



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
**2025–26 Season Sponsored by
Leni and Peter May**

YOUNG PEOPLE'S CONCERT

Courtesies and Comedy:

Mozart and Bologne

Saturday, October 18, 2025, 2:00 p.m.

17,234th Concert

Jeannette Sorrell, Conductor / Host

Anthony McGill, Clarinet

The Edna and W. Van Alan Clark Chair

Dorothy James*, Puppeteer

Andy Manjuck*, Puppeteer

Doug Fitch, Actor / Director / Designer

**Support provided by the
Laura Chang & Arnold Chavkin
Music Education Endowment**

**Presenting Sponsors
Evalyn E. and Stephen E. Milman**

This program will last approximately one hour. There will be no intermission. It is preceded by YPC Overtures, beginning at 1:00 p.m. on the Leon and Norma Hess Grand Promenade and Hearst Tier 1, and in the Kenneth C. Griffin Sidewalk Studio.

Major support for Young People's
Concerts is provided by the
Tiger Baron Foundation.

Generous support for the New York
Philharmonic Very Young
Composers Program is provided
by **Susan and Elihu Rose.**

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October 18, 2025

New York Philharmonic
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MOZART
(1756–91)

Overture to *La finta semplice*, K.51 (1768)

BOLOGNE
(1745–1799)

**Selections from Violin Concerto No. 2
in A major, Op. 5** (ca. 1775; arr. for
clarinet by D. Bermel, 2022)
Selection from Allegro moderato
Rondeau

ANTHONY MCGILL

New York Philharmonic
Very Young Composer
Dalya SHAMAN
(b. 2008)

Bora (2025; World Premiere of
orchestral version)

MOZART

***Allegro assai, from Symphony No. 40
in G minor, K.550 (1788)***

DOROTHY JAMES, ANDY MANJUCK

THIS CONCERT WILL BE PERFORMED WITHOUT AN INTERMISSION.

* New York Philharmonic debut

Additional support for Young People's Concerts is provided by **Brodsky Family Foundation, The IBM Corporation Fund, The Laurance and Mary Rockefeller Fund, The Williard T. C. Johnson Fund, Jephson Educational Trusts, and an anonymous donor.**

Additional funding for the New York Philharmonic Very Young Composers Program is provided by **Muna and Basem Hishmeh, the Billy Rose Foundation, Inc., The Rochlis Family Foundation, Phyllis and Slade Mills, and Theresa S. Thompson.**

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

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*

VIOLINS

Frank Huang

Concertmaster

The Charles E. Culpeper Chair

Sheryl Staples

Principal Associate

Concertmaster

The Elizabeth G. Beinecke Chair

Michelle Kim-Solman

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

Andersen Chair

CELLOS

Carter Brey

Principal

The Fan Fox and Leslie R.

Samuels Chair

Matthew Christakos*

The Paul and Diane

Guenther Chair

Patrick Jee

Elizabeth Dyson

The Mr. and Mrs. James E.

Buckman Chair

Alexei Yupanqui

Gonzales

Claire Deokyoung Kim

Maria Kitsopoulos

Sumire Kudo

John F. Lee

Qiang Tu

Nathan Vickery

Ru-Pei Yeh

BASSES

Timothy Cobb

Principal

Max Zeugner*

The Herbert M. Citrin

Chair

Blake Hinson**

Satoshi Okamoto

Randall Butler

David J. Grossman

Isaac Trapkus

Rion Wentworth

FLUTES

Robert Langevin

Principal

The Lila Acheson Wallace

Chair

Alison Fierst*

Yoobin Son

Mindy Kaufman

The Edward and Priscilla

Pilcher Chair

PICCOLO

Mindy Kaufman

OBOES

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

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.

BASS CLARINET

Barret Ham

BASSOONS

Judith LeClair

*Principal
The Pels Family Chair*

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**

The Rosalind Miranda Chair

Leelanee Sterrett

Tanner West

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

TRUMPETS

Christopher Martin

*Principal
The Paula Levin Chair*

Ethan Bendorf

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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Stephen Kellen Piano Chair*

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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

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.

About the New York Philharmonic Very Young Composers Program

The New York Philharmonic Very Young Composers Program (VYC) — created by VYC Director Emeritus Jon Deak, a composer and former New York Philharmonic Associate Principal Bass — is an after-school initiative that provides children ages 8–15 with the opportunity to transform their ideas into finished compositions to be performed by professional musicians. Participants hone their creations by collaborating with Philharmonic Teaching Artists in workshops and rehearsals, culminating in astonishing works of art that reveal the power of children’s imaginations. From its origins in New York City more than 25 years ago, VYC has inspired programs across the United States and around the world. For more information, visit nyphil.org/vyc.

About This Very Young Composer

Bora

Dalya Shaman (b. 2008)



Dalya Shaman is a composer, cellist, and senior at NEST+m high school. She has been composing since the age of ten. Her music is inspired by the many soundtracks and songs she listened to growing up. She aims for the music she writes to tell listeners a story through melodies and atmosphere. Her works have been performed by ensembles including the New York Philharmonic, O Kwarteto, and The Parhelion Trio. Dalya’s works have been featured on WQXR and NPR’s *Performance Today*.

About her work performed today, Dalya writes:

Bora, originally a string quartet composed for Manhattan Youth Ballet, aims to invoke an adventurous and exciting feeling through powerful rhythmic motifs. The name *Bora* comes from a Turkish word meaning “storm” or “strong sea wind.” The many colors of the orchestra enhance the evolving ostinato and grandeur of the piece. Both the original string quartet version and this orchestral version were composed under the mentorship of VYC Teaching Artist JL Marlor.

The Artists



Grammy-winning conductor **Jeanette Sorrell** is recognized internationally as one of today's most compelling interpreters of Baroque and Classical repertoire. She is the subject of Oscar-winning director Allan Miller's documentary *Playing with Fire: Jeannette Sorrell and the Mysteries of Conducting*, commercially released in 2023.

Bridging the period-instrument and symphonic worlds from a young age, Sorrell studied conducting under Leonard Bernstein, Roger Norrington, and Robert Spano at the Tanglewood and Aspen music festivals, and studied harpsichord with Gustav Leonhardt in Amsterdam. She won First Prize in the Spivey International Harpsichord Competition, competing against more than 70 harpsichordists from four continents.

As a guest conductor, Sorrell has repeatedly led the New York Philharmonic, Pittsburgh Symphony, The Saint Paul Chamber, Seattle Symphony, Utah Symphony, Los Angeles Chamber, Florida, Philharmonia Baroque (San Francisco Bay Area), and New World Symphony orchestras. She has also conducted The Philadelphia, Royal Scottish National, Royal Liverpool Philharmonic, Baltimore Symphony, National Symphony (Washington, DC), Detroit Symphony, New Jersey Symphony, National Arts Center Chamber (Ottawa), and Houston Symphony orchestras, among others. This season she returns to the Detroit, Florida, and Indianapolis symphony orchestras, and makes debuts with the Hallé (UK) and the Oregon Symphony.

As founder and conductor of Apollo's Fire, Sorrell has led the renowned ensemble at London's BBC Proms, Carnegie Hall, Tanglewood, and many international venues. Sorrell and Apollo's Fire have released 34 commercial CDs, including 14 bestsellers on the *Billboard* classical chart and a 2019 Grammy winner. Her recordings of J.S. Bach's *St. John Passion* and Vivaldi's *Four Seasons* have been chosen as best in the field by *The Sunday Times* of London (2020 and 2021). Her Monteverdi Vespers recording was chosen by *BBC Music Magazine* as one of "30 Must-Have Recordings for Our Lifetime" (2022). This spring Sorrell and Apollo's Fire will return to New York City and will perform a four-concert residency in London at St Martin-in-the Fields.

With 20 million views of her YouTube videos, Sorrell has attracted national attention and awards for creative programming, particularly her multicultural programs. She was nominated for a second Grammy in 2025.



Anthony McGill joined the New York Philharmonic as Principal Clarinet, The Edna and W. Van Alan Clark Chair, in September 2014, becoming the Philharmonic's first

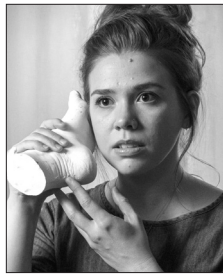
African American Principal player. He is the recipient of the 2020 Avery Fisher Prize and was named *Musical America's* 2024 Instrumentalist of the Year. McGill appears as a soloist with top ensembles, including the New York and Los Angeles Philharmonic orchestras, the Metropolitan Opera, and the Baltimore, Boston, Chi-

cago, and Detroit symphony orchestras.

In 2024–25 he made his BBC Proms debut performing Mozart’s Clarinet Concerto with the BBC Scottish Symphony Orchestra. He also embarked on a multi-city tour with pianist Emanuel Ax. He joined the performance and recording project *Principal Brothers*, featuring his brother, Demarre McGill, as well as Titus Underwood and Bryan Young, four leading Black American woodwind principals performing the works of three prominent Black composers: James Lee III, Valerie Coleman, and Errollyn Wallen.

McGill performed alongside violinist Itzhak Perlman, cellist Yo-Yo Ma, and pianist Gabriela Montero at the inauguration of President Barack Obama. He has collaborated with the Miró, Pacifica, Shanghai, and Takács quartets, and performs with leading artists including pianists Inon Barnatan, Yefim Bronfman, Gloria Chien, Lang Lang, and Mitsuko Uchida, as well as violinists Gil Shaham and Midori.

McGill serves on the faculty of The Juilliard School and is artistic director of Juilliard’s Music Advancement Program. He holds the William R. and Hyunah Yu Brody Distinguished Chair at the Curtis Institute of Music. McGill’s #TakeTwoKnees campaign protesting the death of George Floyd went viral, reaching thousands of individuals. He was invited by the Equal Justice Initiative (EJI) to perform at the dedication of the National Monument to Freedom. Since 2023 he has partnered with civil rights leader Bryan Stevenson to organize EJI classical music industry convenings examining America’s history of racial inequality in Montgomery, Alabama.



Dorothy James, a Brooklyn-based puppeteer and maker, is a co-creator of *Bill’s 44th*, which received a 2025 Drama Desk Nomination for Outstanding Puppetry. She has worked with Wakka Wakka (for productions including *Made in China*, *The Immortal Jellyfish Girl*, and *Dead As A Dodo*), Nick Lehane and Derek Fordjour (*Fly Away* for the *SELF MUST DIE* exhibition at Petzel Gallery), Basil Twist (Humperdinck’s *Hansel and Gretel* and Michigan Opera Theatre), Arena Stage (*Snow Child*), AchesonWalsh and Radio City (*The New York Spectacular*), Eat Drink Tell Your Friends (*Lectures*), The Avett Brothers (2024 US tour), Unknown Mortal Orchestra and Double Solitaire (*That Life* music video), BBC (*Moon and Me*), Amazon (*Patriot*), Apple TV+ (*Hello Tomorrow!*), and FX (*Dying For Sex*). Dorothy James has also designed and fabricated puppets for The Muny (Andrew Lloyd Weber’s *Joseph and the Amazing Technicolor Dreamcoat* and Disney’s *Beauty and the Beast*), the short film *Tripping* (directed by Amelia Xanthe Boscov), and for her own short film *Lethologica*, which is an official selection of Chicago’s Big Teeth, Small Shorts Festival, The ShockFest Film Festival, and The Upstate NY Horror Film Festival.



Andy Manjuck is a Brooklyn-based artist. He is the co-founder of Official Puppet Business, a co-creator of *Bill’s 44th*, which was named a *New York Times* Critic’s

Pick and nominated for a Drama Desk Award, and sold out two consecutive seasons at the Edinburgh Fringe Festival. He is also a company member of Wakka Wakka (with productions including *Baby Universe*, *Saga*, *Made in China*, *The Immortal Jellyfish Girl*, and *Dead as a Dodo*), and has worked with Robin Frohardt (on *The Pigeoning* and *The Plastic Bag Store*), Nick Lehane (*Chimpanzee* and *Fly Away* — a collaboration with Derek Fordjour's *SELF MUST DIE* exhibition at Petzel Gallery), Unknown Mortal Orchestra (*That Life* with Double Solitaire), Doug Fitch (*Petrushka* with the New York Philharmonic and Oregon Symphony), Apple TV+ (*Hello Tomorrow!*), BYUtv (*9 Years to Neptune*), and Betty Productions (4th Islamic Solidarity Games Opening Ceremonies in Baku, Azerbaijan, and 48th National Day Celebration in Abu Dhabi, UAE). Manjuck has designed puppets for Omaha Opera (for Tobias Picker's *Fantastic Mr. Fox*) and The Munny (Disney's *Beauty and the Beast*). He co-founded the arts collective Eat Drink Tell Your Friends, which uses puppetry and mask work to explore intimate stories to start larger conversations through shows like *Lectures* and *Photo & Supply*.



Doug Fitch is a visual artist best known for directing opera and concert-theater productions. His past New York Philharmonic projects include Ligeti's *Le Grand*

Macabre, Janáček's *The Cunning Little Vixen*, and *A Dancer's Dream*, which combined Stravinsky's *The Fairy's Kiss* and *Petrushka*. His production of HK Gruber's *Gloria: A Pig Tale* was performed at The

Metropolitan Museum as part of the NY PHIL BIENNIAL. Fitch has directed several Philharmonic Young People's Concerts, including the 100th anniversary performance. Fitch's other career highlights include Puccini's *Turandot* at Santa Fe Opera and Humperdinck's *Hansel and Gretel* at LA Opera and Dallas Opera. He created the live-animation *Peter and the Wolf in Hollywood*, an adaptation of the Prokofiev classic for the Los Angeles Philharmonic, which became an interactive app featuring Alice Cooper as the narrator. Fitch designed sets and costumes for Nashville Ballet's *Black Lucy and the Bard*, featuring a score by Rhiannon Giddens, which aired on PBS's *Great Performances*. Boston Lyric Opera and Opera Grand Rapids commissioned his production of the Matthew Aucoin / Sarah Ruhl opera *Eurydice*. His Tanglewood production of Carter's *What Next?* was filmed and screened at the Museum of Modern Art. For Salzburg's Mozart Woche festival, he created *Punkititi*, a new production in conjunction with the legendary Salzburg Marionette Theater. He was briefly a Muppeteer and starred in a silent movie titled *The Blind Date*. Fitch co-wrote, with Mimi Oka, *Orphic Fodder*, a book about a series of edible art projects; ran Ooloo, an art furniture company; and is an alumnus of the Hermitage residency.

Gustavo Dudamel and the New York Philharmonic



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, and the Music & Artistic Director Designate of the New York Philharmonic. He will become the NY Phil's Oscar L. Tang and H.M. Agnes Hsu-Tang Music & Artistic Director in September 2026, continuing a legacy that includes Gustav Mahler, Arturo Toscanini, and Leonard 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.

The **New York Philharmonic** plays a leading cultural role in New York City, the United States, and the world, connecting 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 2026. The Orchestra's legacy of commissioning and / or premiering works by leading composers runs from Dvořák's *New World* Symphony to Pulitzer Prize winners by John Adams and Tania León, the latter made possible through *Project 19*, the world's largest women-only commissioning project. The Philharmonic has released more than 2,000 recordings since 1917, and in 2023 announced a partnership with Apple Music Classical. Performances can be heard on the nationally syndicated radio program *The New York Philharmonic This Week*, and the Orchestra's history is available free online through the New York Philharmonic Shelby White & Leon Levy Digital Archives. Annual free concerts are complemented with the Phil for All: Ticket Access Program, education projects including the Young People's Concerts and the New York Philharmonic Very Young Composers Program, and free discussion series. Founded in 1842, the New York Philharmonic — which has appeared in 437 cities in 63 countries — is the oldest symphony orchestra in the US and one of the oldest in the world; past Music Directors include Bernstein, Toscanini, and Mahler.

NEED TO KNOW

New York Philharmonic Guide

Order Tickets and Subscribe

Order tickets online at 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.

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.

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.

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

For Your Safety

For the latest on the **New York Philharmonic's health and safety guidelines** visit 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.

Q&A: Hae-Young Ham, Violin

THE MR. AND MRS. TIMOTHY M. GEORGE CHAIR

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



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!).

Support the Education Fund

PHILHARMONIC
NEW YORK



OPEN EARS. OPEN MINDS.
INSPIRE A LIFELONG LOVE OF MUSIC.

New York Philharmonic's Education initiatives reach tens of thousands of young people every year — from introducing new audiences to symphonic music through **Young People's Concerts™**, to expanding and reinvigorating music education through **Philharmonic Schools**.

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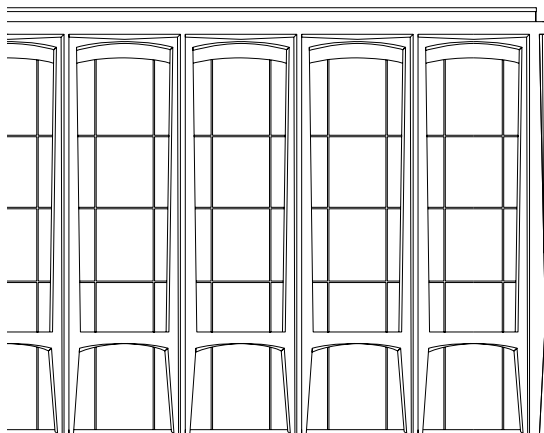
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