GUSTAVO DUDAMEL
OSCAR L. TANG AND H.M. AGNES HSU-TANG
MUSIC AND ARTISTIC DIRECTOR DESIGNATE

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

Thursday, September 11, 2025, 7:30 p.m.
17,215th Concert

Friday, September 12, 2025, 7:30 p.m.
17,216th Concert

Saturday, September 13, 2025, 7:30 p.m.
17,217th Concert

Tuesday, September 16, 2025, 7:30 p.m.
17,218th Concert

Gustavo Dudamel, Conductor
Yunchan Lim, Piano

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

New York Philharmonic
Gustavo Dudamel, Conductor
Yunchan Lim, Piano

September 11–13 & 16, 2025

Leilehua LANZILOTTI
(b. 1983)

of light and stone (2025; World Premiere–New York Philharmonic commission)
I. to compose
II. core, as in stone
III. to rise up, as the moon
IV. to braid, as a lei

BARTÓK
(1881–1945)

Piano Concerto No. 3, BB 127 (1945)
Allegretto
Allegro religioso — [Poco più mosso] — Tempo I
[Allegro vivace] — [Presto]

YUNCHAN LIM

Intermission

IVES
(1874–1954)

Symphony No. 2 (ca. 1900–02?; rev. ca. 1907–10)
Andante moderato
Allegro
Adagio cantabile
Lento (maestoso)
Allegro molto vivace

Generous support for Yunchan Lim's appearances is provided by **The Donna and Marvin Schwartz Virtuoso Piano Performance Series.**

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

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Yoobin Son

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PICCOLO

Mindy Kaufman

OBOES

Liang Wang
Principal
The Alice Tully Chair

Sherry Sylar*

Robert Botti

Ryan Roberts

ENGLISH HORN

Ryan Roberts

CLARINETS

Anthony McGill
Principal
The Edna and W. Van Alan Clark Chair

Benjamin Adler*

Pascual Martínez Forteza
The Honey M. Kurtz Family Chair

Barret Ham

E-FLAT CLARINET

Benjamin Adler

(Continued)

Instruments made possible, in part, by **The Richard S. and Karen LeFrak Endowment Fund.**

The Digital Organ is made possible by **Ronnie P. Ackman and Lawrence D. Ackman.**

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BASS CLARINET
Barret Ham

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

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Programs are supported, in part, by public funds from the **New York City Department of Cultural Affairs** in partnership with the **City Council,** the **National Endowment for the Arts,** the **National Endowment for the Humanities,** and the **New York State Council on the Arts,** with the support of the Office of the Governor and the New York State Legislature.

Notes on the Program

of light and stone

Leilehua Lanzilotti

In 1888 King Kalākaua of Hawaii celebrated his 50th birthday by flooding the grounds of ʻIolani Palace in Honolulu with electric light. After meeting Thomas Edison during a diplomatic trip to New York, the king brought home hundreds of the inventor's newfangled incandescent bulbs, illuminating the palace four years before the White House. Hawaii, he wanted the world to see, was a modern, forward-looking nation.

Leilehua Lanzilotti's *of light and stone* opens with an evocation of that moment in a work that honors the sounds and spirit of her homeland. A Kānaka Maoli (Native Hawaiian), she grew up on Oahu, which remains home even as her work as a composer, performer, multimedia artist, and educator finds her constantly on the move around the globe.

Lanzilotti draws a connection to the other works on this season-opening program, by Béla Bartók and Charles Ives, both known for the influences of home in their modern compositional styles. In an introduction in the score for *of light and stone*, she writes:

> Home for me — as I write this, and throughout my life in my heart — is Hawaiʻi. So this new work, *of light and stone*, will like me be born in the diaspora, but connected to home: an experiment of melodies passing each other in the night, a resounding documentation of love and admiration for the *lāhui*.

Lāhui means a gathering of people or a nation. For all the perceived lore about Hawaii, its history prior to statehood is little considered. Hawaii became a kingdom in 1795, recognized by the United States and other countries. Two noble families, the Kamehameha and Kalākaua, ruled until 1874, when the last of the House of Kamehameha died without an heir, and King Kalākaua became sole monarch.

Meanwhile, Hawaii had become increasingly attractive to European and American interests: missionaries seeking to convert native populations, and agricultural concerns vying to control sugar and pineapple crops. In 1887 King Kalākaua was forced to sign the so-called Bayonet Constitution, which shifted power from indigenous peoples to the growing white population. Upon his death, in 1891, his sister Liliʻuokalani became the first, and last, queen of Hawaii. Her efforts to restore power to the monarchy were answered with a coup led by non-native business and political forces, and Hawaii was annexed by the United States, officially becoming a territory in 1897. Queen Liliʻuokalani was imprisoned and tried for treason at ʻIolani Palace.

During her incarceration the queen turned often to music, writing a number

In Short

Born: November 5, 1983, in Philadelphia, Pennsylvania

Resides: in Honolulu, Hawaii

Work composed: 2025, on commission by the New York Philharmonic, with support from Elizabeth and Justus Schlichting

World premiere: these performances

Estimated duration: ca. 15 minutes

of songs that have endured and notating a tune she had written after observing the changes overtaking her land — *Aloha Oe*. The emotional tone and farewell lyrics of this most famous Hawaiian song take on new meaning in the context. Subtle nuances of language in Queen Lili'uokalani's music inspired *of light and stone*'s final movement — *to braid, as a lei*. As Lanzilotti notes, variations in translation can change meaning from creator to interpreter, native to outsider (see sidebar on page 26).

A blend of traditional references, 'Ōlelo Hawai'i language, and contemporary techniques runs through Lanzilotti's music, which often includes visual and interactive elements. Her 2022 Pulitzer Prize finalist piece, *with eyes the color of time*, was

The Work at a Glance

From top: King Kalākaua with Scottish writer Robert Louis Stevenson and Kalākaua's Singing Boys, which the king personally headed, ca. 1889; Queen Lili'uokalani (left in photo) and her Hui Lei Mamo Singing Girls, 1894

In her own program note, Leilehua Lanzilotti writes:

> *of light and stone* draws inspiration from the lives and compositions of Nā Lani 'Ehā, "the heavenly four": King Kalākaua (1836–91), Queen Lili'uokalani (1838–1917), Princess Likelike (1851–87), and Prince Leleiōhoku (1855–77). The four siblings of the Kalākaua dynasty were all composers and contributed extensively to both preserving cultural traditions and encouraging innovation. In their music, this manifested in combining Western hymn styles with traditional Hawaiian poetry and chant.

I. *to compose*

The first movement evokes the grandeur of 'Iolani Palace. Built in 1882 by King Kalākaua, it represented the modernity and strength of the Kingdom of Hawai'i as an equal partner on the international stage.

Kalākaua is often referred to as the "Merrie Monarch" — known for both celebrating and reviving Hawaiian traditional dance and cultural practices, as well as for a strong interest in technology and modern advancements.

The brass chords throughout frame the architecture of the palace, sourcing their harmonic material from the opening chords of *Hawai'i Pono'ī*. Written in 1874 with words by King Kalākaua and music by Royal Hawaiian Band conductor Henri Berger (1844–1929), *Hawai'i Pono'ī* became the Kingdom of Hawai'i's National Anthem in 1876, and continues to be used. Shimmering below, the strings light up the stage with harmonics.

inspired by artworks in Honolulu's Contemporary Museum. A video installation currently on tour to museums, *the sky in our hands, our hands in the sky*, features footage of *wahi pana* (places with a heartbeat) in Hawaii, with music created using sculptural forms embedded with rattles.

The sound world Lanzilotti conjures in *of light and stone* "draws upon bands of color, explorations of timbre, and shimmering harmonics," she explains. As a composer, she considers how to draw people into the sound:

> I hope that they approach it with curiosity, like looking at Van Gogh's *Starry Night*, which lives nearby at MoMA. At a distance, it's beautiful and strange.

II. *core, as in stone*

The second movement opens with foreboding sounds of loss: ship bells signaling the death of Kalākaua, and the lonely echoes of a young Prince Leleiōhoku (referencing his song *Moani Ke Ala*). Leleiōhoku died at only 22 years old — his birth name, Kalāhoʻolewa, means "the day of the funeral."

In the clarinet solo we hear Liliʻuokalani's *Ahe Lau Makani* — in this context holding dear to a song she wrote while all four siblings were still alive. Underneath, a chant emerges, in this context perhaps heard as a *kanikau* (chant of mourning), filled with the sadness of not being able to welcome them home again.

III. *to rise up, as the moon*

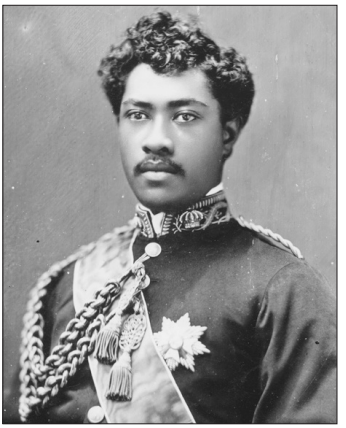
Taking the place of a traditional scherzo, the third movement is a dance of wind, calling forth the melody of one of Likelike's few compositions, *Kuʻu ipo i ka heʻe puʻe one.* Speaking of a loving encounter in the forest, surrounded by wind, the memory of the melody is passed around the winds in fragments.

IV. *to braid, as a lei*

The final movement centers most of its material around Queen Liliʻuokalani's *Ke Aloha O Ka Haku.* Initially heard in the harmonics of the first movement under the fanfare, we now hear the strings braid the sound in bright, warm colors.

The movement ends with a quiet meditation on a harmonic shift in Liliʻuokalani's *Mele Lāhui Hawaiʻi* — the national anthem of the Kingdom of Hawaiʻi before *Hawaiʻi Ponoʻī* replaced it. In her song, Liliʻuokalani adjusts the Hawaiian national motto slightly: "e mau ke ʻea o ka ʻāina, o kou pono mau / mana nui," or "the life of the land is perpetuated in your excellence / great energy."

Perhaps Liliʻuokalani is not just referencing those in leadership, but "you" who sing this, you who hear this, you in the community who carry your culture — your home — forward.



From top: Princess Likelike, 1885; Prince Leleiōhoku, wearing the Royal Order of Kamehameha I, ca. 1874

> Looking at it from different angles, one sees the dimensionality of the brush strokes.

Scientists have referenced *Starry Night* as an accurate representation of atmospheric turbulence, its swirling brush strokes mathematically matching recurrent turbulence — whirlpools and air flows — in nature. Van Gogh intuitively grasped the concept by observing changes in the night sky. Likewise, Lanzilotti invites listeners to take in sights and sounds of nature, and to dig a little deeper into the story behind *of light and stone*.

Instrumentation: two flutes, oboe and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle that, as noted in the score, "should sound like a ship's bell with as few overtones as possible" or an actual ship's bell, snare drum, bass drum, and strings.

— Rebecca Winzenried, former Program and Publications Editor at the New York Philharmonic, manages print and digital programs for The 92nd Street Y, New York, and Washington National Opera and writes program notes for other ensembles.

Hidden Meanings

In Queen Liliʻuokalani's *Ke Aloha O Ka Haku* (referenced in the fourth movement), the word *haku* has many potential interpretations. Given that diacriticals were not in standard use at the time, there are even more possibilities. *Haku* has always been interpreted as "Lord," implying that the work is a religious song. However, a purely religious reading misses the gorgeous nuance of Liliʻuokalani's lyrics and the importance of *kaona* (hidden meanings) in her writing.

haku (to compose)
haku (to braid, as a lei)
haku (core, as in *pōhaku,* stone, or *haku ipu,* pulp and seeds of melon)
hakū (to rise up, as the moon)
e kuʻu haku (my chief)

With these *kaona, Ke Aloha O Ka Haku* opens up into new layers of meaning:

The love of composing
The love of bringing together [flowers / the children of Hawaiʻi]
The love of the core ["the one refrain of my heart … the people"]
The love of rising up, as the moon ["You are my light / Your glory, my support"]
The love of [the people for] the chief

— Leilehua Lanzilotti

Piano Concerto No. 3, BB 127

Béla Bartók

Few though they be, the major works of Béla Bartók's last years — the Concerto for Orchestra (1943, revised 1945), the Sonata for Solo Violin (1944), the Piano Concerto No. 3 (1945), and the sadly fragmentary Viola Concerto (1945) — tower as high points of 20th-century music. It is a miracle that these pieces were written at all, pendants to a composing career that Bartók himself viewed as over.

He had been trained at the Budapest Academy of Music, had immersed himself in the folk music of the Balkans and of regions as distant as North Africa, and had found liberation in the harmonies and orchestration of contemporary French composers. It has been observed that while his distinguished colleague Zoltán Kodály drew on folklore to develop a distinctly Hungarian classical style, Bartók used the same influences to transcend borders, to achieve a sort of universality. There was a price to pay for this, and Bartók often complained of being underappreciated by audiences and of experiencing financial woes, despite a degree of success as a touring concert pianist. He grew increasingly desperate as National Socialism overtook Central Europe in the 1930s, but felt compelled to stay in Hungary to look after his adored mother. When she died, in 1939, Bartók wasted little time preparing his exit, and in the fall of 1940 he and his family arrived in New York, where he would spend the five years that remained to him.

The 59-year-old Bartók felt depressed and isolated in his new surroundings. He lacked energy and was plagued by ill health, the first symptoms of the leukemia that would kill him. He gave some concerts and received a grant from Columbia University to carry out research on Yugoslavian folk music, but he held out little hope for his future as a composer. Others refused to give up. His English publisher, Ralph Hawkes, proposed several ideas for new works that he hoped would ignite Bartók's creative spirit, but the composer resisted. By the summer of 1943 the grant money ran out, and Bartók was in such precarious health that he was confined to a hospital.

His weight had fallen to 87 pounds, and he was all but bankrupt when the conductor Serge Koussevitzky dropped by the hospital to offer the composer a commission for a new symphonic work. Bartók accepted the much-needed check, and during the summer and early fall of 1943, he managed to write one of the great masterpieces of symphonic music, his Concerto for Orchestra, at a rural mountain getaway at Saranac Lake, in Upstate New York.

In Short

Born: March 25, 1881, in Nagyszentmiklós, Hungary (now Sînnicolau Mare, Romania)

Died: September 26, 1945, in New York City

Work composed: the summer of 1945, in New York City; final 17 measures completed by Bartók's pupil Tibor Serly

World premiere: February 8, 1946, by The Philadelphia Orchestra, Eugene Ormandy, conductor, György Sándor, soloist

New York Philharmonic premiere: October 18, 1957, Thomas Schippers, conductor, Louis Kentner, soloist

Estimated duration: ca. 23 minutes

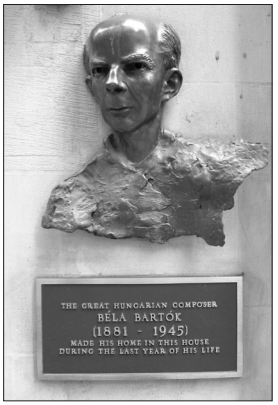
The experience jumpstarted Bartók's creativity, and he judiciously committed himself to a few new projects, of which a Piano Concerto — his Third (his first two having been completed in 1926 and 1931, respectively) — held special personal significance. He hoped to present it as a gift to his wife, the pianist Ditta Pásztory-Bartók, for her 42nd birthday, on October 31, 1945, imagining that she could use it as a performing vehicle that would ensure concert bookings after he was gone.

He nearly made it. As he labored on the concerto during the summer of 1945 — another summer spent at Saranac Lake — his condition deteriorated, and he returned to New York earlier than planned. His health grew increasingly perilous, and on September 26 he died. He had managed to finish all but the last 17 measures of the concerto's orchestration. These were supplied by his pupil and friend Tibor Serly. His widow, Ditta, soon returned to Hungary, where she lived in semi-seclusion for a couple of decades before she ever played this piece in public. By and large, her role in this spectacularly beautiful concerto — greatly lyrical, sometimes prayerful, often mysterious, appealingly naturalistic — was limited to serving as muse.

Instrumentation: two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets (one doubling bass clarinet), two bassoons, four horns, two trumpets, three trombones, tuba, timpani, xylophone, triangle, snare drum, cymbals, bass drum, tam-tam, and strings, in addition to the solo piano.

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

Bartók in New York



The plaque outside Bartók's New York residence at 309 West 57th Street

Fleeing the Nazis, Bartók moved his family to the United States in 1940; the five years he would live here — based in New York City — before he died of leukemia were burdened with illness and relative poverty. It is therefore remarkable that despite these circumstances and the time he spent continuing to research folk music, which had always occupied so much of his attention, in such a brief time Bartók would complete masterpieces that are still performed today. Among them are a Sonata for solo violin, commissioned by Yehudi Menuhin (1944); the Viola Concerto, commissioned by William Primrose (1945); the Piano Concerto No. 3 (1945), written to be a source of performance income for his wife, the pianist Ditta Pásztory-Bartók, after his death; and the masterful Concerto for Orchestra (1943).

— The Editors

Symphony No. 2

Charles Ives

Charles Ives once told his friends Henry and Sidney Cowell that if his Second Symphony was ever performed by the New York Philharmonic in Carnegie Hall, he would attend the concert. The likelihood of that happening seemed slim at the time. Although today he is revered as one of the most essential composers in the history of American music — perhaps *the* most essential — Ives spent most of his career composing music that mostly went unperformed.

Very gradually, however, the possibility of his music being heard in Carnegie Hall became less implausible. In the course of the 1930s a number of Ives's songs were premiered in American and European music capitals. (The composer Olivier Messiaen served as pianist when some were premiered in Paris.) A number of the American's major scores were appearing in print; his *Three Places in New England*, for example, was published in 1935, when the composer was 60. Further touchstone pieces were premiered in the 1940s, invariably after having languished in obscurity for decades: audiences were first able to hear his String Quartet No. 2 and his Symphony No. 3 *(The Camp Meeting)* in 1946, although both pieces had been completed more than 30 years earlier.

While recognition had been a long time in coming, when it finally arrived it did so decisively. In 1945 Ives was elected to the National Institute of Arts and Letters, and in 1947 he was honored with the Pulitzer Prize for his Third Symphony. "Awards and prizes are for school children, and I'm no longer a school boy," he harrumphed, keeping up his image as the Cranky Yankee. However, his friends recounted that, deep down, he seemed pleased and even honored by this turning of the tide. And so the once scarcely imaginable came to pass: the New York Philharmonic performed the World Premiere of Ives's Second Symphony in Carnegie Hall in February 1951, with Leonard Bernstein conducting, in a concert that would be broadcast nationally.

Fixing a firm chronology on Ives's music is a daunting and often impossible task. He typically worked on pieces over long stretches of time, sometimes setting them aside for years between touch-ups. Since there was so little demand to perform them, Ives had no compelling reason to sign off on them. His professional success in the insurance business removed any need for him to derive income from performances of his music, so, accordingly, he did little to promote his work. He often moved musical

In Short

Born: October 20, 1874, in Danbury, Connecticut

Died: May 19, 1954, in New York City

Work composed: mostly in 1900–02, though it included fragments that were written earlier; essentially brought to completion ca. 1907–10, but the final, eruptive chord was added in 1951

World premiere: February 22, 1951, at Carnegie Hall, by the New York Philharmonic, Leonard Bernstein, conductor (though the first movement alone seems to have been premiered in 1910 or 1911, with Edgar Stowell conducting the Music School Settlement orchestra in New York City)

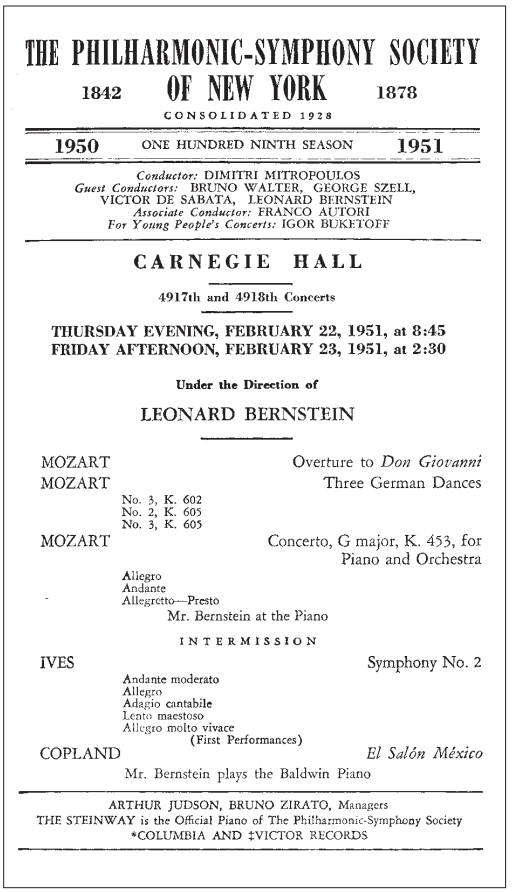
Estimated duration: ca. 35 minutes

passages from one piece to another, and it was commonplace for him to pillage his back catalogue for useful themes. He showed little interest in being precise in recalling what he composed when, and a date jotted on an Ives manuscript in no way guarantees accuracy.

So far as the Second Symphony is concerned, it appears that the earliest music in it may go back to 1889, though most of the composition took place from 1900 through 1902, with further intensive work in 1907 and final revisions in 1910. Ives remembered that the first movement was played in 1910 or 1911 in New York City by the Music School Settlement's orchestra. After that, it wasn't heard for 40 years.

As the date of the Second Symphony's belated premiere approached, Ives grew increasingly nervous, and in the end he did not attend the concert at Carnegie Hall that he had dreamed about long before.

The NY Phil Connection



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CARNEGIE HALL

4917th and 4918th Concerts

THURSDAY EVENING, FEBRUARY 22, 1951, at 8:45
FRIDAY AFTERNOON, FEBRUARY 23, 1951, at 2:30

Under the Direction of

LEONARD BERNSTEIN

MOZART — Overture to *Don Giovanni*
MOZART — Three German Dances
No. 3, K. 602
No. 2, K. 605
No. 3, K. 605
MOZART — Concerto, G major, K. 453, for Piano and Orchestra
Allegro
Andante
Allegretto—Presto
Mr. Bernstein at the Piano

INTERMISSION

IVES — Symphony No. 2
Andante moderato
Allegro
Adagio cantabile
Lento maestoso
Allegro molto vivace
(First Performances)
COPLAND — *El Salón México*
Mr. Bernstein plays the Baldwin Piano

ARTHUR JUDSON, BRUNO ZIRATO, Managers
THE STEINWAY is the Official Piano of The Philharmonic-Symphony Society
*COLUMBIA AND ‡VICTOR RECORDS

According to Henry and Sidney Cowell, as the New York Philharmonic's premiere of the Second Symphony approached,

> Ives grew more and more upset about hearing it, although Bernstein even offered to set one of the rehearsals at any hour that would suit Mr. Ives, and to arrange for him to be quite alone and invisible in the darkened hall. Still Ives could not make up his mind to go.

In the end, he did not attend, but the Cowells did. (The program for that performance is to the left.) Their account continued:

> Mrs. Ives went to the *première* without him and sat with her daughter and son-in-law, one of her brothers and his wife, and the writers [the Cowells] in a box near the stage. At the end of the performance Bernstein applauded the players and then turned toward the Ives box to join in the wild and prolonged applause that rose from the hall. Realizing that Mrs. Ives was not grasping its extent, a guest touched her arm, to suggest she turn away from the stage to see the cheering, clapping audience below her, which rose in the distance to the remote galleries. The warmth and excitement suddenly reached her and she said in a heartbreaking tone of pure surprise: "Why, they *like* it, don't they!"

His wife went with a small entourage, leaving him to listen to the radio broadcast alone at home. Will and Luemily Ryder, his neighbors in West Redding, Connecticut, reported that Mr. and Mrs. Ives came to their house to hear the concert rebroadcast on March 1. Mrs. Ryder recalled:

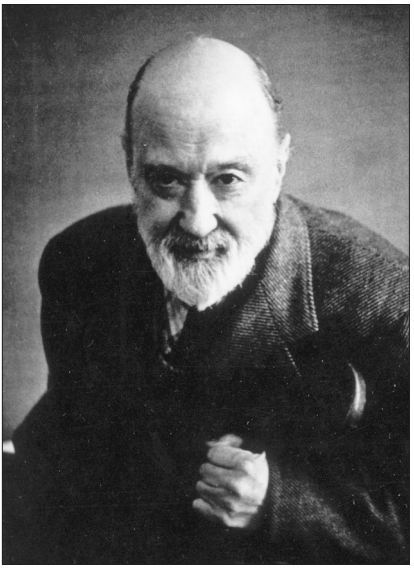
> After it was over, I'm sure he was very much moved. He stood up, walked over to the fireplace, and spat! ... I think he was pleased, but he was silent.

Instrumentation: two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, snare drum, bass drum, triangle, and strings.

— *J.M.K.*

Name That Tune

A characteristic element of Ives's style is the rampant use of musical quotations. At the very least they can surprise and amuse listeners, but often they serve to enlarge Ives's compositions by reaching out beyond the score at hand to grasp the audible culture that stands without. Ives was all-embracing in his quotations and borrowings, which, within a single piece, can range from revival hymns and Civil War songs to patriotic anthems, popular tunes, college cheers, famous melodies from the classics, and even other works of his own composition. The musicologist Clayton W. Henderson has catalogued all (or nearly all) the borrowings in Ives's compositions and published them as *The Charles Ives Tunebook* (Indiana University Press), which Ives aficionados will find endlessly useful. Henderson spots allusions to about 30 outside pieces in the Second Symphony (with several pieces providing multiple borrowings), ranging from *Pig Town Fling* and *Bringing in the Sheaves* to *Columbia, the Gem of the Ocean,* Brahms's *Vier ernste Gesänge*, and the Prelude to Wagner's *Tristan und Isolde*. If, as you listen, you fleetingly sense a familiar contour, your ears are probably not deceiving you.



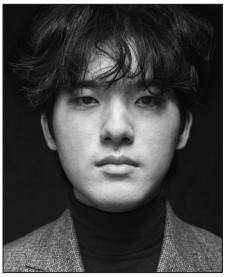
A portrait of Ives later in life taken by Eugene Smith

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 Music & Artistic Director of the Los Angeles Philharmonic and Simón Bolívar Symphony Orchestra of Venezuela; this season he serves as the New York Philharmonic's Oscar L. Tang and H.M. Agnes Hsu-Tang Music & Artistic Director Designate before becoming Music & Artistic Director in September 2026, continuing a legacy that includes Mahler, Toscanini, and Bernstein. Throughout 2025 Dudamel celebrates 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 tours internationally with the Simón Bolívar Symphony Orchestra and the National Children's Symphony of Venezuela, and works with teachers and students in Venezuela and in international satellite programs.

Dudamel's advocacy for the power of music to unite, heal, and inspire is global. In appearances from the United Nations to the White House to the Nobel Peace Prize Concert, he has passionately advocated 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 serves more than 1,700 young people. In 2012 he 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.

One of the few classical musicians to become a bona fide pop-culture phenomenon, and working tirelessly to ensure that music reaches an ever-greater audience, Dudamel was the first classical artist to participate in the Super Bowl halftime show and the youngest conductor to lead the Vienna Philharmonic's New Year's Day Concert. He has performed at global mainstream events, from the Academy Awards to the reopening of the Cathédrale Notre-Dame de Paris, and has worked with musical icons like Billie Eilish, Christina Aguilera, LL Cool J, Ca7riel y Paco, Laufey, Coldplay, and Nas. Dudamel conducted the score to Steven Spielberg's 2021 adaptation of *West Side Story* and, at John Williams's personal request, conducted the credits of *Star Wars: The Force Awakens*. Dudamel's film and television appearances include *Sesame Street*, *The Simpsons*, *Mozart in the Jungle*, *Trolls World Tour*, and *The Nutcracker and the Four Realms;* in 2019 he was honored with a star on the Hollywood Walk of Fame.



Since he became the youngest person to win gold at the Van Cliburn International Piano Competition at age 18 in 2022, **Yunchan Lim's** ascent to international stardom has been meteoric. He has since made successful orchestral debuts with the New York, Los Angeles, and Seoul philharmonic orchestras as well as with the Chicago, Lucerne, London, Boston, and Tokyo symphony orchestras. His recital appearances include performances at Carnegie Hall in New York, the Kennedy Center in Washington, DC, London's Wigmore Hall, Amsterdam's Het Concertgebouw, Tokyo's Suntory Hall, and the Verbier Festival, among others.

Lim's 2025–26 season includes debuts with The Philadelphia Orchestra, Staatskapelle Dresden, and Amsterdam's Royal Concertgebouw, and Leipzig Gewandhaus orchestras, and returns to the orchestras in New York, Los Angeles, Boston, and Chicago. He also gives recitals in Los Angeles, Chicago, Boston, and Carnegie Hall, among other major stages.

An exclusive Decca Classics recording artist, Lim released Tchaikvosky's *The Seasons* in August 2025. Lim's acclaimed debut studio album, *Chopin Études*, has gone double platinum in South Korea and topped classical charts around the world; it received the 2024 *Gramophone* Award for Piano, and he was named Young Artist of the Year. His previous releases include Liszt's *Transcendental Études* and Beethoven's Piano Concerto No. 5, *Emperor*.

Born in Siheung, South Korea, Yunchan Lim began piano lessons at age seven. He was accepted into the Korea National Institute for the Gifted in Arts at age 13. He currently studies at the New England Conservatory of Music with Minsoo Sohn.

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 serves as the Oscar L. Tang and H.M. Agnes Hsu-Tang Music & Artistic Director Designate in the 2025–26 season, before beginning his tenure as Music & Artistic Director in September 2026.

In 2025–26 Dudamel conducts works reflecting on the United States in the nation's 250th anniversary year, including three World Premieres: Leilehua Lanzilotti's *of light and stone*, David Lang's *the wealth of nations* (the result of his being named a 2024 winner of the Orchestra's Marie-Josée Kravis Prize for New Music), and an orchestration of Rzewski's *The People United Will Never Be Defeated*, with the variations arranged by 18 leading composers. Dudamel also leads the New York Premiere of Ellen Reid's *Earth Between Oceans*, co-commissioned in partnership with the Los Angeles Philharmonic; collaborates with the Spanish Harlem Orchestra; and conducts the Spring Gala concert. The NY Phil honors former Music Director Pierre Boulez's centennial through two programs conducted by Esa-Pekka Salonen featuring selections from Boulez's *Notations*, with Pierre-Laurent Aimard performing the piano versions interspersed with their orchestral versions, and *Rituel in memoriam Bruno Maderna*, commissioned in partnership with the LA Phil and Opéra de Paris, featuring choreography by Benjamin Millepied. Cellist Sheku Kanneh-Mason serves as The Mary and James G. Wallach Artist-in-Residence.

The New York Philharmonic's legacy of commissioning and / or premiering works by leading composers runs from Dvořák's *New World* Symphony to Pulitzer Prize winners: John Adams's *On the Transmigration of Souls* and Tania León's *Stride*, the latter made possible through *Project 19*, the largest women-only commissioning project. The Orchestra's more than 2,000 recordings released since 1917 include 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 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 the community and the world, the Orchestra complements the annual free Concerts in the Parks, Presented by Didi and Oscar Schafer, and the Free Concert at the Cathedral Church of Saint John the Divine, Presented by the Anna-Maria and Stephen Kellen Foundation, with the Phil for All: Ticket Access Program. The NY Phil's impactful education projects include the Young People's Concerts, Very Young People's Concerts, and the New York Philharmonic Very Young Composers Program, as well as free discussion series. The Orchestra has appeared in 437 cities in 63 countries, including Moscow, USSR, in 1959, on the Leonard Bernstein–led tour of that country; São Paulo, Brazil, in a 1987 concert in Ibirapuerra Park attended by 150,000; and Pyongyang, DPRK, in 2008, marking the first visit there by an American orchestra.

Founded in 1842, the New York Philharmonic is the oldest symphony orchestra in the United States and one of the oldest 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 Bernstein, Toscanini, and Mahler.