



**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 18, 2025, 7:30 p.m.**

17,219th Concert

Donor Rehearsal at 9:45 a.m.<sup>‡</sup>

**SEASON SPONSORED BY**

**Leni and Peter May**

**Friday, September 19, 2025, 7:30 p.m.**

17,220th Concert

**Saturday, September 20, 2025, 7:30 p.m.**

17,221st Concert

**Sunday, September 21, 2025, 2:00 p.m.**

17,222nd Concert

**Gustavo Dudamel, Conductor**

Lead support is provided by  
**Michael P. N. A. Hormel.**

Major support is provided by  
**Ling Tian and Diana Wang.**

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

<sup>‡</sup> Donor Rehearsals are available to  
Philharmonic supporters;  
learn more at [nyphil.org/memberevents](https://nyphil.org/memberevents).

**BEETHOVEN**  
(1770–1827)

**Symphony No. 5 in C minor, Op. 67**  
(1804–08)

Allegro con brio

Andante con moto

Allegro

Allegro

(No pause between the third and fourth movements)

**Intermission**

**John CORIGLIANO**  
(b. 1938)

**Symphony No. 1 (1988)**

Apologue: Of Rage and Remembrance

Tarantella

Chaconne: Giulio's Song

Epilogue

(No pause between the third and fourth movements)

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In consideration of the performers and audience, please silence your devices, and take photos and video only during applause.

## GUSTAVO DUDAMEL, *Music & Artistic Director Designate*

*Oscar L. Tang and H.M. Agnes Hsu-Tang Chair*

## Leonard Bernstein, *Laureate Conductor, 1943–1990*

## Kurt Masur, *Music Director Emeritus, 1991–2015*

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*Concertmaster  
The Charles E. Culpeper Chair*

Sheryl Staples

*Principal Associate  
Concertmaster  
The Elizabeth G. Beinecke Chair*

Michelle Kim

*Assistant Concertmaster  
The William Petschek Family  
Chair*

Quan Ge

Hae-Young Ham

*The Mr. and Mrs. Timothy M.  
George Chair*

Lisa GiHae Kim

Kuan Cheng Lu

Kerry McDermott

Kyung Ji Min

Su Hyun Park

Anna Rabinova

*The Shirley Bacot  
Shamel Chair*

Audrey Wright

Sharon Yamada

Elizabeth Zeltser+

*The William and Elfriede  
Ulrich Chair*

Andi Zhang

Yulia Ziskel

*The Friends and Patrons  
Chair*

Qianqian Li

*Principal*

Lisa Eunsoo Kim\*

*In Memory of Laura  
Mitchell*

Soohyun Kwon

*The Joan and Joel I. Pickett  
Chair*

Duoming Ba

Hannah Choi

I-Jung Huang

Dasol Jeong

Alina Ming Kobialka

Hyunju Lee

Jaewook Lee

Marié Schwalbach

Na Sun

*The Gary W. Parr Chair*

Muyan Yang

### VIOLAS

Cynthia Phelps

*Principal  
The Mr. and Mrs. Frederick P.  
Rose Chair*

Rebecca Young\*

*The Joan and Joel Smilow  
Chair*

Cong Wu\*\*

Dorian Rence

Sofia Basile

Leah Ferguson

Katherine Greene

*The Mr. and Mrs. William J.  
McDonough Chair*

Vivek Kamath

Peter Kenote

Kenneth Mirkin+

Tabitha Rhee

Robert Rinehart

*The Mr. and Mrs. G. Chris  
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Guenther Chair*

Patrick Jee

Elizabeth Dyson

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Buckman Chair*

Alexei Yupanqui

Gonzales

Claire Deokyong Kim

Maria Kitsopoulos

Sumire Kudo

John F. Lee

Qiang Tu

Nathan Vickery

Ru-Pei Yeh

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*The Herbert M. Citrin  
Chair*

Blake Hinson\*\*

Satoshi Okamoto

Randall Butler

David J. Grossman

Isaac Trapkus

Rion Wentworth

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Alison Fierst\*

Yoobin Son

Mindy Kaufman

*The Edward and Priscilla  
Pilcher Chair*

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Mindy Kaufman

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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**.

**Steinway** is the Official Piano of the New York Philharmonic and David Geffen Hall.

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**BASS CLARINET**

Barret Ham

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*The Rosalind Miranda Chair  
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Bill Cohen*

**CONTRABASSOON**

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Richard Deane\*

David Peel\*\*

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Leelanee Sterrett

Tanner West

*The Ruth F. and Alan J. Broder  
Chair*

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*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 Harp  
The Anita K. Hersh Chair in  
memory of Stephe and  
Jack Hersh*

**KEYBOARD**

*In Memory of Paul Jacobs*

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*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.

**HONORARY****MEMBERS OF  
THE SOCIETY**

Emanuel Ax

Deborah Borda

Zubin Mehta

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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

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## Symphony No. 5 in C minor, Op. 67

### Ludwig van Beethoven

Let us be silent about this work! No matter how frequently heard, whether at home or in the concert hall, this symphony invariably wields its power over people of every age like those great phenomena of nature that fill us with fear and admiration at all times, no matter how frequently we may experience them.

So wrote Robert Schumann of Ludwig van Beethoven's Symphony No. 5. One is truly tempted to heed Schumann's advice and say nothing about this work, which everyone knows and of which everything has already been said. Probably no work in the orchestral canon has been analyzed and discussed as exhaustively as has the first movement of Beethoven's Fifth Symphony.

Here one may imagine catching a glimpse of Beethoven's state of mind during the period in which he wrote this piece, or at least some facet of the complicated prism of his being. He had tasted more than his fair share of disarray and anguish. As early as October 1802, when he penned his heart-rending Heiligenstadt Testament, he was losing his hearing — an adversity for anyone, but a catastrophe for a musician. In the ensuing six years, his deafness had increased dramatically. What's more, in March 1808 a raging infection threatened the loss of a finger, which would have spelled further disaster for a composer who was greatly attached to the keyboard. He was surrounded by a nervous political climate: Vienna had been occupied by Napoleon's troops since November 1805, and the civic uneasiness would erupt into violence

within months of the Fifth Symphony's premiere. On the home front, Beethoven's brother Caspar, who had essentially served as his secretary, had gotten married on May 25, 1806, leaving the composer a bit at sea in his affairs. At the end of 1807 he found himself rejected in love, and not for the first time. Whatever confusion these circumstances engendered in Beethoven's personal life could only have been exacerbated by his habit of constantly moving from one lodging to another. In the course of 1808 alone — the year when the Fifth Symphony was completed and premiered — he hung his hat at no fewer than four addresses.

This biographical turmoil did not, however, represent the totality of Beethoven's life at the time, any more than the Fifth Symphony represents the totality of his music. He

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### In Short

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

**Died:** March 26, 1827, in Vienna, Austria

**Work composed:** sketches begun in early 1804, score completed in early 1808; dedicated to Prince Franz Joseph Maximilian von Lobkowitz and Count Andreas Kirillovich Razumovsky

**World premiere:** December 22, 1808, at the Theater an der Wien, Vienna

**New York Philharmonic premiere:** December 7, 1842, Ureli Corelli Hill, conductor, at the New York Philharmonic's inaugural concert

**Estimated duration:** ca. 31 minutes

frequently escaped the hustle and bustle of Vienna to spend time in the suburban parks and countryside. That's where one imagines the composer when listening to his Sixth Symphony, the *Pastoral*, which was roughly coeval to the Fifth. For that matter, Beethoven wrote his entire Fourth Symphony while he was engaged in his Fifth, and there is little in that score to suggest the troubled soul glimpsed in the Fifth. It's not necessarily wrong to imagine that biographical overtones reside in Beethoven's Fifth Symphony, but when all is said and done, this is a unique work, just as all of Beethoven's masterpieces are, a vehicle in which the composer explores and works out strictly aesthetic challenges that he has set for himself.

The all-Beethoven marathon concert at which Beethoven's Fifth and Sixth Symphonies were premiered was a disaster. (Also on the program: his concert scena "Ah! perfido," the Gloria and Sanctus from the C-major Mass, the Piano Concerto No. 4, a piano fantasy improvised by Beethoven, and the Choral Fantasy.) Vienna was experiencing a particularly unpleasant

cold spell just then, and after expenses for the hall and the musicians, there was not enough money to apply to such niceties as heat. Sitting through the four-hour concert was more than most audience members could endure. The composer Johann Friedrich Reichardt, installed next to Beethoven's patron Prince Lobkowitz in the aristocrat's box, regretfully reported:

There we held out in the bitterest cold from half-past six until half-past ten, and experienced the fact that one can easily have too much of a good — and even more of a strong — thing.

**Instrumentation:** two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, two horns (performed by four in these concerts), two trumpets, three trombones, timpani, and strings.

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

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## Listen for ... Silence Before the Thunder

Beethoven's Fifth Symphony opens with what must be the most famous four notes in history:



In fact, three of them are identical: eighth notes on the pitch of G. Even if those three notes were heard alone, out of context, 99 out of 100 listeners — no, probably the whole 100 — would chime in to punctuate them with the half-note E-flat extended by a fermata.

Of course, music is made up of more than just notes. It's also composed of silences, which in their way are every bit as important as the sounds themselves. Beethoven's Fifth actually opens with a silence, an eighth note rest that, in retrospect, is as palpable as the eighth-note Gs that follow it.

Anton Schindler, Beethoven's sometime amanuensis, whose reminiscences, however welcome, were often highly embroidered, claimed that the composer once pointed to this motif in his score and proclaimed, "Thus Destiny knocks at the door!" Whether it happened or not, it has become so thoroughly entrenched in Beethovenian lore that most people choose to hear it that way.

## In the Beginning

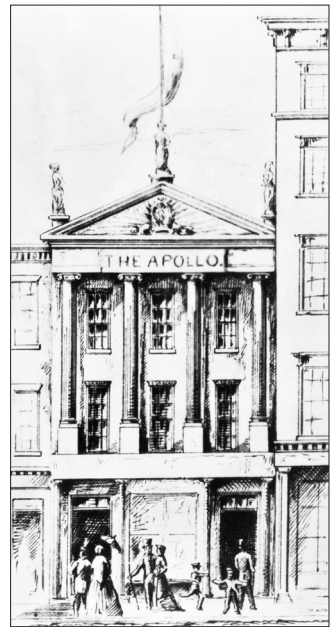
The New York Philharmonic's long history with Beethoven's Fifth Symphony began with its very first concert. The performance on December 7, 1842, led off with what was identified as the "Grand Symphony in C Minor," sending a signal that this new ensemble was intent on establishing a high standard of excellence. The symphony, performed in its entirety (rather than following the then common practice of extracting single movements), was conducted by Philharmonic Founder Ureli Corelli Hill.

Unlike most of his European-born counterparts in the new orchestra, Hill was American, a New England native, born in 1802 (the exact location is unknown), who had arrived in New York City in his 20s to make his way as a violinist, conductor, and teacher. His ambition was apparent as he conducted the first complete performance in the city of Handel's *Messiah* in 1831. A later trip to Europe, to study with Louis Spohr, introduced him to the standards and organizational principles of orchestras in Europe. Upon his return to New York, Hill began talks with local musicians about the idea of forming a permanent orchestra, which the city had never had.

*The Albion's* review of that first concert reported that Beethoven's Fifth Symphony was played "with a precision and care which gave evident proof of the anxiety of every artist there, to promote the good cause and do honour to his own talents."

The New York Philharmonic has since performed this iconic work more than 500 times, in locations from Central Park to Beijing, China, and to mark significant occasions such as the December 2016 performance, at the United Nations General Assembly, as part of ceremonies honoring departing Secretary-General Ban Ki-Moon and his successor, António Guterres.

— The Editors



From top: the New York Philharmonic's Founder, Ureli Corelli Hill, who conducted the Orchestra's inaugural concert; the Apollo Rooms, on Lower Broadway in Manhattan, where it took place

# Symphony No. 1

## John Corigliano

John Corigliano was born into a musical family; his father, John Corigliano Sr., served for more than two decades as concertmaster of the New York Philharmonic. As a young composer, he studied with Otto Luening at Columbia University and Vittorio Giannini at the Manhattan School of Music and worked for nearly a decade with Leonard Bernstein on the CBS broadcasts of the New York Philharmonic Young People's Concerts. Following an early period during which his music — as he has described it — was a “tense, histrionic outgrowth of the ‘clean’ American sound of Barber, Copland, Harris, and Schuman,” he embraced a posture in which Romantic grandeur could rub elbows with a modernist musical vocabulary. The New York Philharmonic has a long and deep history with his work, having performed 14 of his symphonic compositions — including four commissioned by the Orchestra — since 1980.

Corigliano's Symphony No. 1, created during his tenure as composer-in-residence of the Chicago Symphony Orchestra, earned him both the 1991 Grawemeyer Award and a 1991 Grammy Award for Best Contemporary Composition. The same year, the piece was awarded a Grammy for Best Orchestral Performance, honoring its inaugural recording by Daniel Barenboim and the CSO. Symphony No. 1 has been acknowledged as one of the most compelling artistic statements related to the AIDS crisis. Corigliano subsequently adapted the symphony's third movement into a choral incarnation titled *Of Rage and Remembrance*, and its 1996 recording, by the National Symphony Orchestra conducted by Leonard Slatkin, also received the Grammy for Best Classical Album.

Corigliano's career has been filled with distinctions. The Metropolitan Opera's

production of his *The Ghosts of Versailles* (1987) represented the first time in two decades that the company presented a new work it had commissioned. In March 2000 Corigliano won another notable honor: an Academy Award for *The Red Violin*, his third film score, music that has gone on to become popular as a concert work quite apart from its original cinematic context. This was not the only distinction accorded to his music for *The Red Violin*; it also won the Canadian Genie Award for best film score, the Quebec Jutra Award, and the German Critics' Prize. With his Symphony No. 2 (an expanded re-composition of his 1995 String Quartet) he was awarded the Pulitzer Prize for Music in 2001. Since 1991 Corigliano has been a member of the American Academy of Arts and Letters; in 1992 *Musical America* named him its first Composer of the Year; and in 2002 he was honored with the Gold Medal of The National Arts Club in New York City. He serves on the composition faculty of The Juilliard School and in 2020 retired

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## In Short

**Born:** February 16, 1938, in New York City

**Resides:** in New York City and Kent Cliffs, New York

**Work composed:** 1988–89, on commission from Meet the Composer and the Chicago Symphony Orchestra

**World premiere:** March 15, 1990, at Orchestra Hall in Chicago, Illinois, by the Chicago Symphony Orchestra, Daniel Barenboim, conductor

**New York Philharmonic premiere:** January 9, 1992, Leonard Slatkin, conductor; this marked the work's New York Premiere

**Estimated duration:** ca. 46 minutes

## In the Composer's Words

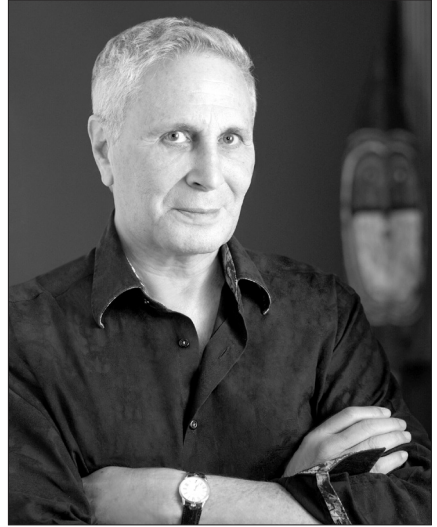
An extended program note that John Corigliano wrote for the premiere of his Symphony No. 1 includes these observations:

Cast in free, large-scale A-B-A form, the first movement (*Apologue: Of Rage and Remembrance*) is highly charged and alternates between the tension of anger and the bitter-sweet nostalgia of remembering. It reflects my distress over a concert-pianist friend. The opening (marked "Ferocious") begins with the nasal open A of the violins and violas. This note, which starts and finishes the symphony, grows in intensity and volume until it is answered by a burst of percussion. ... A distant (offstage) piano is heard, as if in a memory, playing the Leopold Godowsky transcription of Isaac Albéniz's *Tango* (made in Chicago in 1921), a favorite piece of my pianist-friend.

The second movement (*Tarantella*) was written in memory of a friend who was an executive in the music industry. He was also an amateur pianist, and in 1970 I wrote a set of dances (*Gazebo Dances* for piano, four hands) for various friends to play, and dedicated the final, tarantella, movement to him. ... The tarantella, as described in *Grove's Dictionary*, is a "South Italian dance played at continually increasing speed [and] by means of dancing it a strange kind of insanity [attributed to tarantula bite] could be cured." The association of madness and my piano piece proved both prophetic and bitterly ironic when my friend, whose wit and intelligence were legendary in the music field, became insane as a result of AIDS dementia.

The third movement (*Chaconne: Giulio's Song*) recalls a friendship that dated back to my college days. Giulio was an amateur cellist, full of that enthusiasm for music that amateurs tend to have and professionals try to keep. After he died, I found an old tape-recording of the two of us improvising on cello and piano, as we often did. That tape, dated 1962, provided material for the extended cello solo in this movement. [The movement includes] a series of musical remembrances of other friends ... . In order to provide themes for this interweaving of lost friends, I asked William M. Hoffman, the librettist of my opera *The Ghosts of Versailles*, to eulogize them with short sentences. I then set those lines for various solo instruments and, removing the text, inserted them into the symphony. ...

The final part (*Epilogue*) ... is played against a repeated pattern consisting of waves of brass chords. To me, the sound of ocean waves conveys an image of timelessness. I wanted to suggest that, in this symphony, by creating sonic "waves," to which purpose I partially encircled the orchestra with an expanded brass section. ... Against this, the piano solo from the first movement (the Albéniz / Godowsky *Tango*) returns, as does the tarantella melody (this time sounding distant and peaceful), and the two solo cellos, interwoven between, recapitulate their dialogues. A slow diminuendo leaves the solo cello holding the same perpetual A, finally fading away.



from the position of Distinguished Professor Emeritus of Music at Lehman College, City University of New York.

When he unveiled his Symphony No. 1, Corigliano wrote:

Historically, many symphonists (Berlioz, Mahler and Shostakovich, to name a few) have been inspired by important events affecting their lives, and perhaps occasionally their choice of the symphonic form was dictated by extra-musical events. During the past decade I have lost many friends and colleagues to the AIDS epidemic, and the cumulative effect of those losses has, naturally, deeply affected me. My First Symphony was generated by feelings of loss, anger and frustration.

clarinet, another doubling bass clarinet, and another contrabass clarinet; three bassoons and contrabassoon; a brass section — arranged symmetrically — comprising six horns, five trumpets, four trombones, and two tubas; percussion comprising two sets of timpani, orchestra bells, crotales, vibraphone, xylophone, marimba, chimes, snare drum, tom-toms, roto-toms, field drum, tenor drum, bass drums, suspended cymbal, tam-tam, finger cymbals, temple blocks, tambourine, anvil, metal plate (with hammer), brake drum, triangle, flexatone, police whistle, whip, and ratchet; plus harp, mandolins, two pianos (onstage and off-stage), and strings.

— J.M.K.

**Instrumentation:** four flutes (three doubling piccolo); three oboes and English horn; four clarinets, one doubling E-flat

John Corigliano's Symphony No. 1 is presented under license from G. Schirmer, Inc., copyright owners.

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## Sources and Inspirations

Audience members at the 1992 New York Premiere of John Corigliano's First Symphony inscribed the names of AIDS victims they knew on a fabric panel that then became part of The NAMES Project AIDS Memorial Quilt, which was nominated for a Nobel Peace Prize and remains the world's largest community art project. That panel — as well as other panels honoring New York City musicians who died of AIDS — were displayed on the David Geffen Hall Grand Promenade the most recent time the NY Phil performed the symphony, in the spring of 2019, during its *Music of Conscience* exploration.

The composer relates how the project directly affected his Symphony No. 1:



*New York Philharmonic concertgoers adding names to a panel that was incorporated into the AIDS Memorial Quilt, 1992*

A few years ago I was extremely moved when I first saw The Quilt, an ambitious interweaving of several thousand fabric panels, each memorializing a person who had died of AIDS, and, most importantly, each designed and constructed by his or her loved ones. This made me want to memorialize in music those I have lost, and reflect on those I am losing. I decided to relate the first three movements of the symphony to three life-long musician-friends. In the third movement, still other friends are recalled in a quilt-like interweaving of motivic melodies.

— The Editors

# The Artist



**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.

# 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 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 Ibirapuera 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.

# Q&A Hae-Young Ham, Violin

THE MR. AND MRS. TIMOTHY M. GEORGE CHAIR

[nyphil.org/hae-young-ham](http://nyphil.org/hae-young-ham)



JASON BELL

**The Facts:** Born in Seoul, South Korea. Came to the United States in 1977 and entered Juilliard's Pre-College Division; later received bachelor's and master's degrees from Juilliard. Auditioned for the Philharmonic during first year of doctoral program. Previously won numerous competitions, including the New York Philharmonic's Young People's Competition in 1980, which led to her NY Phil solo debut, conducted by then Music Director Zubin Mehta; was concertmaster of the Juilliard Orchestra in a joint concert with the New York Philharmonic.

**At the Philharmonic:** Joined in 1986. Appeared as a soloist in Mozart's Concertone for Two Violins in 1991, conducted by Erich Leinsdorf.

**Earliest musical memory:** At age four I sang in a children's choir for radio and television. At five I sang for the president of South Korea and met both the president and the first lady. I began learning piano at age seven, but switched to violin at age twelve.

**Most inspiring composers:** J.S. Bach, Mozart, Beethoven, and Richard Strauss

**First piece of music you fell in love with:** Beethoven's Fifth Symphony. My father collected classical recordings, and this piece struck me profoundly — it has continued to impact me throughout my career.

**Who were your most important musical influences?** My violin teacher, Margaret Pardee, who supported and guided me at every turn, and Zubin Mehta, who hired me and started me on this incredible journey.

**When did you know that you wanted to be a professional musician?** It truly hit me when I started at Juilliard at age 15 and spent my summers at the Meadowmount School of Music. Being surrounded by incredibly talented young musicians and inspiring teachers made me realize that this was exactly what I wanted to do.

**What would you be if not a musician?** Possibly a designer in a creative field. I'm also deeply intrigued by psychology and human behavior — something in that realm would definitely interest me.

**Most memorable moments with the orchestra:** Mahler's Symphony No. 2 with Bernstein; Bruckner's Symphony No. 8 with Klaus Tennstedt; Richard Strauss's *Four Last Songs* with Jessye Norman; and the Verdi Requiem with Zubin Mehta, Pavarotti, and Susan Dunn

**If you could play another instrument, what would it be?** Piano or voice

**What do you like to do outside of work?** Opera, theater, concerts, movies, and museums. Traveling is another big passion of mine — highlights include trips to Antarctica, Patagonia, and Peru, as well as safaris in Africa. I'm also a huge tennis fan!

# Q&A: Sherry Sylar, Associate Principal Oboe

[nyphil.org/sherry-sylar](http://nyphil.org/sherry-sylar)



MATT DINE

**The Facts:** Born in Chattanooga, Tennessee. Bachelor's degree in music from Indiana University, and master's degree from Northwestern University. Prior to the Philharmonic: performed with the Louisville Orchestra, and taught at the University of Evansville in Indiana.

**At the Philharmonic:** Joined in 1984. Solo debut in January 1989, playing Handel's Oboe Concerto No. 3 with Zubin Mehta. Current teaching posts: Manhattan School of Music, Shanghai Orchestra Academy, and CUNY; gives master classes for oboists internationally. Recordings include: *Oboe Dolce* with current and former Philharmonic colleagues Principal Viola Cynthia Phelps, Principal Bassoon Judith LeClair, and pianists Jonathan Feldman and Harriet Wingreen. Is proud to be heard on many film soundtracks including *Beauty and the Beast*, *West Side Story* (2021), and *Barbie*.

**Earliest musical memory:** Sitting at our piano when I was four and picking out songs I had heard. Also, when I was probably nine, listening to Dvořák's Eighth Symphony over and over. That Dvořák just sent me — I wore it out!

**How did you come to play the oboe?** I studied piano for a long time. When I was in junior

high school, I joined the band and started playing the flute, but there were fewer oboes and the oboe spoke to me. My teacher gave me a plastic instrument — I called it my "corn-cob oboe" — and then my parents bought a professional wooden one for me. Eventually I became addicted to the sound! I play on an oboe made by A. Laubin, Inc., of beautiful cocobolo wood. It gives a sweet and rich sound that sings in my heart.

**Most memorable moment with the Orchestra:** Playing in Berlin with Leonard Bernstein on Christmas Day 1989, marking the fall of the Berlin Wall.

**Most inspiring composer to play:** The Philharmonic performs a rich variety of pieces and often the unfamiliar becomes a favorite! But Bach, whose musical themes very carefully and vividly reflect the lyrics, is transformative for me. Dvořák, Richard Strauss, Sibelius, and Mozart are all at the top of my list.

**How do you prepare for a concert?** It begins weeks ahead of time. First, I must know the music inside and out. I practice and study the score. I sometimes listen to other orchestras' performances to gain context. The week before a big concert I work on reeds to find the perfect ones for the particular demands of each piece. The week of the concert I pace myself by not playing too much each day, and resting.

**What are you listening to now?** I always choose jazz, Broadway, and the American songbook as my go-to casual listening.

**Are there musicians in your family?** My mother and uncle were both amateur pianists and organists. There was always a piano available to play!

**What do you like to do outside of work?** Play with my cats, take very long walks, and cook (I am a freestyle cook!).

# NEED TO KNOW

## New York Philharmonic Guide

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### Order Tickets and Subscribe

Order tickets online at [nyphil.org](http://nyphil.org) or call (212) 875-5656.

The New York Philharmonic Box Office is at the **Welcome Center at David Geffen Hall**, open from 10:00 a.m. to 6:00 p.m., Monday through Saturday; noon to 6:00 p.m., Sunday; and remains open one-half hour past concert time on performance evenings.

### Donate Your Concert Tickets

Can't attend a concert as planned? Call Customer Relations at (212) 875-5656 **or log in to your NY Phil account** to donate your tickets for re-sale, and receive a receipt for tax purposes in return.

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### For the Enjoyment of All

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

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

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

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### Accessibility

#### David Geffen Hall



All gender **restrooms** with accessible stalls are in the Karen and Richard LeFrak Lobby. Accessible men's, women's, and companion restrooms are available on all levels. Infant changing tables are in all restrooms.

**Braille & Large-Print** versions of print programs are available at Guest Experience on the Leon and Norma Hess Grand Promenade. **Tactile maps**, with a seating chart of the Wu Tsai Theater, are available in the Welcome Center.

**Induction loops** and **receivers with headsets** may be used for assisted listening by guests seated in the Orchestra and Tier I, as well as when visiting commerce points including the Welcome Center, Coat Check, and select bars. For guests seated in Tiers 2 and 3, **receivers with headsets** may be used for assisted listening. Receivers with headsets and neck loops are available at the Guest Experience Podium.

**Noise-reducing headphones, fidgets, and earplugs** are available to borrow.

**Accessible seating** is available in all performance areas and can be arranged at point of sale. For guests transferring to seats, mobility devices will be checked by staff, labeled, and returned at intermission and after the performance. Extra width seating is available in the Orchestra and Tiers 1 and 2. Accessible entrances are on the Josie Robertson Plaza. Accessible routes from the Karen and Richard LeFrak Lobby to all tiers and performance spaces are accessible by **elevator**.

**Access Reqs** support guests with disabilities and their parties who request this service in advance. Services include: being met on arrival, escorted through the performance space, and assisted with requested accommodations; wheelchairs, including being pushed; sighted guide technique; and more. To learn more, visit the David Geffen Hall Welcome Center, contact NY Phil Customer Relations, or email [guestexperience@lincolncenter.org](mailto:guestexperience@lincolncenter.org).

For more information or to request additional accommodations, please contact Customer Relations at (212) 875-5656 and visit [lincolncenter.org/visit/accessibility](http://lincolncenter.org/visit/accessibility).

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### For Your Safety

For the latest on the **New York Philharmonic's health and safety guidelines** visit [nyphil.org/safety](http://nyphil.org/safety).

**Fire exits** indicated by a red light and the sign nearest to the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, do not run — walk to that exit.

**If an evacuation is needed**, follow the instructions given by the House Manager and Usher staff.

**Automated external defibrillators** (AEDs) and **First Aid kits** are available if needed during an emergency.



# Get the Ultimate Experience

## BECOME A MEMBER



Member event photos by Chris Lee; chamber orchestra by Faül Kleier

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Members receive insider access to the Orchestra while supporting our essential artistic, education, and community programs. Benefits include:

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