this Symphony.

The Symphony in Three Movements, in Stravinsky's own words, was dedicated "to the Philharmonic-Symphony Society of New York as an homage in appreciation for my association for the period of twenty years with that eminent musical Institution," and has been performed more than three dozen times by the Philharmonic since its premiere.

— The Editors

Movements would be a more exact title — exploits the idea of counterplay among several types of contrasting elements. One such contrast, the most obvious, is that of harp and piano, the principal instrumental protagonists. Each has a large obbligato role and a whole movement to itself and only at the turning point, the *queue de poisson* ["fish tail," colloquial French for "fizzling out"] of the Nazi machine, are the two heard together and alone. ... In spite of what I have said, the Symphony is not programmatic. Composers combine notes. That is all. How and in what form the things of this world are impressed upon their music is not for them to say.

What Stravinsky does not mention in that excerpt is the middle movement, which employs material he originally composed in 1943 for a film version of Franz Werfel's novel *The Song of Bernadette*, about the miracle of Lourdes. Specifically, this was to have been the music for the "Apparition of the Virgin" scene in the movie. Although Stravinsky embarked on a few film projects, he never completed any, and in this case, the job was given to Alfred Newman.

Instrumentation: two flutes and piccolo, two oboes, three clarinets (one doubling bass clarinet), two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, harp, piano, 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)*

Book Bites

In 1948 the composer Alexandre Tansman published a landmark life-and-works study of Stravinsky in which he viewed the Symphony in Three Movements almost as an object of musical autobiography. He explained (in the English translation of his book, which appeared the following year):

> I consider this opus as a sum of Stravinsky's work. It touches upon all the phases of the composer's artistic evolution, without being in the least a repetition or a recapitulation. … In this work all the "apparent Stravinskys" meet each other through a new Stravinsky in a concentrated creative harmony. … By its points of contact, the Symphony in Three Movements has the eruptive explosiveness and the breathtaking pulsation of certain fragments of the *Rite of Spring,* the active rhythmic movement of *Petrushka* and *Les Noces,* the constant charm of the melodic spontaneity of the *Jeu de cartes,* the lightness and animation of the Octet or the *Capriccio.* The astonishing plasticity of the timbres for which the utilization in concertino of diverse groups originates in *L'Histoire du Soldat,* the moving tension of the Symphony of Psalms, the peaceful serenity of the *Apollon-Musagète,* the solid construction of the concerti and of the Symphony in C, and finally the discursive virulence of the Concerto for Two Pianos.
>
> It possesses the stylistic unity necessary for all those elements which, while expressing themselves in a language characteristic of Stravinsky's method, combine for the realization of a definitive and fresh work.

Orpheus Orchestra Opus Onus, Monodrama for Amplified Speaking Soprano and Orchestra

Kate Soper

For Kate Soper, confronting Orpheus was surely inevitable — even if an orchestral setting might not seem like an obvious meeting place. A resourceful, inventive composer and improviser long associated with the DIY collective Wet Ink and a versatile soprano, Soper is an artist whose growing oeuvre has creatively interrogated literature, philosophy, and mythology.

For someone so inclined, Orpheus — the mythological Thracian poet, singer, and composer whose ability to enchant with song transcended natural bounds — holds an evident allure. His saga exalts music's capacity to move human hearts, and provides relatable themes of dauntless courage, passionate love, and tragic loss.

Soper was grappling with a different kind of loss when she first had the notion of creating a work responding to Orpheus. "It was during the pandemic, and I was really missing being around instruments," she explains. "We were isolated during the lockdown. And I had this image of myself onstage, wandering around, saying, 'The orchestra! Isn't this great?'"

At the start of *Orpheus Orchestra Opus Onus*, a lone figure standing among the instrumentalists addresses the audience with a paean to the orchestra:

> Is there anything like that first strike of the bow? A hundred players moving as one! All that splendor, all that might! The most godlike achievement of mortals: from bird-bone flutes and cat-gut strings, the highs got higher, the lows got lower, wood was lacquered, metal bent — *every instrument evolved to form a gleaming, heaving fortress of sound!*

The speaker — here, Soper herself — is portraying the mythic hero of the title.

> That's right, everyone: I'm Orpheus! The most legendary musician in human history. And, as Orpheus, I'm also the reason we're all here tonight — because the orchestra began with me.

What entitles Orpheus — who, according to legend, accompanied himself on the lyre — to make that bold claim? The answer resides in history: Claudio Monteverdi's *L'Orfeo* — composed in 1607, the earliest opera regularly performed today — is widely cited as one of the first works in which a composer specified which instruments were to be used and combined: trumpets, violins, harp, and so on.

In *Orpheus Orchestra Opus Onus*, Soper animates the hero of the title to address the power and glory of the orchestra, a

In Short

Born: November 14, 1981, in Ann Arbor, Michigan

Resides: in Northampton, Massachusetts

Work composed: 2024–25, on commission from the New York Philharmonic as part of Soper's being named Kravis Emerging Composer, part of The Marie-Josée Kravis Prize for New Music at the New York Philharmonic

World premiere: these performances

Estimated duration: ca. 34 minutes

musical assemblage that produces what might be termed a kind of practical magic. She Illustrates her point by embedding passages from familiar pieces by Bach, Mozart, Beethoven, and others into her own vivacious, expressive modern idiom.

Elsewhere, excerpts from works inspired by Orpheus — by Charpentier, Lully, Gluck, Offenbach — prompt a melancholy observation:

People are obsessed with this idea that my music could do anything. Even though no one's actually heard my music. Because no one wants to play my music. They want to write their own music, about the worst moment in my life.

Sung passages in *Orpheus Orchestra Opus Onus* similarly show how poets

Angels and Muses

Who was Orpheus? Sources of historical mythology differ on important details. Some declare he was a demigod, son of the god Apollo and the muse Kalliope; others insist that he was a mortal adventurer, albeit one who traveled in the company of the iconic hero Jason and his Argonauts. But one universally accepted attribute of this mythic figure is his musical prowess: Orpheus was a singer, lyre player, and composer of literally supernatural skill.

A lantern slide of Orpheus charming the beasts with his music, from the NY Phil Archives

Small wonder that Orpheus and his foray into the Underworld to rescue his wife, the nymph Eurydice, with the enchanting power of his music — should have proved irresistible to composers throughout the ages. Indeed, the earliest surviving opera, Peri's *Euridice* (1600), is based on that specific episode of the legend; so, too, is opera's first masterpiece, Monteverdi's *L'Orfeo* (1607).

Since that time, most musical works based on the myth of Orpheus specifically deal with his tragically failed venture to save Eurydice. Famous works in this lineage range from Gluck's landmark "reform" opera, *Orfeo ed Euridice* (1762), to Offenbach's saucy satire, *Orphée aux enfers* (1858). The legend has continued to intrigue composers to the present day; examples include Harrison Birtwistle's operas *The Mask of Orpheus* (1986) and *The Corridor* (2009), Missy Mazzoli's ballet *Orpheus Alive* (2019), and Matthew Aucoin's opera *Eurydice* (2020).

Add to that list *Orpheus Orchestra Opus Onus* — but with a catch. Kate Soper is less concerned with the legendary would-be savior than with the Orpheus whose discoveries prompt the invention of the orchestra, an institution wrapped in glory but burdened with ties to wealth and privilege; the artist who begins to believe the hype about their own creative potency, only to be faced with cold reality; and, ultimately, the composer-performer who toils in solitude, struggling with direction and certainty.

through the ages have treated the death of Eurydice, the journey into the underworld, and the heroic attempt to battle fate armed only with song. But the prospect invites skepticism: how could art literally cheat fate and conquer death? Soper's Orpheus poses the question outright:

> Why do we ask so much of music? We want it to love us, to save us, to resurrect our dead. It doesn't love. It doesn't save. It's not *for* anything, except … to be in the presence of something sublime that has nothing to do with the wreck of our lives.

Those questions are Soper's own. "I struggle with this idea of what music is supposed to mean, and what we've taken it to mean," she says. "We can be in its presence, and we can be grateful for that. But we can't expect it to make someone fall in love with us, or vote for the right person."

Even so, the artistic statement she wrote for her residency at the American Academy in Rome, where *Orpheus Orchestra Opus Onus* gestated, expresses a utopian aspiration. "Ultimately," she writes, "I want to make a case for the future of music, even amid catastrophe, and in the enduring presence of the human voice."

Instrumentation: two flutes (one doubling amplified bass flute), two oboes, two clarinets, two bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, vibraphone, orchestra bells, chimes, crotales, Thai gong, concert bass drum, thunder sheet, tam-tam, suspended cymbals, Chinese cymbals, crash cymbals, splash cymbal, tom-toms, snare drum, triangles, temple blocks, high woodblock, sleigh bells, finger cymbals, castanets, harp (also amplified), piano (doubling harpsichord), and strings, in addition to the soprano soloist.

— Steve Smith, a writer and editor based in New York City whose writing has appeared in The New York Times *and* The New Yorker, *and who has worked as an editor for* Time Out New York, *the* Boston Globe, *and NPR*

Symphony No. 11

Philip Glass

It wasn't until he was 54 that Philip Glass began writing symphonies. With Symphony No. 1 in 1992, he opened up a new creative frontier that has remained an essential part of his work ever since. Although he never set out to take on the genre — unlike, say, Johannes Brahms, who famously waited until his 40s to complete his symphonic debut — Glass found in it an unexpectedly powerful platform for his musical ideas.

Encouraged by the conductor and pianist Dennis Russell Davies, Glass began adapting the distinctive musical language he had developed since the 1960s to traditional long-form genres such as the concerto and symphony, starting with his Violin Concerto No. 1 in 1987. He established himself as one of the most distinguished and prolific American symphonists of our time, with a catalogue that includes fourteen symphonies (and a fifteenth underway), nearly as many concertos, eight string quartets, and two sonatas.

Even as he expanded into these instrumental genres, Glass continued to compose the wide range of operas and film scores for which he remains best known to the wider public — works that have defined his singular presence at the crossroads of cinema, popular culture, and contemporary classical music. Collaboration with leading figures from theater, dance, film, literature, and the visual arts has been the lifeblood of his extraordinary versatility. "After years of writing for theater and opera, it was a real jolt for me to drop all of the extra-musical content and make the language of music and the structure unfolding in time the sole content," he writes in *Words without Music*, the memoir he published in 2015 — when his Symphony No. 11 was already in the planning stages.

The symphonic genre became a major arena for Glass's creative ideas. Like one of the last century's greatest symphonists, Dmitri Shostakovich — whose tally of 15 symphonies he is close to matching — Glass moves effortlessly between the concert hall, stage, and screen. Both composers breathed new life into a form often seen as out of step with contemporary trends, experimenting with hybrid approaches and enlisting vocal forces alongside the orchestra. Glass has written symphonies reflecting on global wisdom traditions (No. 5), the poetry of Allen Ginsberg (No. 6), and the spiritual teachings of the Toltec civilization of pre-Columbian Mexico (No. 7). While Shostakovich reimagined various folk traditions, Glass refracts popular music through his distinctive lens in a trilogy inspired by David Bowie albums: Symphony No. 1, *Low*, Symphony No. 4, *Heroes*, and Symphony No. 12, *Lodger*.

In Short

Born: January 31, 1937, in Baltimore, Maryland

Resides: in New York City

Work composed: 2016–17, on a commission from the Bruckner Orchestra Linz, Istanbul International Music Festival, and the Queensland Symphony Orchestra

World premiere: January 31, 2017, at Carnegie Hall, with Dennis Russell Davies conducting the Bruckner Orchestra Linz

New York Philharmonic premiere: these performances

Estimated duration: ca. 40 minutes

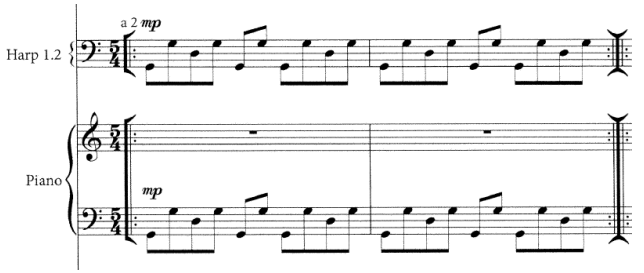
"I'm not going to let you be one of those opera composers who never wrote a symphony," Glass reports Davies telling him. But the conductor did much more than encourage him to try his hand at established classical genres. He helped secure commissions and premiered ten of the first 11 symphonies. Indeed, during his tenure as music director of the Bruckner Orchestra Linz, 2002–17, Davies cultivated a living orchestral tradition of Glass performance that evokes the 19th-century model of composers having a close rapport with a particular orchestra.

The Symphony No. 11 — the most recent of several works commissioned by the Bruckner Orchestra and Davies, including Glass's first German-language opera, *Kepler* — was intended to honor the composer as he turned 80 in 2017

The Work at a Glance

Glass scores his Symphony No. 11 for a large orchestra featuring an unusually vivid and expanded percussion section, along with a key role for the sepulchral sonorities of the low brass and instruments such as the contrabass clarinet. The 40 or so minutes over which the symphony's three movements unfold acquire a sense of epic dimension enhanced by Glass's use of tonal colors to map out spaces.

At the outset, against a repeated yet lopsided (five beats in a four-beat measure) pattern strummed by piano and harp (below), dark, inchoate shapes growl in the lower depths.



This tentative, minor-key opening builds into a kinetic movement of wheeling arpeggios and syncopated momentum underscored by continually shifting timbres. Like a vast machine winding down, the energy level suddenly recedes in the final, almost elegiac moments of the movement.

What follows — the longest of the three movements — is not quite a slow movement, but it serves as Glass's equivalent of a Bruckner *Adagio,* at least in its outer sections. The composer's gifts as a melodist come to the fore here, with descending wind lines in rapt interplay with the harp. A contrasting section at the center of the movement recalls the restlessly propulsive energy of the first movement, before shadows fall, and the lyrical meditation acquires a keener quality of lamentation.

Glass is at his most provocative — and enigmatic — in the final movement, which opens with a striking solo (pun intended) for the percussion section.

Here, as throughout the work, Glass's signature repetitions mutate unpredictably amid the kaleidoscopic riot of shifting colors. The finale carries the spirit of a rondo march — a form based on repetitive returns to a theme — but the music's attitude is mercurial, blending surreal humor with frantic élan.

While rehearsing with the Bruckner Orchestra just weeks before the world premiere, Glass grew dissatisfied with his original ending and rewrote it into what Davies has described as a "loud, festive, flamboyant" final shout from the entire orchestra.

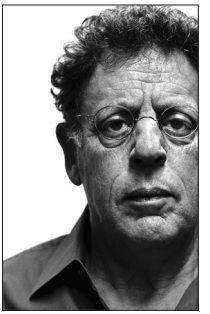
and represents the culmination of their symphonic partnership. Premiered by that ensemble at Carnegie Hall on Glass's actual birthday, the Eleventh reveals the large dimensions of his symphonic thinking, along with a sharpened expressive palette.

By serendipity, Carnegie Hall had only recently resounded with the first-ever complete Bruckner symphony cycle presented in American history, performed in January 2017 by Daniel Barenboim and the Staatskapelle Berlin during their US tour. Davies has pointed to similarities between Glass and Bruckner in their sense of musical space and time, as well as their approach to melodic and rhythmic structures. Glass himself recalls spending "hours and hours" with friends as a teenaged student at the University of Chicago comparing recordings of Bruckner symphonies: "Somehow, Bruckner's sound had gotten lodged in my psyche. I had taken those pieces and digested them whole, and they had remained in my memory." Glass's Symphony No. 11 channels these long-ago-absorbed influences — along with others listeners may recognize according to their own ear — into a work unmistakably his own, at once grounded in tradition and alive to new possibilities.

Instrumentation: two flutes (one doubling piccolo) and piccolo, two oboes and English horn, two clarinets (one doubling E-flat clarinet) and bass clarinet (doubling contrabass clarinet), two bassoons, four horns, three trumpets, three trombones, tuba, timpani, snare drum, tenor drum, bass drum, triangle, hi-hat, suspended cymbal, tam-tam, anvil, temple blocks, three tom-toms, shaker, tambourine, wood block, orchestra bells, xylophone, vibraphone, two harps, piano, celesta, and strings.

— Thomas May, a writer, critic, educator, and translator whose work appears in such publications as The New York Times, Gramophone, *and* The Strad

In the Composer's Words



I began Symphony No. 11 in February 2016 and completed it toward the end of the following summer. It is cast in three movements, and though the music slows down from time to time, there is no "slow movement" per se.

In terms of musical language, it shares much of the same with recent symphonies — No. 8 and No. 9 — as well as operas of the last few years, such as *Appomattox, The Perfect American,* and *The Trial.* Also it relates to the later parts of the *Etudes* for Piano.

Structurally it is fairly free, and little of recent musical strategies are present — no Classical or Baroque forms at all, no variations or passacaglias. Nor will "modernists' strategies" — mathematical or structural — be found.

Still and all, it is a fair amount of music when played straight through.

Perhaps the best way — as with other recent works of mine — is to just go with the music, paying attention as well as you can.

It was a great pleasure for me to spend some serious time composing this work and I hope you enjoy it as well.

— Philip Glass

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

CONTRABASSOON

HORNS
Stefán Jón Bernharðsson
Guest Principal
Richard Deane*
David Peel**
R. Allen Spanjer
The Rosalind Miranda Chair
Leelanee Sterrett
Tanner West
The Ruth F. and Alan J. Broder Chair

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

TROMBONES
Joseph Alessi
Principal
The Gurnee F. and Marjorie L. Hart Chair
Colin Williams*
David Finlayson

BASS TROMBONE
George Curran
The Daria L. and William C. Foster Chair

TUBA
Alan Baer
Principal

TIMPANI
Markus Rhoten
Principal
The Carlos Moseley Chair
Kyle Zerna**

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

HARP
Nancy Allen
Principal

KEYBOARD
In Memory of Paul Jacobs

HARPSICHORD
Paolo Bordignon

PIANO
Eric Huebner
The Anna-Maria and Stephen Kellen Piano Chair

ORGAN
Kent Tritle

LIBRARIANS
Lawrence Tarlow
Principal
Sara Griffin*
Claudia Restrepo**

ORCHESTRA PERSONNEL
DeAnne Eisch
Orchestra Personnel Manager

STAGE REPRESENTATIVE
Joseph Faretta

AUDIO DIRECTOR
Lawrence Rock

* Associate Principal
** Assistant Principal
*** Acting Associate Principal
\+ On Leave
++ Replacement / Extra

The New York Philharmonic uses the revolving seating method for section string players who are listed alphabetically in the roster.

Leonard Bernstein
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

Gustavo Dudamel is committed to creating a better world through music. Guided by an unwavering belief in the power of art to inspire and transform lives, he has worked tirelessly to expand education and access for underserved communities around the world, and to broaden the impact of classical music to new and ever-larger audiences. His rise, from humble beginnings as a child in Venezuela to an unparalleled career of artistic and social achievements, offers living proof that culture can bring meaning to the life of an individual and greater harmony to the world at large. He currently serves as the Music & Artistic Director of the Los Angeles Philharmonic and Simón Bolívar Symphony Orchestra of Venezuela.

In the 2025–26 season Gustavo Dudamel becomes the Oscar L. Tang and H.M. Agnes Hsu-Tang Music & Artistic Director Designate of the New York Philharmonic before becoming the Orchestra's Music & Artistic Director in September 2026, continuing a legacy that includes Gustav Mahler, Arturo Toscanini, and Leonard Bernstein. Throughout 2025 Dudamel is celebrating the 50th anniversary of El Sistema, honoring the global impact of José Antonio Abreu's visionary education program across five generations, and acknowledging the vital importance of arts education.

Dudamel's advocacy for the power of music to unite, heal, and inspire is global in scope. In appearances from the United Nations to the White House in the United States to the Nobel Peace Prize Concert in Sweden, he has served as a passionate advocate for music education and social integration through art, sharing his own transformative experience in Venezuela's El Sistema program as an example of how music can give a sense of purpose and meaning to a young person and help them rise above challenging circumstances. In 2007 Dudamel, the LA Phil, and its community partners founded YOLA (Youth Orchestra Los Angeles), which now provides more than 1,700 young people with free instruments, intensive music instruction, academic support, and leadership training. In 2012 Dudamel launched the Dudamel Foundation — which he co-chairs with his wife, actress and director María Valverde — with the goal of expanding access to music and the arts for young people by providing tools and opportunities to shape their creative futures.

Composer and performer **Kate Soper's** work explores the integration of drama and rhetoric into musical structure; the slippery continuums of expressivity, intelligibility, and sense; and the wonderfully treacherous landscape of the human voice. In addition to international recognition as a composer, she enjoys a varied performance career as a theater artist and new-music vocalist. She has been featured as a composer / performer on the Big Ears Festival, MATA festival, Miller Theatre Composer Portraits series, Chicago Symphony Orchestra's *MusicNOW* series, and Los Angeles Philharmonic's *Green Umbrella* series, and has been a

guest soloist in her own work with the American Composers Orchestra, Alarm Will Sound, MIVOS Quartet, and Morningside Opera.

An enthusiastic champion of the works of others, Soper has premiered pieces by composers including Vicente Atria, Gelsey Bell, Rick Burkhardt, George Lewis, Sky Macklay, Alex Mincek, Katharina Rosenberger, and Eric Wubbels, and has performed works by Beat Furrer, Erin Gee, and Agata Zubel, among others. Soper has released three monographs as a composer / performer: *Voices from the Killing Jar* and *IPSA DIXIT* with the Wet Ink Ensemble, and *The Understanding of All Things* (as vocalist / pianist / composer) with Sam Pluta. She is a co-director of Wet Ink, a new-music ensemble dedicated to adventurous music-making across aesthetic boundaries. In November 2024 the New York Philharmonic named her its Kravis Emerging Composer, part of The Marie-Josée Kravis Prize for New Music.

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 & 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.